

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**EMBODIMENT OF MUGHAM  
IN AZERBAIJAN A CAPPELLA CHORAL MUSIC  
(UNTIL 1990S)**

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## GENERAL CHARACTER OF DISSERTATION

**Relevance and level of development of the topic.** Although the joint singing steps back to ancient examples of ancient Azerbaijani ceremonial folklore ("Hakhishta", "Gulum can", "Yalli" dance performed by the choir, "Shabih" performances from religious ceremonial performances, laments sung by the choir, etc.), this tradition has not been continued in the folklore and professional fields of the oral (mouth) music. For this reason, modern Azerbaijani choral culture emerged and developed almost entirely as a product of the composer's creativity. Uzeyir Hajibeyli, who had an exceptional contribution for the development of national choral art, did great work for the development of this creative field. The beginning of the opera "Leyli and Majnun", the first example of Uzeyir Hajibeyli's great work with the famous "Shabi-Hijran" choir is not a coincidence. U.Hajibeyli did not only initiate the creation of the national choir, but also took care of its artistic repertoire consisting of works of national spirit. The desire of the genius composer and musicologist to create a national polyphonic style in this field and organization of the choir completed each other. Naturally, the composer thought about building the national choral art on a solid foundation and achieved his goal as a composer beginning from his first creative experiences.

One of the strongest sources of the art of composition in Azerbaijan is the magnificent art of mugham. This aspect was also one of the basic principles in the creation of choral culture. The same regularity manifests itself in the examples of a capella choir, which we try to investigate. The influence of mugham on the composers' creativity, including the choir of our composers, is a complex and multifaceted issue. However, the principles of mugham, which have various manifestation forms have not yet been sufficiently studied in the works of a capella choir up to now. For this reason, the subject of the dissertation is of important actuality.

Starting with the prologue-choir "Shabi-Hijran" of "Leyli and Majnun", the first opera in Azerbaijan and the Eastern world by the founder of the modern school of composition Uzeyir Hajibeyli, the

choral works have become an integral part of the creativity of Azerbaijani composers. In general, despite the fact that Azerbaijani music and the work of individual Azerbaijani composers are accepted in the world, there are many unexplored areas in the study of our musical culture. This fully applies to the field of Azerbaijani choral music culture.

The works composed for a capella choir take a special place in the research of Azerbaijani musicologists. Because a world of great images live in each of them, even in the smallest one that speak from their own aspect, and each of them has its own original solution. The polished, high artistry of the composers who wrote and created in the genre of a capella choir, the novelty of the artistic idea in his works and the diversity of styles attract the attention of new connoisseurs and researchers. At the same time, there is still no research work in contemporary music devoted to unaccompanied choral music as comprehensive and detailed analysis of existing works at mugham records. The indicated fact is one of the important aspects that determines the relevance of the chosen topic.

Mainly the large-scale choral works – opera, oratorio, cantata, etc. attract attention of researchers. However, in our opinion, a capella choral parts have become the object of greater interest. Thus, the a cappella choir genre has been accepted all over the world as the peak of polyphonic singing. In such works, the specifics of the chorus sound become clearer, and the preservation of the chorus's roots, including the intonation of complex harmonies, requires great skill on the part of the vocalists, without the aid of any instrument. In addition, the composer's authorship, skill in using choral opportunities, individuality and non-standard thinking, as well as the tendency to express the emotional shades and semantic meaning of the poetic text in music are reflected here. Therefore, the analysis of unaccompanied choirs in the works of Azerbaijani composers and choirmasters, their melodic assessment in terms of organic and original manifestations of the origin of mugham is one of the scientific issues awaiting solution today.

Starting from U.Hajibeyli's creativity, appeal to mugham in one or another form has always been one of the leading trends in the art

of professional composition in Azerbaijan. Mugham and composer's creativity are interconnected, like two independent artistic systems that form the most important components of a single national-cultural process. This tendency is reflected in the works of Azerbaijani composers written for a capella choir.

Thus, the current dissertation is considered the first initiative to explore the use and characteristics of mugam patterns in the genre of Azerbaijani a capella choral music, thereby to fill the gaps in this area. On this basis, a number of problems arise:

- Complex study of works written for a capella choir in the works of Azerbaijani composers and choirmasters;
- Research of choral creativity of Azerbaijani composers and choirmasters from the point of style diversity;
- Investigation of artistic expressive and formative features of the mentioned works in connection with the support to national sources and, first of all, the art of mugham.

In general, poor study of the problems of Azerbaijani choral music, which includes organic connection with mugham, as well as the problems of a capella choir music, in particular, as a single system, determine the urgency of the mentioned topic. In addition, the presented dissertation opens up great prospects, paving the way for the development of the problem in the science of Azerbaijani music at a wider amplitude.

The scientific work, which should be mentioned first of all among the researches carried out in the field of Azerbaijani choral music art belongs to M.A.Asgarov. Here, he covered the features of national forms of polyphony revealing the sources of the traditions of choral singing in Azerbaijan<sup>1</sup>. Then S.Aghayeva's research work<sup>2</sup> devoted on national thinking in the creation of choral works of Azerbaijani composers, as well as L.M.Mammadova's monography

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<sup>1</sup> Аскеров, М.А. Истоки народной музыки в хоровых произведениях азербайджанских композиторов / Автореферат дисс... канд. искусств / – Тбилиси, 1988. – 22 с

<sup>2</sup> Агаева, С.Г. Особенности национального мышления в хоровом творчестве Азербайджанских композиторов / Дисс... кандидата искусствоведения / – Баку, 1995. – 141 с.

“Azerbaijan choral culture”<sup>3</sup> dedicated to the history of the origin and development of choral art in our country, as well as the style and genre of choral work of Azerbaijani composers and evolution problems are of particular interest.

