

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

COMPOSER SARDAR FARAJOV'S CREATIVE WORK IN THE CONTEXT OF AZERBAIJANI MUSIC CULTURE

Speciality: 6213.01 – Music art

Field of science: Art Study

Applicant: **Gunel Nizami Zeynalli**

Baku – 2022

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

Scientific supervisor: Doctor of Sciences, Professor
Gulzar Rafiq Mahmudova

Official opponents: Doctor of Sciences, Professor
Sevda Firuddin Gurbanaliyeva

Doctor of Philosophy on Art Study,
Professor
Mehriban Fikret Ahmadova

Doctor of Philosophy on Art Study,
Associate Professor
Ulker Kamal Talibzadeh

Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after U.Hajibeyli

Chairman of the
Dissertation council: People’s Artist, Professor
_____ **Farhad Shamsi Badalbeyli**

Scientific secretary of the
Dissertation council: Doctor of Philosophy on Art Study,
Associate Professor
_____ **Leyla Ramiz Zohrabova**

Chairman of the
scientific seminar: Doctor of Sciences, Professor
_____ **Imruz Mammad Sadikh Afandiyeva**

GENERAL CHARACTERISTICS OF THE WORK

The relevance and processing degree of the topic. The Azerbaijani school of professional composer has passed the way of rapid evolution and development in the 20th century and has risen to the level of world music. Azerbaijani music, which has achieved a professional synthesis of European composer culture with the traditions of national music, has risen to a high level due to our genius master Uzeyir Hajibeyli, then Muslim Magomayev, Gara Garayev, Fikret Amirov, Niyazi, Jovdat Hajiyev, Soltan Hajibeyov and other composers. Azerbaijani music is known not only in the 20th century, but also for its talented representatives who have made a name for themselves in the world in the 21st century.

One of these composers is the People's Artist of Azerbaijan Sardar Farajov, who has played a role in the development and recognition of our modern music culture and continues the traditions of his outstanding teachers successfully in his works. S. Farajov's works, who acquainted deeply with the world music culture and the pinnacle of national music – mughams and synthesized them successfully in his work, are distinguished by the clarity, rich and colorful palette of the musical language. The composer's creative circle is multifaceted. He is the author of operas, ballets, operettas, chamber-instrumental, vocal, choral, symphonic works, as well as music for dramas and movies. One of the important places in his work is the restoration of some of the great composer U.Hajibeyli's unfinished works.

S.Farajov is one of the prominent representatives of our modern music culture. He works for the progress and development of Azerbaijani music, is always in search of creativity and a constant follower of cultural events.

One of the noteworthy points of his work is that he is a faithful follower of musical traditions. S.Farajov is a graduate of Khayyam Mirzazadeh's (1935-2018) composer class. It is known that Kh. Mirzazadeh was our great composer Gara Garayev's (1918-1982) student, he was Dmitry Shostakovich's (1906-1975) student, he was Maximilian Steinberg's (1883-1946) student and

M. Steinberg was N.A. Rimsky-Korsakov's (1844-1908) student. The great Russian composer took lessons from Feodor Kanille (1836-1900), which is a way of starting from European music culture. From this point of view, the subject of succession and continuity of the Azerbaijani school of composer is waiting to be studied by researchers.

It is extremely important for musicologists to highlight and study the issues related to the composer's work in the history of our national music. The study of S. Farajov's work, who has a unique style, the analysis of his works written in different genres over the years, the study of his research in the field of music style, evaluation of all of these in the context of Azerbaijani music should be mentioned among such problems.

S.Farajov's works are appreciated by listeners and professional musicians in Azerbaijan and abroad. Many artistic processes that take place in the modern art of national composer are reflected in his work.

The relevance of the topic is associated with the elucidation of composer S. Farajov's work in the context of Azerbaijani music culture. The relevance of the dissertation is provided by a look at the creative stages of his work as a composer, the most important facts of his musical work in different years, the study of his work as a public figure, teacher, journalist, poet for the development of Azerbaijani culture.

S.Farajov's work has been highlighted in many books and articles. The first textbook on the composer's life and work was published by L.Mammadova (S.Farajov)¹ in 2014. Some of the author's symphonic and vocal instrumental works are analyzed in this work, which was entitled "Pages of Sardar Farajov's creative biography" presented in Russian, by taking into account the composer's work. The main information about S.Farajov written in L. Mammadova's textbook was summarized and published in the

¹ Мамедова, Л.М. Страницы творческой биографии Сардара Фараджева / Л.М.Мамедова. – Баку: Мутарджим. – 2014. – 88 с.

form of a brochure in the Azerbaijani language in the initiative of the Composers' Union in 2015².

Besides this, various works on S. Farajov's work were highlighted in several articles by Z.Sadigova³, J.Hasanova^{4,5}, as well as in J.Abdullayeva⁶, R.Karimova⁷, A.Hasanova⁸, V.Humbatov⁹, P.Fatullayeva's¹⁰ dissertations. Also, some of the author's works were included in H.Farajova^{11,12}, H.Khaligova¹³, U.Gasimova¹⁴, Sh. Abdullayeva¹⁵, F. Nasirli's¹⁶ graduation works and master's

² Məmmədova, L.M. Sərdar Fərəcov / L.M.Məmmədova. – Bakı: Şərq-Qərb nəşriyyat evi. – 2015. – 32 s.