Among such researches, the scientific work of Y.S.Kukhmazova<sup>4</sup> on the development of the genre of choral miniature in the works of Azerbaijani composers is also noteworthy. However, we would like to note that in these essays, more attention was paid to the works of Azerbaijani composers in the cantata-oratorical genre and to the choirs in their operas than to the unaccompanied choirs. Among the indicated researches the works of N.Mirzayeva<sup>5</sup> and S.Rzayeva<sup>6</sup> were used.

The list can be completed with dissertations on this topic, as well as monographs and chapters of separate composers – G.Garayev, F.Amirov, A.Alizade, J.Jahangirov, F.Alizade and others devoted to choral creativity.

As can be seen, the local musicology has collected a certain amount of material that reflects different aspects of mugam and choral culture. However, none of the above-mentioned scientific works analyzed the examples of Azerbaijani a capella choral music and the prism of the influence of mugham on their melodic basis has not been considered as a separate object of research. Just this point stimulated the author's researcher's interest in the subject.

The material of the study is, in fact, a cappella choral parituras written by Azerbaijani composers from the first half of the twentieth century to the 1990s. At the beginning a brief summary of

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<sup>3</sup> Мамедова, Л.М. Хоровая культура Азербайджана / Л.М.Мамедова. – Баку: Адильоглы, – 2010. – 231 с.

<sup>4</sup> Кухмазова, Ю.Ш. Эволюция жанра хоровой миниатюры в творчестве азербайджанских композиторов / Дисс... док. философии по искусств / – Баку, 2016. – 150 с.

<sup>5</sup> Мирзоева, Н.А. Пути становления кантатно–ораториального жанра в Азербайджане / Дисс... канд. искусств / – Баку, 1994. – 206 с.

<sup>6</sup> Рзаева, С.Т. Триптих Васи́фа Адыгёзало́ва: «Гарабах шикэстэси», «Чанаккала» и «Гэм карваны» (традиции и современность в трактовке жанра) / Автореф. дисс... канд. искусств / – Баку, 2005. – 22 с

the first unaccompanied folk songs by U.Hajibeyli in 1920-1930, "Aman nene", "Lalli", "Lolo", "Beri bax" (Look at me) and "Ne gozeldir" (How beautiful) was written, G.Garayev's "Autumn", F. Amirov's folk song "You are my beautiful", A.Alizade's "Ancient lay-lay" a cappella choir, N.Aliverdibeyov's "Bayati-Shiraz" and "Shikeste" choral mughams, J.Jahangirov's "Like Kerem" work, A.Huseynzadeh's "O Motherland!" a capella choir, F.Naghiyev's three-part choir concert, "Four poems" collection, choir miniatures "I am in love", R.Mustafayev's "I don't have a flower", F.Alizade's "Autumn", A.Kerimov's "Clouds" and "Leaves", M.Asgarov's "Ahsan Shushter", as well as F.Javadov's "Black January" choir miniatures were thoroughly analyzed in the research work.

Thus, the specific analytical research aspect of the presented dissertation is reflected in the detailed analysis of the 21 a capella choral works of Azerbaijani composers and choirmasters. Looking at the examples of Azerbaijani a capella choral music, in our opinion, reference was made to the works that embodied mugam in a more vivid, bright and original way. During the development of the dissertation, the parititures of Azerbaijani composers kept in the libraries of the Azerbaijan State Choir Capella, as well as the Baku Music Academy, both published and manuscript, were used, as well as personal archives were used.

**Object and subject of the research.** The object of the presented research is the work of a capella choir, an important part of contemporary vocal music of Azerbaijani composers and choirmasters. The subject of the research is the analysis of Azerbaijani a cappella choral works in the mugham aspect, which appeared in the period up to the 90s of the XX century. These chronological boundaries were not chosen occasionally as this period was marked as the content of the emergence and formation of choral music in Azerbaijan. The coverage of almost a century of history allows us to explore this field of choral music as an open and dynamic system.

**The goals and objectives of the research** in the presented dissertation is the multifaceted and synthesized-holistic coverage of the a cappella choir genre reflected in the works of Azerbaijani composers. The goal entails the necessary adaptation of different

approaches. One of them is related to the consideration of important historical tendencies in the compositional structures of a capella works in the choral creativity of Azerbaijani composers and choirmasters. The second is the compositional aspect, which allows for more relief to reveal the features of this or that author's mixed connection with the selected mugham bases.

The efforts have been made to resolve a number of issues if the goal is achieved:

- To reveal the content, interaction and specifics of a capella works with mugham in Azerbaijani choral music;
- To determine the dynamic development of the a cappella choral text in the Azerbaijani music of the XX century;
- To analyze the individual features of each work written for the unaccompanied choir in the Azerbaijani choral music involved in the studies and the mugam inika on concrete examples (including the basis of multi-point);
- To analyze the features of the interaction of poetry and music composition in terms of meters and rhythm;
- To reveal the intonation and constructive features of a capella choirs, as well as images and themes in Azerbaijani choral music, to determine the methods of texture organization;
- To reveal the image-poetic and artistic-emotional bases of the analyzed works in terms of interaction with the features characteristic of the use of mugam;
- To characterize the genre features of the analyzed works, to reveal in them the ratio of traditional and modern, canonicity and individuality.

**The methods of the investigation** consists of the main principles of the historical and theoretical musicology, mugham and magam studies, and the theory of choral performance. During the study of a capella choral works from the position of mugham, reference was made to the theoretical and aesthetic concept of U.Hajibeyli, the main provisions of the theory of intonation of Academician B.Asafyev.