³ Sadıqova, Z.Ş. Sərdar Fərəcovun “4 fuqa” muğama qaçış // – Bakı: Konservatoriya jurnalı. – 2014, № 4, – s.31-39

⁴ Həsənova, C.İ. Bir günlük siğə - musiqili komediyası // – Bakı: Musiqi dünyası, – 2005, № 1-2/23, – s.238-240

⁵ Həsənova, C.İ. Yeni əsərlər, yeni nəşrlər, yeni tamaşalar və ya Sərdar Fərəcovun sənət uğurları // – Bakı: Musiqi dünyası, – 2011, № 1/46, – s.101-103

⁶ Abdullayeva, C.A. Azərbaycan bəstəkarlarının kamera - instrumental yaradıcılığında muğam: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtorefatı / – Bakı. 2014. – 28 s.

⁷ Kərimova, R.Y. Azərbaycan bəstəkarlarının əsərlərində dini mövzünün təzahürü: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı / – Bakı, 2015. – 32 s.

⁸ Həsənova, A.M. Azərbaycan bəstəkarlarının yaradıcılığında himn və odalar: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı / – Bakı, 2016. – 32 s.

⁹ Hübətov, V.B. Müstəqillik dövründə Azərbaycan bəstəkarlarının tarixi mövzülü xor əsərləri: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı / – Bakı, 2017. – 29 s.

¹⁰ Fətullayeva, P.X. Azərbaycan bəstəkarlarının yaradıcılığında musiki: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı / – Bakı, 2014. – 28 s.

¹¹ Fərəcova, H.S. Şah Xətai obrazı musiqidə: / Buraxılış işi. Bakı Musiqi Akademiyasının kitabxanası. / – Bakı, 2013. – 52 s.

¹² Fərəcova, H.S. Ü.Hacıbəylinin musiqili-səhnə əsərlərinin bərpası və yeni redaktəsi: / Magistr dissertasiyası. Azərbaycan Milli Konservatoriyasının kitabxanası. / – Bakı, 2015. – 75 s.

¹³ Xalıqova, H.B. Sərdar Fərəcovun “Səhnədə məhəbbət” operettası: / Buraxılış işi. Bakı Musiqi Akademiyasının kitabxanası. / – Bakı, 2013. – 52 s.

¹⁴ Qasımova, Ü.M. Sərdar Fərəcov “Cavad xan” baleti: / Buraxılış işi. Bakı Musiqi Akademiyasının kitabxanası. / – Bakı, 2019. – 49 s.

¹⁵ Abdullayeva, Ş.Ş. Sərdar Fərəcovun operettaları: / Magistr dissertasiyası, Azərbaycan Milli Konservatoriyasının kitabxanası. / – Bakı, 2021. – 83 s.

¹⁶ Nəsirli, F.N. Sərdar Fərəcovun vokal - xor yaradıcılığı: / Buraxılış işi. Azərbaycan Milli Konservatoriyasının kitabxanası. / – Bakı, 2021. – 71 s.

dissertations at the Baku Music Academy named after U. Hajibeyli and the Azerbaijan National Conservatory.

Publicist articles published in various journals and newspapers on S.Farajov's work also played a role of source in the presented dissertation.

Although some of the composer's works have been reviewed by various researchers, his creative work has not been studied in detail. For the first time S.Farajov's work is divided into stages and studied in detail in the dissertation.

Object and subject of the research. The object of research is the study of the composer S. Farajov's creative work in the context of Azerbaijani music culture, the subject of the research is the study of the characteristics of the composer's musical language, his unique style.

Research aim and objectives. The aim of the dissertation is to study S.Farajov's place and importance in the national composer culture. Also, research aims include to highlight his achievements as a composer, public figure, scientist on Uzeyir. Taking this into account, S.Farajov's work is comprehensively investigated in the dissertation and the following objectives are set:

- Revealing the environment in which S.Farajov was formed, years of study and the role of his teachers;
- Revealing the stages of development of the composer from his student years to the present day and the factors influencing them;
- Determining S.Farajov's place in the music culture as a composer and a public figure;
- The study of the features of the composer's musical language, the components of his unique style;
- S.Farajov's contributions to Uzeyir studies, his role in the revision, editing and publication of many of the great U.Hajibeyli's works, comparative analysis of these works;
- Analysis of the scope of the composer's creative work, works of different genres;
- Detailed interpretation of his camera-instrumental work;
- Studying his vocal work.

Research methods. Historical, theoretical and comparative analysis methods were used in the research of the dissertation. The research works of some musicologists were used as a methodological basis in the process of writing the dissertation. It is necessary to name U.Hajibeyli, E.Abasova, G.Abdullazadeh, I.Afendiyeva, F.Aliyeva, J.Hasanova, G.Huseynova, U.Imanova, M.Ismayilov, Z.Gafarova, J.Mahmudova, G.Mahmudova, Sh.Mahmudova, T.Mammadov, L.Mammadova, G.Mammadli, K.Nasirova, S.Seyidova, Z.Safarova, R.Zohrabov and other valuable musicologists among them. Also, prominent foreign researchers' works such as B.Asafyev, E.Alekseyev, V.Belyayev, V.Vinogradov, L.Mazel, I.Sposobin, Y.Tulin, V.Kholopova played a great role in the formation of the method and methodology of the work.

The main points of the defense.

- A detailed study of People's Artist of Azerbaijan, composer Sardar Farajov's work;
- To study his work as a composer, critic-journalist, art editor, public figure, poet, etc. in the Azerbaijani music culture;
- Composer's cooperation with theaters and detailed interpretation of musical works written in this direction;
- His work on the path of Uzeyir studies as a successor of the famous composer;
- Restoration of some of U.Hajibeyli's works and research of his role in the new edition;
- Research and comparative analysis of the great composer U.Hajibeyli's some works in the new edition and use by S.Farajov;
- To study the stylistic features of the author's camera-instrumental and vocal work;
- To analyse the works composed by S.Farajov for stringed instruments in the framework of modern style research;
- To research the composer's piano works in the context of musical directions of the 20th century;
- To analyse some works related to the author's vocal work, which cover topical issues of the period.

Scientific innovation of the research. The composer S.Farajov's work is studied in detail in the context of Azerbaijani

music culture in the research work. For the first time in the dissertation:

- The composer's creative portrait is interpreted from the early days of his musical career to the present day;
- The work done by S.Farajov as a public figure for the development and progress of Azerbaijani music culture is considered;
- Detailed information is given about S.Farajov's contributions to the branch of Uzeyir studies of musicology, some works restored by the great composer U.Hajibeyli;
- The "Spring Song" cantata written by S.Farajov is analyzed for the first time on the basis of the manuscript song of the same name found in the archive fund of U. Hajibeyli's house museum;
- The composer's chamber-instrumental and vocal work are studied in detail, his works that have not been analyzed till now are studied.

The theoretical and practical significance of the research is that its results can be used as a visual aid in dissertations, various studies, universities. The material of the dissertation can be used as theoretical and practical material in the courses "History of Azerbaijan Music", "Azerbaijan Music Literature", "Modern Music", "Music Form" and others at Baku Music Academy named after U.Hajibeyli, Azerbaijan National Conservatory, Azerbaijan State University of Culture and Arts, Azerbaijan State Pedagogical University.

Approbation and application. The main results and points of the dissertation are reflected in articles published in periodicals, republican and international conference materials, which are included in the international summary and indexing systems of many countries.

Name of the organization where the dissertation work is carried out. The dissertation work was carried out at the "History of Music" department of the Baku Music Academy named after U.Hajibeyli.

The total volume of the dissertation with a character indicating the volume of the structural sections of the dissertation separately. The dissertation consists of an introduction, two chapters, six paragraphs, conclusion, list of used references, notography and siteography. As for the volume of the structural

sections of the dissertation, the introduction consists of 6 pages (9946 characters), Chapter I 52 pages (94535 characters), Chapter II 75 pages (93697 characters) and the conclusion 7 pages (13147 characters). The total volume of the research consists of 143 pages and 213139 characters, excluding the list of used references, notography and siteography.

MAIN CONTENT OF THE DISSERTATION

The relevance of the topic and its scientific processing degree are substantiated, its scientific innovation is explained, research aims and objectives, research methods, theoretical and practical significance, approbation and structure of the dissertation are defined in the introductory part of the dissertation.

Chapter 1st of the dissertation is entitled “**General characteristics of Sardar Farajov’s work and public activity**” and consists of three paragraphs. **1.1.** The paragraph “**Sardar Farajov’s creative portrait**” provides detailed information about the composer’s work.

People’s Artist of Azerbaijan S.Farajov is one of the composers who have a special place in the development of modern music culture. The role of genius U.Hajibeyli’s traditions in the formation of his creativity is undeniable. The influence of S.Farajov’s teacher H.Mirzazadeh and A.Azizov, A.Alizadeh, A.Malikov on the formation and development of his composer’s style is also felt. But, S.Farajov, who learned from many musicians, is not satisfied with this, he always works on himself and gets acquainted with each branch of world music culture, achieves to reflect the different styles successfully in his works.

The spirit of S.Farajov’s works comes from national music, reminds of examples of folk music with its delicate lyricism and subtle tones. He has been formed as a composer with his own style based on ancient roots, folk songs, ashug music, especially mughams.

S.Farajov synthesizes national music samples very smoothly with modern means of expression. The musical language of the

composer, who tries to reflect the high moral problems in his works by philosophical depth and generalizations, is as simple and clear as complex.

The composer's music is distinguished by the richness of the world of characters. He creates original works with modern musical means. The multifaceted embodiment of lyric poetry reflects the theme of the Homeland, the heroic mood, the determined character of the people besides poetic, romantic lines in the composer's work. His creative heritage is wide. He appealed to many genres of music and has composed works for a ballet, a children's rock opera, four operettas, a musical, two oratorios, two odes, two symphonies, suites for string orchestra, chamber-instrumental, vocal, choir and various instruments. If we add music written for up to 40 plays and movies to this list, we can see the broadness of the composer's interest and creative range. In addition, S.Farajov reworked many of folk songs and compositions. The restoration and publication of some of U.Hajibeyli's works is especially noteworthy among them. S.Farajov also worked on score for mixed choir and symphony orchestra of a cappella choir for N.Aliverdibeyov's "Bayati-Shiraz".

S.Farajov entered into creative contacts with foreign masters of music repeatedly in foreign countries, signed business agreements and acquainted them with the pearls of folk music. S.Parajov's works "Psalm-150", "Sur Passiving Love", "A Jokes Music for John Haines", "Eternal Call" composed in collaboration with the USA composer, conductor J.Haynes have been successfully sounded on the world music stages and festival programs.

A concert entitled "Mahnidan Sharkiya" ("From Song to Song") was held under the title "Two States, One Nation", which consisted of songs composed by composers and writers of both countries, on the basis of Baku-Ankara cooperation in cooperation with the Republics of Azerbaijan and Turkey in 2005. S.Farajov composed music for the Turkish poet Sevinj Ata's poem "There Was a Discussion of a Lover at Friends' Meeting" for the event and represented the music culture of Azerbaijan.