The problem of the research and the issues related to it have identified several methods of research:



1) The holistic method that interprets the content and form of the work in a unified way;

2) The structural-functional method that reveals the reason for use of certain mughams in each specific work;

3) The semantic method that allows to reveal the image content of works in Azerbaijan a cappella music;

4) The method of choral approach, which covers the issues related to choral tembrophonics (use of choral parts, their adaptation, tessitura conditions of sounds, timbre specifications, texture features, etc.);

5) Typological-comparative method, which enables to compare a cappella choirs of Azerbaijani composers with one another and reveals their general specific features.

The methodological basis of the research consists of the scientific work and research of both national and Russian scientists in different directions.

First, the appeal to Azerbaijani choral music provides a methodological basis for U.Hajibeyli's theory of the organic synthesis of the harmonic major-minor system with the national mode system<sup>7</sup>. While studying the source of folklore reflected on the choral works of Azerbaijani composers and choirmasters, the scientific works of M.Ismayilov<sup>8</sup>, R.Zohrabov<sup>9</sup>, S.Baghirova<sup>10</sup>, M.Gasimli<sup>11</sup>, T.Mammadov<sup>12</sup> and A.Badalbeyli<sup>13</sup> were involved in the research.

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<sup>7</sup> Hacıbəyov, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyov. – Bakı: Yazıçı, – 1985. – 154 s.

<sup>8</sup> İsmayilov, M.C. Azərbaycan xalq musiqisinin janrları. Yenidən işlənmiş və tamamlanmış nəşr / M.C.İsmayilov. – Bakı: – İşıq, –1984. – 99 s.

<sup>9</sup> Zöhrabov, R.F. Azərbaycan muğamları / R.F.Zöhrabov. – Bakı: Təhsil, – 2013. – 336 s.

<sup>10</sup> Багирова, С.Ю. Азербайджанский мугам. Статьи, исследования, доклады. I том. / С.Ю.Багирова. – Баку: – Элм 2007. – 289 с.

<sup>11</sup> Qasımlı, M.P. Ozan-Aşıq sənəti / M.P.Qasımlı. – Bakı: Uğur, – 2007. – 304 s.

<sup>12</sup> Мамедов, Т.А. Традиционные напевы азербайджанских ашыгов / Т.А.Мамедов. – Баку: Ишыг, – 1988. – 251 с.

<sup>13</sup> Bədəlbəyli, Ə.B. Qurban Primov / Ə.B.Bədəlbəyli. – Bakı: Azərnəşr, – 1955. – 49 s.

Secondly, there were scientific research of methodological significance within the research, including the combination of historical-analytical and theoretical methods in the field of choral literature and choreography, methods of Russian scientists G.Grigoryeva<sup>14</sup> and Y.Paisov<sup>15</sup>.

Third, the methodology of the dissertation is also based on the fundamental scientific work of B.Asafyev "Musical form as a process"<sup>16</sup>. B.Asafyev changed the concept of "musical intonation" from the original meaning of "rhythm-word-tone-unity", interpreted it differently depending on the context and commented it in a very broad way. His theses that reveal the dialectic of music and word interaction are especially important: "The diversity of vocal genres is an independent art, derived from the harmony of words and sounds, their rhythm-intonation. And the traces of this independence still preserve the forms of chamber-vocal style in a melodic-harmonic "dress"<sup>16</sup>

Fourth, when revealing the genre specifics of choral works, the results of research on choral art by B.Asafyev<sup>17</sup>, A.Berberov<sup>18</sup>, A.Yegorov<sup>19</sup>, V.Krasnosshyokov<sup>20</sup>, P.Levando<sup>21</sup> and A.Ushkaryov<sup>22</sup>

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<sup>14</sup> Григорьева, Г.В. Русская хоровая музыка 1970–80-х годов / Г.В.Григорьева. – Москва: Музыка, – 1991. – 80 с.

<sup>15</sup> Паисов, Ю.И. Эволюция хоровых жанров. История отечественной музыки второй половины XX века. Учебник / Ю.И.Паисов. – Санкт-Петербург: Композитор, – 2005. – с. 480-513.

<sup>16</sup> Асафьев, Б.В. Музыкальная форма как процесс: [Книга 1 и 2] / Б.В.Асафьев. – Ленинград: Музыка, – 1971. – 376 с.

<sup>17</sup> Асафьев, Б.В. О хоровом искусстве: Сборник статей / Б.В.Асафьев: сост. и коммент. А.Павлова-Арбенина. – Ленинград: Музыка, – 1980. – 216 с.

<sup>18</sup> Берберов, Р.Н. Специфика структуры хорового произведения / Р.Н.Берберов. – Москва: ГМПИ им. Гнесиных, – 1981. – 27 с.

<sup>19</sup> Егоров, А.А. Основы хорового письма / А.А.Егоров. – Ленинград–Москва: Искусство, – 1939. – 171 с.

<sup>20</sup> Краснощеков, В.И. Вопросы хороведения. Учеб. пособие / В.И.Краснощеков. Москва: Музыка, – 1969. 300с.

<sup>21</sup> Левандо, П.П. Хоровая фактура: Монография / П.П.Левандо. – Ленинград: Музыка, – 1984. –123 с.

<sup>22</sup> Ушкарев, А.Ф. Основы хорового письма: Учебник [2-е изд] / А.Ф.Ушкарев. – Москва: Музыка, – 1982. – 231 с.

were taken into account. It provides detailed information on singing sounds, choir types and kinds, choral arrangement issues, types of paritura writing, as well as methods to combine sounds with different ways and possible combinations.

Fifth, the author of the dissertation P.Levando<sup>23</sup> used the methods of analysis described in the scientific works of Y.Tyulin<sup>24</sup>, V.Kholopova<sup>25</sup> devoted to the issues of musical texture and its role in the formation of imagery, as well as dramaturgy. This research covered the types and expressions of sound material, its parameters and elements, the compatibility of sounds with each other, their functions in terms of interaction and character, as well as other important theoretical points.