The work done in the field of theatrical music by the composer is also noteworthy. S.Farajov has been cooperating with the

Azerbaijan State Drama Theater, the Azerbaijan State Academic National Theater, the State Academic Musical Comedy Theater, the Tbilisi Azerbaijan Theater, the Sheki State Theater, the Lankaran State Theater, the Yerevan Azerbaijan Theater and other theaters since 1996.

The author has composed music for more than 40 theater spectacles and films. S.Farajov enriched this field of national cinema culture with the music he composed for movies.

He composed music for many of his poems, revived them and brought them closer to the hearts of his listeners. So, the author of the words and music of the songs “Don’t Forget”, “It’s Raining”, the anthem “When the Homeland is in Trouble” is S.Farajov. Besides these, he is the author of more than 1000 poems, many stories, stage plays and librettos of many works.

S.Farajov, who is award winner of the Republican Culture Foundation (1991), director of the house museum of Uzeyir Hajibeyli (2005), Honored Art Worker (2007), teacher of Azerbaijan National Conservatory (from 2009 to present), Secretary of the Union of Composers (2012-2019), Honorary Professor of the International Academy of Eco-Energy (2017), owner of the badge “Honorary Cultural Worker” (2017), People’s Artist of the Republic of Azerbaijan (2019), as well as a laureate of many competitions, strives to improve the national musical culture constantly through his creative work and public activities.

1.2. The second paragraph, entitled “**S.Farajov’s public work**” highlights his place in Azerbaijani culture as a public figure, researches the composer’s work in the house museum of Uzeyir Hajibeyli and his creative attitude to the legacy of Uzeyir Bey.

S.Farajov’s public work is manifested in a deep unity with his work. S.Farajov started working in the museum in 1984, as a researcher in 1987, as a scientific secretary in 1999 and he was promoted to the position of the director of the museum in February 2005. It should be noted that he implemented many of projects as the director of Uzeyir Hajibayli’s house museum, restored and sounded the great composer’s works, as well as made speeches in the press with extensive articles about it. He is the author of the books “In

Uzeyir's Light" and "Uzeyir Hajibeyov 120 - Comedies and Humorous Miniatures" reflecting the composer U.Hajibeyli's life and work. Also, more than 50 scientific articles of S.Farajov were published in "Uzeyir Hajibeyov's Encyclopedia" in 1996.

S.Farajov has done a lot for the recognition and promotion of U.Hajibeyli's heritage in the world. He participated in an exhibition in connection with the 100th anniversary of the musical comedy "The Cloth Peddler" organized at the UNESCO building in Strasbourg, France in September 2013.

S.Farajov is a composer, public figure and a very good teacher. He has tried himself in many fields of music and enriched his worldview not only in theory but also in practice from an early age. S.Farajov, who derived from the valuable lessons of his teachers, tries to convey his knowledge to his students. He has been teaching many subjects at the Department of "Conducting" of the Azerbaijan National Conservatory since 2009. At the same time, he is the scientific supervisor of about 10 graduate students.

The composer's work does not end with these, he worked as a journalist in the radio magazine "Music World of Azerbaijan" of the Azerbaijan State Radio in 1985-1990 and as compere in the program "Music Treasure" broadcast on Azerbaijan State Television and Culture TV Channels since 2010.

Besides the successful performance of S.Farajov's works on the world stage, he also was the jury of the music competition outside the country. So, she participated as an international judge in the international song contest in Aktobe, Kazakhstan. He was a member of the jury five times at the "World of Mugham" International Mugham Competition held in Baku in 2013, 2015, 2017, 2019, 2022 at the initiative of the Heydar Aliyev Foundation.

So, Sardar Farajov's life and creative path, the relationship between his areas of work have been studied in this chapter.

1.3. The third paragraph of the dissertation is entitled "**Restoration of U.Hajibeyli's works and the role of S.Farajov in the new edition**". This paragraph deals with the work done by S. Farajov to rework and restore of the great U. Hajibeyli's works and studies several selected works.

Genius U.Hajibeyli's work, who was the founder of the school of composer in Azerbaijan, has been researched and studied for many years. The genius composer's work is a source of research for musicologists, as well as attracts the attention of composers. So, the role of many composers was in the research and restoration of Uzeyir Bey's works. Many composers (G.Burshtein, M.Reytikh, F.Amirov, A.Abbasov, N.Aliverdibeyov, Y.Perevertaylo, M.Adil Garay, H.Adigozalzadeh, etc.) copied the works of U.Hajibeyli's works and reared dozens of unfinished works in 20th century.

S.Farajov is one of the successful successors of this path. He has been working in the field of Uzeyir studies since 1984, actively researching various note materials that he found in the archives, editing and restoring many forgotten songs, instrumental works, and stage works. Especially, research was conducted on U.Hajibeyli's musical comedy "Husband and Wife", three samples of music from the opera "Sheikh Sanan" and the song "Spring Song". S.Farajov's careful approach to each edition does not escape attention during the comparative analysis of Uzeyir Hajibeyli's works restored by him. The composer pays special attention to the preservation of the genius composer's musical peculiarity. For example, the composer increased the musical comedy "Husband and Wife" by U.Hajibeyli from thirteen to twenty numbers, preserved the originality of the main subject line and replaced the three-act structure with two-act. S.Farajov edited our genius composer's musical comedy "Husband and Wife", worked out and published the klavier and score version after 100 years. He did a great job in staging the work, giving the work a "second life" in the true sense of the word.

We would like to mention an interesting work while we speaking about S.Farajov's editing works. He found a manuscript of the great composer consisting of only one page during the years he worked in the scientific fund of U.Hajibeyli's house museum. The composer, who decided to work on this musical material, which aroused great interest, revived Uzeyir Bey's "Spring Song", which was not known and heard in the world of music. S.Farajov composes some musical works based on the original of the song. These are: under the title "Spring Song" – a play for piano, song for piano and

sound, orchestra of folk instruments, string quartet, play for chamber orchestra and finally, cantatas written for larger soloists, choirs and large symphony orchestras.

This chapter deals with S.Farajov's cantata "Spring Song" written for soloist, choir and large symphony orchestra based on a piece of music "Spring Song" by U. Hajibeyli. The differences made by S.Farajov are studied in detail by comparing them with the music of the great composer (The choir is one-voice in this work by Uzeyir Bey, a 4-voice chorus was used here; the famous composer's work is intended only as a song, but S.Farajov gets it out the framework of the song).

The composer also adds a piece of dance to the cantata that is not in the original work. The author expanded the volume of the work and brought the work closer to U. Hajibeyli's cantatas by including the dance part in the cantata. In other words, he not only preserves the originality of the work, but also remains faithful to the traditions of our great composer.

One of the new works carried out by S.Farajov is the research conducted by him during studying U.Hajibeyli's opera "Sheikh Sanan". The history of this opera, which was staged only once in its time, and then completely removed from the stage and according to some assumptions, was destroyed by Uzeyir Bey himself, was also in S.Farajov's interest. Taking a very responsible step, S.Farajov conducted a great research on the basis of materials in the scientific fund of U. Hajibeyli's house museum. He translated the libretto of the work written in the old alphabet, restored three numbers of the opera and achieved to reveal the secret history of the opera "Sheikh Sanan". S.Farajov's research on U.Hajibeyli's opera "Sheikh Sanan", which is considered as lost for many years, the revelation of the history of the opera's creation and staging, its libretto and the restoration of three musical numbers were also a great contribution to Uzeyir studies.

Besides these, he is engaged in the working, editing and publication of many works by U. Hajibeyli. He makes it one of the most important pages of his work. The composer edited and prepared musical comedies "If Not That One, Then This One", "Husband and

Wife”, “The Cloth Peddler”. In connection with the 100th anniversary of the opera “Leyli and Majnun”, the first opera in the Muslim Orient, the work was re-edited and published by S. Farajov in 2008. The composer also is the author of the prelude. He published a collection entitled “Motherland, Nation, Army” in 2005, on the occasion of the 120th anniversary of the great composer. U.Hajibeyli’s patriotic songs were edited and published in the form of a klavier.

Notation of the songs “Firuza’s Aria” from the opera “Firuza”, “Khurshidbanu’s Aria” from the opera “Shah Abbas and Khurshidbanu”, play “Kolkhoz Steppes”, “Black Eye”, working on “Duet of Ibn Salam and Leyli” for voice and symphony orchestra from the opera “Leyli and Majnun”, the editing and re-publication of the radio play “Swan Song” were due to S. Farajov’s work. S. Farajov made a film “Our Eternal Pride” based on the materials of the radio play “Swan Song” in 2010. While working on and editing our immortal composer U.Hajibeyli’s works, the composer undertook a very difficult and at the same time responsible work and did it properly.

Chapter 2nd of the dissertation is entitled **“Stylistic features of S.Farajov’s chamber-instrumental and vocal work”** and consists of three paragraphs. **2.1.** The composer’s chamber-instrumental work is discussed in detail in the paragraph **“S.Farajov’s works for stringed instruments in the framework of modern style research”**. Chamber-instrumental music is one of the important directions of S.Farajov’s work and has been developing with its peculiar manifestations since the early days of his activity. Examples written in different genres of different religions attract attention among the composer’s works. These are “Dawn Prayer”, “Applause to Fire”, “Psalm-150”, “Sur Passiving Love”, “The Rising Sun in Karbala” related to Tengri (God of Heaven), fire worship, Judaism, Christianity and Islam, which are associated with the ancient Turkic shamans.

The “Dawn Prayer”, which embodies the Turkic gods of the ancient Turkic religion – Tengri/Tianshah, and the “Applause to Fire”, which embodies fire-worship, are quartets that were composed

for two violins, viola and cello. Both works were written in 1991 and were first sounded in “String Quartet” by Rufat Amiraliyev. As if, the composer expresses the prayers that pass through the heart of a person who looks at the Tanri Mountains in the morning in the language of music. A mysterious, wonderful landscape emerges before eyes.

While listening to the music of the “Applause to Fire” quartet, the events that took place during the rite’s ceremonies revive in mind.

Both quartets, which were written for instruments of the same composition, differ in their character-emotional world and musical features.

S.Farajov is the author of ensemble and solo works for many instruments. However, he has a special interest in stringed instruments, especially the violin. The composer’s works “Scherzo” (1975), “Sentimental Waltz” (1991) and “Starry Night” (2005) composed for violin and piano are brilliant examples of his chamber-instrumental work. Although these plays were written at different times, i.e. in the youth, student and adult years of the composer, they are sounded in a series in accordance with his desire. The plays “Sentimental Waltz” and “Starry Night” included in the series are based on music written for theatrical performances and the play “Scherzo” was written as an independent work. The play “Scherzo”, which was created in the composer’s youth years and embodies his loving views of life, is playful, enthusiastic and cheerful. The composer appealed to atonal music using modern stylistic features in this play. The composer used compound chords in the harmonic structure of the waltz, which is written in a compound ternary form. However, he achieves to reveal the luminous nature of the work, while maintaining a clear sound effect.