Sixth, there are methodological research, as well as scientific works of Azerbaijani scientists and educators working in the field of choral art among the sources used in the methodological framework. We can specially note the works of Z.Ismayilova<sup>26</sup> and Y. Habibov<sup>27</sup> among them.

Seventh, the list of methodological sources of the dissertation includes the researches of our musicologists who reflected the creativity of Azerbaijani composers in their scientific works: E.Abbasova, U.Aliyeva, F.Aliyeva, U.Imanova, L.Karagicheva, S.Gasimova, Z.Gafarova, Sh.Mahmudova, Z.Safarova, T.Seyidov, J.Hasanova, A.Tagizade, R.Farhadova, F.Khaligzade, I.Afendiyeva and others.

Thus, in the dissertation the theoretical experience of many scholars is synthesized on the basis of which the author improves his

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<sup>23</sup> Левандо, П.П. Хоровая фактура: Монография / П.П.Левандо. – Ленинград: Музыка, – 1984. –123 с.

<sup>24</sup> Тюлин, Ю.Н. Тюлин, Ю.Н. Музыкальная фактура и мелодическая фигурация. Практический курс. Для теоретико–композиторских факультетов муз. вузов. В двух книгах / Ю.Н.Тюлин. Москва: Музыка, – 1980. – 311 с.

<sup>25</sup> Холопова, В.Н. Холопова, В.Н. Теория музыки: Мелодика. Ритмика. Фактура. Тематизм / В.Н.Холопова. – Санкт–Петербург: Лань, – 2002. – 368 с.

<sup>26</sup> Исмаилова, З.А. Хоры а саpелла азербайджанских композиторов и работа над ними. Методическая рекомендация / З.А.Исмаилова. – Баку: – 1987. – 30 с.

<sup>27</sup> Габиров, Ю.А. Обработка народных песен для хора азербайджанских композиторов / Автореф. дисс... канд. искусств / Ташкент, 1985. – 24 с.

comprehensive approach to the creation of Azerbaijani a cappella choral music and applies theoretical musical knowledge, including sources related to mugham studies, standing at the crossroads of scientific disciplines. The multifaceted point of view of the subject of research allowed to study the interaction of music and verbal texts deeply and comprehensively, and at the same time to reveal the specifics of the influence of mugham in unaccompanied choral works of Azerbaijani composers.

**The main provisions of the defense.** The following provisions are included in the defense:

1. A capella choral works have found their expression in the works of Azerbaijani composers and formed a separate direction of national choral music culture since the beginning of the XX Century.

2. The Azerbaijani composers representing different generations and creative styles applied to the a capella choral style, creating valuable works of art distinguished by the variety of styles and variety of artistic content in this interesting field

3. The means of artistic expression and form-creating features of a capella choral works of Azerbaijani composers were welcomed with respect by experts and the music community, created an important field of the written traditional professional music creativity school highly evaluated over the world. Although numerous examples of genres composed in various artistic contexts and forms are of particular interest to scientific and musicologists, large-scale research in this area has not yet taken place, and a noteworthy aspect of this field as mugham has not been specifically studied;

4. For this purpose, the evolutionary path of the Azerbaijani school of composition was considered through the prism of a capella choral works, and the most valuable achievements were the object of research. In each of the analyzed works, the author's creative idea and the artistic content of the works arising from the poetic text are embodied in a unique way. Thus, the rich magam-intonation content of mughams, methods of development of thematics, principles of harmonic and polyphonic texture of the choir, figurative-emotional mood, types of dramatic structure, etc. the means revealed the diversity of use of the national music source indicated;

5. Choral creativity of Azerbaijani composers, as well as choral works of a capella type were approached in the dynamics of historical development, and in the development of the researched theme always attracted the attention of renewal and enrichment. From this point of view, the task of choosing the appropriate approach in the analysis of artistic samples representing different generations and individual styles was also fulfilled as far as possible;

6. Although the analyzed a capella choral works acquire bright national qualities due to the basics of mugham, they represent the most progressive tendencies of the modern age, far from formal and closed nationalist tendencies understood in a limited sense, an event of universal significance without leaving national roots and strong foundations is presented as.

7. The study and direct research of the a cappella choirs in general opens the way for the full discovery of the creativity view of composers and choirmasters in Azerbaijan in the second half of the twentieth century.

**Scientific novelty of the research.** The scientific content of the dissertation is defined as the first monographic research work on the use of mugham in the choral work of Azerbaijani composers. Filling the “white spots” in the absence of special and large-scale scientific works devoted to the analysis of unaccompanied choir works by Azerbaijani composers from mugham rakurs can be considered as a scientific innovation.

The dissertation is also considered for the first time as an independent research problem of Azerbaijan a capella choral music from the point of view of figurative-thematic content and musical interpretation of the artistic-poetic basis. In addition, the influence of mugham on the melodic and harmonic basis of the works presented in the dissertation is emphasized here.

The presented scientific work analyzes the brightest examples of almost all a capella choirs, written until the 90s of the XX century. The creative approaches of Azerbaijani composers to mugham, the figurative-emotional content, metro-rhythmic and structural features of its application are also emphasized in the given works. The dissertation also examines in detail the unaccompanied examples of

Azerbaijani choral music in terms of theme, composition, intonation and texture.

Thus, the a cappella choirs of Azerbaijani composers are studied for the first time in terms of the interaction of mugham and composer's work, guided by the main tendencies, which enriches the scientific and theoretical base of the vocal and choral field of contemporary local art. Such a direction of research leads to the study of national sources in the works of Azerbaijani composers written for a capella choirs.