Although the play “Sentimental Waltz” was written in 1996 for the theatrical spectacle “His Two Ribs” based on Ali Amirli’s work by the order of the State Youth Theater, it was not sounded then and a few years later it was sounded in the operetta “Love on Stage”. The composer worked on the play for violin and piano and included it in the series as “Sentimental Waltz” since 2004. As if, the features,

human mood, feelings and emotions of P.I. Tchaikovsky's music are vividly praised in this play. This waltz, which was written in a compound ternary form that is larger than the others, has an introduction and a large coda. As if, S. Farajov is based on the use of a large coda tradition of violin works by the French composer J. Massen in this play.

He composed the play "Starry Night" included to the series "Sunrise in Karbala" in 2005 for a theatrical spectacle dedicated to imams who gave their lives for Islam. The last curtain of the spectacle is the scene about Imam Hussein's death. The composer revives the main character in this example and shows the prayers of people for the imam on a dark, starry night through music. The composer turns this episode into a concert piece and added it to the series as the last play by working on it as an independent composition. "Starry Night", which was written in a simple ternary form, attracts people with its wonderful, charming music, despite the simplicity of its laconic, harmonic language.

All three plays composed by S. Farajov for violin and piano are among the bright pages of Azerbaijani chamber-instrumental music. Each of these plays, which are distinguished by a delicate melody, rich harmony and unique poetic music, embodies the beats, desires and dreams of the human heart through music.

2.2. The second paragraph of the dissertation "S. Farajov's piano works in the context of musical directions of the 20th century" studies some of the composer's works.

The author's "Concert Suite" for two pianos is presented by four different plays in terms of figurative content, texture and tonation: Elegy, Scherzo, Nocturne, Final.

This work is based on the pitch of the national maqam and is based on the synthesis of major-minor and shur, segah, humayun, rahab maqams. Sometimes it develops within a maqam and sometimes through a logical transition from one to another. The composer focuses on the maqam of shur in "Elegy" and segah in "Scherzo" among the parts included in the "Concert Suite", while he gives a free transition to the maqams of segah, rahab, humayun in the "Final" of the work. The composer reminds once again that the

principle of variation inherent in Azerbaijani folk dances is connected with the roots of national music with the use of imitation style characteristic of ashug music. So, he uses the ashug pitch in “Scherzo”, “Nalbeki” dance in “Elegy” and elements of “Vaghzali” dance in “Final”, which are included in the suite. So, the composer, who has achieved to unite the world music directions and national music traditions, shows not only subtle psychological feelings, but also the restraint of irascible events in the “Concert Suite”.

S.Farajov’s piano album “Album” includes 4 preludes, 4 fugues, 4 waltzes, 4 miniatures and various small works “Impromptu” and “Azerbaijani Dance”. The first pages of the album contain four preludes and four fugues. Two- and three-voiced fugues written in different years differ in their character. The first fugue is presented on the basis of national maqams, the second fugue on the basis of pantonal and the third fugue on the basis of the tonal system. The works, which were written in the form of classical fugue, attract attention with their distinctive and at the same time simple structures.

The next works in the album are the composer’s four waltzes. These works are praise of the most delicate dreams and feelings of the human heart. “Dream Waltz” and “Salon Waltz” of the collection were written during his student years, “Elegant Waltz”, “Waltz Ragtime” in later periods.

“Delicate Waltz”, which was written in a simple ternary form, attracts attention with its dismal musical pitch. The influence of M. Ravel and G. Fore’s musical style is felt in the “Salon Waltz” included in the album. The stylistic features of the impressionists, to whom the composer was inclined, are reflected in his music in a unique way. So, if the exact form of a work written in a simple ternary form is based on the classical tradition, the manifestation of instantaneous feelings in music is one of the aspects of Impressionism.

The third waltz in the album is “Dream Waltz”. Although “Dream Waltz”, which was written in a simple ternary form, is in the dance genre, as if it is a wordless song. Here we hear the vibrations of the strings of the romantic heart of the composer’s soul, the embodiment of “unheard words” in music from the lines.

The next play in the collection is called “Waltz Ragtime”. S.Farajov appeals to jazz as a successor of his predecessors T.Guliyev, Niyazi, G.Garayev, R.Hajiyev and V.Mustafazadeh here and he wrote a work in the genre of ragtime-waltz for the first time in Azerbaijan. “Waltz Ragtime”, which was written in the form of ternary and rondo parts with full reprise, reminds American jazz music with a playful, lively melody. The harmonic language of the work is as complex as it is clear. The composer uses sequential moves in the melody with the use of D7, VII7, DD7, T7 chords and rotations here. Rich chords are also used in connection with the major-minor (A Dur-a Moll) modes of the same name, orientations to the new keynote and return to the main tonality: (D7 → (VI) II VII7 → II).

Dedicating a special place to children’s music, S.Farajov’s works written in different genres attract attention with their elegant and simple melodies. He composed songs and instrumental music for dozens of children during his work with youth and children’s theaters. The composer adds four miniatures to the music written for children in this “Album”. The composer includes the “spectacle” element, which is “a small element of the theater” to make the performance of these miniatures more interesting. Three of the four miniatures – “Morning Song”, “Funny Riddles”, “Trumpet and Drum” are performed by a student and the last “Folk Dance” is performed as an ensemble with a teacher sitting in the audience. The miniatures are simple and composed according to children’s performance skills in terms of volume and harmonic language.

One of the most interesting works in the album is “Impromptu”. There is a connection to the laws of national music, its roots and at the same time a smooth synthesis of modern musical language in S.Farajov’s work. “Impromptu” is a song-like play, as if it consists of a verse and a refrain. The 1st part of the miniature, which was written in a simple binary form without reprise, was composed on basis of the traditions of academic (classical) music, while the 2nd part is represented on the basis of household music. So, here is a synthesis of two completely opposite melodies. The composer creates an original composition by combining different

intonations under a common melody and comparing academic and folk music.