It should also be specially noted that as a result of the research work, it was discovered that the choir miniature "Na gozaldir" (How beautiful) authored by U.Hajibeyli was the first example of a capella choir. In addition, for the first time in the dissertation, F.Amirov's capella choir "Gozalim sansan" ("You are my beautiful"), N.Aliverdibeyov's "Shikasta", F.Naghiyev's "4 poems" and M.Asgarov's "Ahsan Shushtar" are involved in the analysis for the first time.

#### **Theoretical and practical significance of the dissertation.**

The scientific significance of the research is the first systematic analysis of some unaccompanied works included in the choral music of Azerbaijan and the application of mugam in terms of the impact of these works on the artistic and conceptual specifics. Some of the ideas proposed here seem important for the formation of new research perspectives on the choral creativity of modern composition.

Practical significance of the research observations and results of Azerbaijani composers and choirmasters on a capella choral writing techniques can be used in "History of music of the XX century" and "Analysis of musical works", as well as "Choral literature", "History of choral music", "Choral studies", "Choral styles" and other special courses in music history. This research work can also be seen as practical assistance to performer-conductors, choirmasters, as well as teachers and students of musical educational institutions in the specialty "Choir Conducting".

The materials of the dissertation may be useful for choir leaders as a visual aid for the performance of choral music samples of the past decades and modern Azerbaijan a capella, as well as for practical work on the choir.

In the research work, the author also puts forward such an idea and proposal to teach the subject "Analysis of musical works of Azerbaijani composers", which deals with the study of the national musical origin of the works of Azerbaijani composers, as well as musical language, structure, harmonic and metrorhythmic features.

**Approbation and application of the dissertation.** The main provisions of the research are reflected in the author's articles published in scientific journals recommended by the ECA, as well as in the materials of national and international scientific conferences.

**Name of the organization where the dissertation work is performed.** The dissertation was carried out at the meeting of the "History and Theory of Music" department of the Azerbaijan National Conservatory and recommended for defense.

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** It is conditioned by the goals and content of the research. The dissertation consists of an introduction, two chapters, seven paragraphs, a conclusion, a list of references and appendices. As for the volume of structural sections of the dissertation, the introduction consists of 13 pages 23513 characters, I chapter 55 pages 86008 characters, II chapter 76 pages 97077 characters, and the conclusion 6 pages 9582 characters. The total volume of the research consists of 216173 characters, excluding the list of references and appendices.

The total volume of the dissertation work was interpreted on 168 pages, including three graphics and six tables. The list of used literature consists of 190 sources including the works of local and foreign authors in Azerbaijani, Russian and English languages, as well as materials taken from the Internet.

## **THE MAIN CONTENT OF THE DISSERTATION**

The **1st Chapter** of the Dissertation is called “**A cappella choral genre in the works of Azerbaijani composers**”. This chapter consists of three paragraphs. **1.1.** It is called “**Creation of choral compositions in the creativity of Azerbaijani composers.**” It describes the establishment of one more exchange way with the

European culture by Uzeyir Hajibeyli, a great Azerbaijani composer, publicist and pedagogue, by creating a new genre-choir art in our music history.

The systematization of the subject of choir at the Azerbaijan State Conservatory, as well as the establishment of the department of choral conducting and the evolution of the department since then were described in the first paragraph of the dissertation. The names of specialists such as L.Frolova, J.Jahangirov, A.Yurlov, E.Novruzov, N.Malikov, L.Atakishiyeva, S.Aghayeva, Z.Ismayilova already give a historical overview of the department of choral conducting.

The information about the establishment of the Azerbaijan State Choir Cappella in 1966 and its activities, repertoire, as well as its directors Eduard Novruzov, Zarifa Ismayilova, Gulbaji Imanova and others are also included here.

**1.2. It is called “A cappella choral works written in the first half of XX century”.** This paragraph describes the first examples of Azerbaijan a cappella choral music and analyzes the folk songs "Aman nənə" (Aman nene), "Lolo", "Bəri bax" (Beri bakh), "Ləlli" (Lelli) and author's song "Nə gözəldir" (Ne gozeldir - How beautiful) based on U.Hajibeyli's manuscripts. It should also be noted that the historical significance of the last piece has been the focus of attention. Then, the principles of using the Azerbaijani mugham by the famous Azerbaijani composer Gara Garayev are discussed, as well as the "Payız" (Payız - Autumn) choir, the first polyphonic work written for a mixed a cappella choir in our music history is analyzed and mugham and intonations of the sections used by the composer are studied.

**1.3. It is called “Mode – mugham features in the a cappella choirs of Azerbaijani composers (1950-70s)”.** This paragraph analyzes Fikret Amirov's "Gözəlim sənsən" (Gozelim sensen - You are my beautiful), Jahangir Jahangirov's "Kərəm kimi" (Kerem kimi - Like Kerem), Nazim Aliverdibeyov's "Bayati-Shiraz" choral mugham and "Shikasta" a cappella choir. In addition to the choral scenes in his operas, his bright emotionality and wide musical amplitude that are evident even in small musical pieces are clearly



noticed in the folk songs he arranged. One example of this is the 5-part (soprano, alto, tenor, baritone, bass) folk song " Gözəlīm sənsən" (1967), which he arranged for solo-tenor and mixed a cappella choir. Thoroughly conducted choir analysis reveals the composer's harmonious language and the structural idea of the piece. It should be noted that although the text is based on folk words, the words in this composition are given in the arrangement of the poet Teymur Elchin.

The next a cappella choral work analyzed here belongs to our composer J.Jahangirov, who was distinguished in the history of music in Azerbaijan with his unique style. Throughout his career, the composer wrote in various genres and had a special sympathy for choral music. It is no coincidence that the choral art in Azerbaijan reached its peak in the field of his works. The composer is the author of famous works written for choir and symphonic orchestra, as well as the first a cappella choral concert. Moreover, tens of a cappella choral miniatures have made a significant contribution to our musical treasury. The a cappella choir "Kərəm kimi" (Like Kerem) written by the author in 1968 is also among the works analyzed in this paragraph. This work was written based on the poem of the same name of the immortal Turkish poet Nazim Hikmet (translated by S. Mammadzade).

The subject of the poem "Like Kerem" is a kind of mass appeal instead of individual emotion and thoughts. In the poem, a fact such as attachment to ideology, which is a factor of humanity, has become a social challenge, forming a central idea. Moreover, the acts of the sections of Shushtar mugham such as mayeyi-shushtar, feili, tarkib are touched, as well as references to points such as "Rast", "Segah" are observed.

One of the works analyzed in this paragraph is N.Aliverdibeyov's "Bayati-Shiraz" choral mugham. Written for a mixed choir and singer in 1969, this a cappella choir does not fully reflect the "Bayati-Shiraz" dastgah that we know, but an important composition was created using the appropriate sections and tasnifs (episode) of mugham.

Another analyzed mixed choir and soloist (singer) a cappella piece written by N.Aliverdibeyov is "Shikasta". Designed for five

voices (Soprano 1, Soprano 2, Alto, Tenor, Bass), the choir has both a free melodic line and an accompaniment. It is possible to see the rhythmic shape of the percussion instruments in the sheet music. The singer can sing both "Karabakh Shikastasi" and "Kesme Shikasta" in the part of the work entrusted to him/her. In both of these mughams, folk bayatis are used as a text, and the soloist is free to choose the theme.

**The 2<sup>nd</sup> chapter of the dissertation is called "Application of mugham in Azerbaijan a cappella choral music (1970-1990s)".** This chapter also consists of four paragraphs. **2.1.** It is called **"Works of Agshin Alizade and Faig Nagiyev for unaccompanied choir"**. Firstly, A.Alizade's creative style, as well as examples of the national composition art created in the wave of neofolk are discussed here. Next, the composer's work "Qədim lay-lay" (Ancient Lay-Lay) created for a mixed a cappella choir is analyzed. Here the mode-intonation relations between the choir parts, the dramaturgy and texture of the works are emphasized.

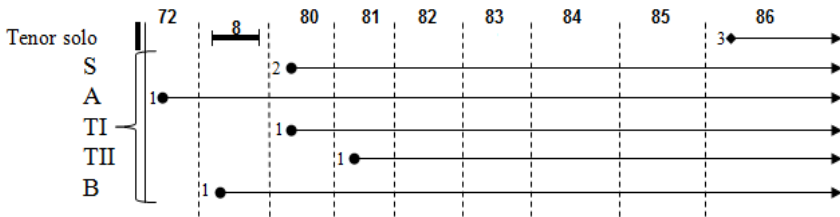
In the next part, the attention is paid to the analysis of F.Nagiyev's small a cappella choirs. In each of these works written on a lyrical-romantic theme, it is possible to see the leading position of the Azerbaijani national music, the mode (lad-məqam) feeling of the composer. The composer even used the elements of ashig music. For example, the rhythmic form of ashig music, the movement element with parallel fourths, and our mughams were used in the miniature "Aşiqəm" (Ashigam - I am in love) composed for the mixed a cappella choir in 1979. The influence of "Segah" mugham is clearly visible in this miniature, written in a simple 3-part, reprise form. Different types of "Segah" mugham were used here – "Kharij Segah", "Hashim Segah", "Yalkhin Segah" and some of their sections.

The 4 poems written for a mixed a cappella choir by F.Naghiyev are also noteworthy and are analyzed as mugham-based examples. The collection written in 1983 included the choirs "Bənövşəyəm" (Banovshayam - I'm violet), "Gedər" (Gedar - Would go) and "Toy günü" (Toy gunu - Wedding Day). In 1986, the fourth miniature "O sarı yarpaq" (O sari yarpag - That Yellow Leaf) was added to the series by the composer. During the analysis, a graphic

showing the polyphonic passages and canonic imitations used in the work was compiled:

**Graphic**

**For the analysis of the "Wedding Day" miniature**



**2.2.** It is called **"Faig Nagiyev's a cappella choir concert"**. Our contemporary composer F.Nagiyev, who played an undeniable role in the development of modern choral music, appealed to the genre of a cappella choir concert for the first time after J.Jahangirov. The author was able to skillfully transfer the pain and heartbreak of the loss of his dear teacher G.Garayev into his musical language in the works he dedicated to him.

Written to the words of Khagani Shirvani (1129-1199), a great representative of 12th century classical Azerbaijani literature, the concert consists of three parts: "Ağrı" (Aghri – Pain), "Əlvida" (Elvida – Goodbye) and "Fəryad" (Faryad – Cry). The uniqueness of the concert is that within one work three vocal genres intersect - the choir written to the words of Khagani in the first part, vocals in the second part, and religious mystery in the third part. The composer referred to the intonations of "Bayati-Kurd" mugham, mugam and sections such as "Mayeyi-Shur", "Bardasht" ("Shur"), "Chahargah", "Humayun-Amiri", "Tarkib" ("Humayun"), "Mahur-Hindi", "Orta Mahur", "Bayati-Turk", "Bayati-Shiraz".

Nagiyev's concert concept includes a solo tenor's part acting as a muezzin, Khagani's poems arranged in I-III parts, as well as the elements of endearment and elegy found in Islam and "Kalmeyi-Shahadat". In addition, the choir concert attracts the attention with its

unique code. It uses recitative and sounds that mimic the heartbeat and the last breath of a dying person.