“Azerbaijani Dance”, the last play of the collection, is the embodiment of the solemn, enthusiastic, cheerful feelings of a composer who loves his homeland. This dance was first written in the 80s as a miniature “Folk Dance” for four hands. The composer has edited this work several times. It was added to the last part of the suite “Scenes from the People’s Festival”, which was composed for a large symphony orchestra in 1985. The composer worked on this work for piano in 1986 and named it “Azerbaijani Dance”. The work is successfully performed in all three compositions. The rhythm of folk songs is used in this work, which was composed in a simple ternary form. The composer achieves to reveal different mood music through simple harmonic language and texture against the background of playful, irascible melody.

When we investigate some of S.Farajov’s chamber instrumental works for different compositions, we witness his skillful use of national music regularities, as well as mughams and ashug musical pitch. This approach of the composer is also reflected in the works, which he benefited from the musical culture of different peoples. He achieves to express his years of experience in chamber instrumental music in a unique way.

2.3. For the first time, some of Sardar Farajov’s works on vocal-instrumental work are studied in detail in the third paragraph of the 2nd chapter of the dissertation **“The composer’s vocal-instrumental works through the prism of socio-political processes of the modern times”**.

S.Farajov’s worldview was formed in different historical periods. Besides feelings of sorrow, anxiety and longing in Azerbaijan, our Motherland was dominated by a heroic atmosphere on the eve of the movement of the 90s and the war. S.Farajov was able to convey all this to music with great artistic force.

During the period of political panic in Azerbaijan, the long-running war situation in our Motherland calmed down and peace was established with Heydar Aliyev’s arrival as head of State. Affected by all this, Sardar Farajov dedicated the songs “The Ode about the

Great Citizen” to Tahir Tais oglu Mammadov’s words for baritone, choir and large symphony orchestra in 1994 and “Healer’s Hands” to Salim Aliyoglu’s words in 1996.

“The Ode about the Great Citizen” was first sung by Honored Artist Mukhtar Malikov on Azerbaijan State Television in 1994. It became one of the most interesting works of its time.

As if, the mysterious solemn music written to T.Taisoghlu’s words reflects the atmosphere of the time. The words and music of “The Ode of the Great Citizen”, which was written for tenor, choir and large symphony orchestra, complete each other.

“The Ode about the Great Citizen” was written in the form of a verse. The poetic text is renewed in each verse of the work, which consists of three verses and refrain, and the musical material retains its enthusiastic and solemn melodic line. The composer praises H.Aliyev’s multifaceted work, who was the founder of the new Azerbaijan, the savior of the country, a great personality, faithful to his oath, resolute in his word and whose name is well-known, with emotional, passionate, dramatic, poetic and victorious music in the ode.

The year 2020 has been written in the history of the Republic of Azerbaijan with golden letters. This year has been written in everyone’s memory as the “Year of Victory”. Our army, which set out with the Supreme Commander-in-Chief, Mr. Ilham Aliyev’s foresight, experience, vision, correct political and military strategy, showed real heroism in 44 days starting from September 27 and proved to the whole world that Karabakh is Azerbaijan!

S.Farajov, who inspired by these events, also composed the “Free Shusha” ode. The author of music and lyrics of this work, which was written in the form of a verse, is S.Farajov. The ode delights the human heart with its solemn, magnificent sounding. The composer was especially sensitive to the orchestration of the ode written for choir and symphony orchestra. The main idea of the work is the harmony of the Motherland, Shusha and victory, the joy of the people and the mutual unity of all these feelings. The symphony orchestra sometimes sounds solemn, excited, majestic and sometimes sad, delicate, tender and their combination with the chorus is very skillfully worked by the composer.

While studying the composer's work during the research, we noticed S. Farajov's interesting approach to the Karabakh theme. He has highlighted the Karabakh theme three times in his work. The composer talks about the beauties of Karabakh in general in his first appeal – "Karabakh Poem". For the second time, he talks about the cultural center in the "Free Shusha" ode, which is the eye of Karabakh, and for the third time, as if, he completes his idea with a concert "Holiday on the Jidir Plain", which is a more specific place.

The **conclusion** section of the dissertation summarizes the research and the work done by S. Farajov in the development of Azerbaijani culture.

1. People's Artist of Azerbaijan, composer S. Farajov is one of the personalities who have a special place in the development of modern music culture. The influence and stylistic features of different currents are felt in S. Farajov's style, who can concentrate the most important qualities of national music in his works. The perfection of the form of the composer's works, the balance between the parts, the clear embodiment of the musical language are based on classical traditions. The use of lyrics, bright orchestration, the sounding delicate melodies are associated with the characteristics of the romantic direction.

2. The composer always reflects the global problems and universal themes of the modern era in his works. At the same time, the praise of Azerbaijan and love for the homeland are in the forefront for S. Farajov. S. Farajov is one of the composers who revive the events and the historical moments of the period through his works. His worldview was formed in different historical periods and improved in accordance with his time. The events that took place in our homeland during the first and second Karabakh wars have had a unique impact on his work. Besides the feelings of sadness, excitement and anticipation in accordance with the events of the time, there is a joint embodiment of the feelings of heroism and victory gained through patience and resolve in the composer's works.

3. S. Farajov brings many achievements to our national culture in the context of Azerbaijani music. He is one of the firsts who write the vocal-instrumental work "Psalm-150" and the waltz "Waltz

Ragtime". The composer is also the author of the first Album written for kamancha and piano in Azerbaijan.

4. S.Farajov is always engaged in Uzeyir studies not only as a composer, but also as a public figure, journalist and researcher. He published scientific articles regularly in the press during the thirty-eight years working in U.Hajibeyli's house museum. S.Farajov started working at the museum in 1984 and rose to the position of director of the museum in February 2005. He copes with his position properly, always achieves to keep Uzeyir Bey's soul alive in that house.

5. We can characterize the composer S.Farajov in the context of Azerbaijani music culture as a talented composer who brought new successes to the national music culture with his works, a public figure known for his achievements, a sharp pen, sharp-tongued journalist, poet with a tender heart and romantic spirit, pedagogue who became a favorite teacher of his students. S.Farajov's creative achievements can be considered the achievements of all Azerbaijani music.

The author's following works were published according to the content of the dissertation:

1. Zeynalli, G.N. Sərdar Fərəcov yaradıcılığı teatr səhnələrində // – Bakı: Türksöylü xalqların musiqi mədəniyyətinin tədqiqi problemləri. XIV Beynəlxalq elmi-praktiki konfransı. – ADMİU-nun mətbəəsi. – 2 fevral, 2015. – s. 70-72.
2. Zeynalli, G.N. Bəstəkar ömrünün naxışları // – Bakı: Doktorantların və gənc tədqiqatçıların XIX respublika elmi konfransı. İqtisad Universiteti nəşriyyatı. – 7-8 aprel, 2015. – s. 379-381.
3. Zeynalli, G.N. Bəstəkar Sərdar Fərəcovun ictimai fəaliyyəti // – Bakı: Musiqi dünyası. – 2016, № 2/67. – s.102-105.
4. Zeynalli, G.N. Sərdar Fərəcov bəstəkar və ictimai xadim kimi // – Bakı: Konservatoriya. – 2016, № 3/33. – s. 59-64.
5. Зейналлы, Г.Н. Творчество Сардара Фараджева в контексте музыки XX века // – Москва: XXXVIII Международная конференция посвященная проблемам общественных наук. Центр гуманитарных исследований «Социум». – 30 январь, 2016. – с. 6-7.

6. Zeynallı, G.N. Üzeyir Hacıbəyli əsərlərinin yenidən işlənilməsi və bərpası yolunda görülən işlərdə Sərdar Fərəcovun rolu // – Bakı: Musiqi dünyası. – 2017, № 2/71. – s. 19-21.
7. Zeynallı, G.N. “Ər və arvad” operettası 100 il sonra // – Bakı: Konservatoriya. – 2017, № 2/36. – s. 69-73.
8. Zeynallı, G.N. Sərdar Fərəcovun erkən bəstələri // – Bakı: Qobustan. – 2017, № 3. – s. 52-53.
9. Zeynallı, G.N. Üzeyir bəyin könül nəğməsini könlükdən oxuyan // – Bakı: Qobustan. – 2018, № 4. – s. 67-68.
10. Зейналлы, Г.Н. Творческий портрет композитора и педагога Сардара Фараджева // – Алтайск: Мир науки, культуры, образования. –2018, № 1 (68). – с. 48-50.
11. Zeynallı, G.N. Sərdar Fərəcov yaradıcılığında Heydər Əliyev şəxsiyyətinin musiqili təcəssümü // – Bakı: Musiqişünaslığın aktual problemləri. Respublika elmi konfransının materialları. – Mütərcim. – 4-5 dekabr, 2019. – s.163-166.
12. Зейналлы, Г.Н. Труд Сардара Фараджева по восстановлению и редактированию произведений Узеира Гаджибейли // – Красноярск: XIII Международной научной конференции «Искусство Глазами Молодых». – Сибирский государственный институт искусств имени Дмитрия Хворостовского, – 29-30 апрель, 2021. – с. 51-53.
13. Зейналлы, Г.Н. Тенденции мультикультурализма в творчестве азербайджанского композитора Сардара Фараджева // – Москва: Музыка и время. – Научтехлитиздат. – 2021, № 6. – с.12-17.
14. Zeynallı, G.N. Qarabağın gözü Şuşa, sən azadsan! // – Bakı: Sənət Akademiyası. – 2021, 3 (15). – s. 64-71.
15. Zeynallı, G.N. Polyphony in S. Farajov’s works // – Krasnoyarsk: XIV of the International Scientific Conference “Art Through the Eyes of the Young” - Siberian State Institute of Arts named after Dmitry Hvorostovsky, - April 20-21, 2022. – p. 3-6.
16. Zeynallı, G.N. Sərdar Fərəcov yaradıcılığında uşaq musiqisi // – Bakı: Bəstəkar və zaman. Fikrət Əmirov - 100 Respublika

elmi konfransının materialları. – Mütərcim. – 4-5 may, 2022.
– s. 332-336.

17. Zeynalli, G.N. Sərdar Fərcovun iki fortepiano üçün “Konsert süitəsi” // – Bakı: Sənət Akademiyası. – 2022, 1 (16).
– s. 112-122.

The defense will be held on 27 September 2022 at 12:00 at the meeting of the Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Music Academy named after Uzeyir Hajibeyli.

Address: AZ 1014, Baku, Sh. Badalbeyli str. 98.

Dissertation is accessible at the Baku Music Academy named after Uzeyir Hajibeyli Library.

Electronic versions of dissertation and its abstract are available on the official website of the Baku Music Academy named after Uzeyir Hajibeyli.

Abstract was sent to the required addresses on 24 June 2022.

Signed for print: 22.06.2022

Paper format: 60x84 1/16

Volume: 38 599

Number of hard copies: 20