**2.3. It is called "Ramiz Mustafayev's and Agakerim Karimov's a cappella choral works".** As it is known, the prominent Azerbaijani composer Ramiz Mustafayev, who devoted a large part of his works to the choral genre, also composed a series of works in the direction of a cappella choral music. It should be noted that in all these works, attachment to our national roots, love for mugham are clearly felt. One of them is "Gülüm Yoxdur" (Gulum yokhdur – I have no flower) a cappella choir which is written on the basis of B.Vahabzade's words that has been included in our analysis (See Əlavə №19). The intonations of the "Ushshag" and "Shikasteyi-fars" sections are used in this piece written on the Orta Mahur mugham.

In the research work, two works, which include in the a cappella choir series consisting of five works, "Buludlar" (Buludlar - Clouds) and "Yarpaqlar" (Yarpaqlar – Leaves) written in 1984 are analyzed.

This is both a moving natural phenomenon of which its beauty described and a poetic address expressing the poet's love and longing for the homeland in N.Khazri's "Clouds" poem written in free verse. That is the work does not have a fixed mode (lad) core. Paying attention to the figurative-emotional features of the composition, A.Kerimov very skillfully used "Qatar", "Bayati-Shiraz", "Segah", "Chahargah" mughams and their sections here. In addition, the harmonic major chromaticisms used throughout the work give the piece a special elegance.

Unlike A.Kerimov's first composition "Clouds" which we analyzed, the next work "Leaves" was written for a mixed a cappella choir and soloist. This work, of which the text belongs to Tofiq Mutallibov, is about the complaintive talk of a young man waiting for his lover and the crushed leaves. Here the choir sings in the language of leaves, and the solo tenor in the character of a young boy. The choir appears as leaves, while a solo tenor as a young man in this piece. The composer used bayati-shiraz with f and b tonic notes, shushtar and segah, and even chahargah, as well as the acts of "Amiri" section of "Shushtar" here. We have seen the use of several

sections, even the same section being performed at different tonic notes between the bars at the same time in this work. The mugham-based polyphonic structure and polytonality given here demonstrate the composer's extreme openness to new experiments.

**2.4.** It is called "**A cappella choral works of Adila Huseynzade, Firangiz Alizade, Musavvar Asgarov and Fuad Javadov**". This paragraph reviews a cappella works of two female composers and two choirmasters. The first work analyzed is the a cappella choir "Vətən" (Vatan - Homeland) written by Adila Huseynzadeh, the first professional female composer of Azerbaijan. The composer mainly referred to the sections of "Mahur-Hindi" mugham here. The miniature, composed in 1974, was written to the words of the people's poet Suleyman Rustam. A. Huseynzadeh emphasized that she was deeply aware of the subtleties of mugham and represented our national music in each line.

Firangiz Alizadeh, a world-famous composer and pianist who made exceptional contributions to the development, performance and teaching of the modern music genre in Azerbaijan, used the choir genre mainly in her large-scale works throughout her career. The composer always emphasized her attachment to the national music traditions, successfully presented mugham intonations with modern harmonies in her works. The author used mainly acts of sections peculiar to "Shur" mugham in a cappella choir "Autumn" written to the words of N.Khazri in 1984. Among them are "Bardasht", "Maya" and "Shura Ayag" sections, as well as "Bayati-Kurd" intonations, one of our smalls independent mughams.

The next a cappella work analyzed is the "Ahsan Shuster" choir composed by one of the talented choirmasters of Azerbaijan Musavvar Askerov in 1984 for unaccompanied mixed choir. The melody of this work is based on the colors of "Shushter" and "Humayun" by the famous tar player Ahsan Dadashov.

The 20th of January, written in the history of Azerbaijan as a blood memory, is a topic that many artists, including composers, like any of our compatriots, cannot be indifferent to. One of the those who created works on this topic is a talented Azerbaijani composer and choirmaster Fuad Javadov. The "Black January" a cappella work

written for a mixed choir (soprano, alto, tenor, bass) and soloist (mezzo soprano) is an example of a choir that he created professionally. The melody created on Shur mugham expresses a calm, sad suffering. The literary text - bayati example used in the piece gives the music a mournful character. This silence is broken by an unexpected dissonant chord, and concludes the piece by keeping 3 bars. It is possible that this chord symbolizes the ship whistles sounded during the minute's silence to honor the victims of the January 20 tragedy.

The current dissertation has involved the study of a cappella choral works in various forms from the beginning of the XX century to the 1990s and aimed to study the examples of compositional art, various mugham influences for the first time. Thus, the following provisions were obtained as a **“Conclusion”** of the study of national a cappella choral music in this dissertation.

First, the results of the research provide the basis to say that the creative experience of Azerbaijani composers and choirmasters in the field of a cappella choirs is different in terms of genre, style and individual author's approaches to the relevant works and should be studied independently.

Secondly, in the national choral culture, the influence of the great art of mugam is more important among the national roots of this direction, and it is directly reflected both in the features of the ideological and artistic content, and in the form.

Third, the a cappella choirs are expressed in a variety of forms, from small miniatures to large-scale concert genres, and are distinguished by their rich intonation and thematic content, harmonic and polyphonic textures.

Finally, when applying to this type of choral work, the authors managed to embody their colorful artistic intentions through individual technical means.

As in all fields of Azerbaijani composition, the principles of using mugham in a capella choral works cover different types of creative methods, starting from the citation method: serious and free interpretation of national moments, regular thematic development

and form building, formation of multi-voiced and harmonious texture with national color, etc.

The problem we are studying is especially relevant at the present stage as part of the "native-foreign" paradigm. On the one hand, this issue is an unchanging quotation of mugam (for example, N.Aliverdibeyov's choral mugam "Bayati-Shiraz", "Shikeste" and M.Asgarov's "Ahsan Shushtar" miniature), on the other hand, it is included in modern artistic practice. At the same time, the application of the quotation method in the mentioned works, especially in the choral version of "Bayati-Shiraz" does not deny the author's creative attitude to the original source, therefore, it has been analyzed by us. The mentioned works are a capella choirs involved in the research on the direct embodiment of mugam. In other words, the comparative analysis of the works not only with the point of view, but also with the mugam instruments of the same name and their sections is of greater importance.

Creative reinterpretation of mugham, or rather free interpretation of the basis of its point A.Kerimov's work "Clouds" clearly shows itself in the choir. The combined use of certain sections of "Qatar" and "Bayati-Shiraz" sets, as well as "Segah" and "Chahargah" in the work embodies an interesting artistic content: the imaginary ideas in this choir are praised in deep silence and silence and describe the beauty of the world that surrounds us through a rich sound palette. The use of "Mahur" mugham intonations in huseynzada's "Veten" chorus focuses on the expression of feelings of patriotism. Despite the fact that Mustafayev's "Gulum yokhdur" a capella choir is also written on mugham belonging to the "Rast" family (Middle Mahor), it reflects not the enthusiasm and heroic mood inherent in these mughams, but the love lyrics on the theme of longing.

Mainly "Kharij", "Hashim", "Yalkhin Segah" types, occasional shushtar and "Shur" mughams intonations F.Amirov's "let's go for a walk", F.Nagiyeu's "Ashiqam" and "Banavsheyam" miniatures were used as Love lyrics. A.Alizadeh's work "ancient lay-lay" refers to Segah as a miniature of a capella choir from the epic-lyrical tribe, where it is studied as an example of neopholourism.

In addition, intonations of “Shur” mugham F.Alizadeh's” autumn” choir also acts as a means of manifestation of poetry.

It should be noted that in all the works presented in the dissertation, the lines of tradition and innovation harmonize with each other in the original way. Works of choir without accompaniment of Azerbaijani composers meet quite classical traditions and the existing material in terms of rhythm-intonation is processed by classical technique (Q.Garayev's "Autumn" work), concert-type, large-form, up to real innovative works (for example, Naghiyev's Choir concert) demonstrates the evolution of the past style.

This fact shows not only the heritage of tradition and innovation, but also the use of philosophical examples of Khagani and Nizami of classical Azerbaijani poets, as well as the amplitude of the wide application of new technical tools in accompaniment-free choral works of modern compositional art (from the classical interpretation of the form to multichannel, polygamy, polyrhythmics, alleatorics and sonor effects). So, in the third part of Naghiyev's Choir concert, portamento, inaccurate fixation of sound, whispering, separate screams, etc. widely used.

Depending on artistic ideas and composition techniques, Azerbaijani composers masterfully use different types of themes and methods of their development in the choir works. Although monophonic works and polyphonic methods are found in these works, the principles of variant and improvised development of mugham tematism have a leading role.

As a result, the study of the topic opens up opportunities to study a whole range of problems, the typology of choral music of Azerbaijani composers, the imagery of mugam, the diversity of meaning and genre, the specifics of the artistic methods of individual composers and other issues. In our opinion, the development of these topics in the future will serve to enrich the overall picture of Azerbaijan's musical art.



**The following works of the author were published in accordance with the content of the dissertation:**

1. Muradzadə L.R. Əhsən “Şüştər” a capella xor əsərində muğamdan istifadə // – Bakı: Konservatoriya – 2015. № 1(27), – s. 33-38

2. Muradzadə L.R. Azərbaycan xor mədəniyyətinin təşəkkülündə Üzeyir Hacıbəylinin rolu // XIV Beynəlxalq elmi-praktiki konfrans “Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri”. – Bakı: – 2015, –s.101-105

3. Muradzadə L.R. Nazim Əliverdibəyov- “Bayatı-Şiraz” xor muğam // Doktorantların və gənc tədqiqatçıların XX Respublika Elmi konfransı. – Bakı: 2016, – s.519-521

4. Muradzadə L.R. Azərbaycan bəstəkarlarının xor miniatürlərində milli xüsusiyyətlər // Beynəlxalq elmi konfrans Ulu Öndər Heydər Əliyev İrsində Multikultural və Tolerant Dəyərlər. – Bakı: – 3-5 May, – 2016, – s.242-244

5. Muradzadə L.R. Ağakərim Kərimovun “Buludlar” xor əsərində milli lad-məqam xüsusiyyətləri / – Bakı: Musiqi dünyası – 2017. № 4/73, – s. 90-93

6. Muradzadə L.R. Ладовые особенности хорового произведения «Листья» (Yarpaqlar) Агакерима Керимова // – Bakı: – Harmony – 2017, № 16.

<http://harmony.musigi-dunya.az/RUS/reader.asp?txtid=722&s=1>

7. Muradzadə L.R. Qara Qarayevin “Payız” a capella xorunda milli laddardan istifadə // – Bakı: – Mədəniyyət.az /1 – Yanvar-Fevral 2018, – s. 31-33

8. Muradzadə L.R. A.Hüseynzadə'nin “Vatan” a capella korosunun muğam açısından dəyərləndirilməsi // Beynəlxalq konfrans 4.Uluslararası Müzik ve Dans Kongresi. – Türkiyə, Bodrum, – 19-21 Oktyabr, – 2018.

9. Muradzadə L.R. Use of “Segah” mugham on Faig Nəghiyev’s “Ashigam” choral miniature // European Sciences review. – Vienna, – 2018 (November-December), – №11-12, – Volume 1; ISSN 2310-5577

10. Muradzad  L.R. Azərbaycan'daki ilk neofolklorizm  rn kləri a capella koro m ziđi // Turan Stratejik Arařtırmalar Merkezi (Uluslararası Bilimsel Hakemli Mevsimlik Dergi). – T rkiye, Kars, – 2021, – 21 Dekabr, – Volume: 13, ISSUE: 52

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