

**REPUBLIC OF AZERBAIJAN**

*On the right of the manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE EFFECT OF MODERN WRITING TECHNIQUES  
OF AZERBAIJANI COMPOSERS ON THE PERFORMANCE  
FEATURES OF THE WOODWIND INSTRUMENTS**

Specialty: 6213.01 – Music Art

Field of science: Art study

Applicant: **Nargiz Chingiz Aliyeva**

**Baku – 2021**

The work was performed at the Department of "History of Music" of the Baku Music Academy named after Uzeyir Hajibeyli.

Scientific supervisor: Doctor of Art Science, Associate Professor  
**Aytaj Elkhan Rahimova**

Official opponents: Doctor of Art Science, Professor  
**Sevda Firudin Gurbanaliyeva**

Doctor of Philosophy on Art Study,  
Associate Professor  
**Leyla Zaki Guliyeva**

Doctor of Philosophy on Art Study,  
Associate Professor  
**Orkhan Nijad Zeynalli**

Dissertation Council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at 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

**Relevance of the topic and its degree of development.** In the history of musical instruments (around the world), woodwind instruments are considered to be among the oldest and most widespread. They form part of the musical culture of almost all nations. Their rich artistic and technical performance capabilities led them from folk music to the constructive improvement of new performance opportunities in composers' works.

There are many types of woodwind instruments in the world. These instruments have a long history, are among the oldest music instruments, and have had a rapid development. (already said this) Through these stages, along with the construction of the instruments, performance techniques were developed, gradually improved, and defined the criteria of modern professionalism. This includes the emergence of new methods of playing the instrument, the strengthening of performance techniques, as well as new achieving sound capabilities. In the process of development, instrumentalists, performers and composers worked together, transmitting the merits, artistic compositions and technical requirements of the period to which they belonged. The triumverate of instrument builder, composer and performer are important in this process, because it is their co-operation that protects the interests of the instrument in different historical periods, and forms the main factors contributing to the art of performance. Timbre, the nature of the sound, the technical methods that are used, alongside other components necessary for a correct perception of the work - melody, harmony, texture, form, etc. have great importance. Each historical period creates its own set of pathways in the formation of performance culture, and the process is constantly evolving. One of the main issues facing modern performance culture and instrumental research is the study of factors that play a role in the formation of performing arts in different periods. It should be noted that although this issue is widely studied in Russian and Western musicology, the performance culture in Azerbaijan has been studied only as a part of particular studies. The history and development of piano performance have

been specially involved in academic research, and interesting research has been conducted. However, the position of woodwind instruments in Azerbaijani musical culture, performance qualities, reflection on the composer's work, aspects of mutual use and study with national musical instruments have not been specially studied. Although there are a number of academic sources on this subject, there is no comprehensive approach to the group of woodwind instruments in these works. Academic works on individual members of the group of woodwind instruments have not studied the process of historical formation of any single instrument, performance characteristics, position in the composers' work, nor the place of the instrument within the group, national performance culture, solo and orchestral works. In this regard, the topic of research is relevant.

One of the main aspects of the relevance of the topic is the study of the position of woodwind instruments in modern music culture, in the works of modern composers. The works involved in the dissertation were written in the second half of the twentieth century and during the last twenty years. It should be noted that most of these works have been analyzed for the first time in terms of theoretical and performance characteristics. Comments on the new methods and techniques used by the composers in the analysis play an important role in revealing the wide range of performance possibilities of woodwind instruments. In this regard, the dissertation has a significant impact on the growth in interest in woodwind instruments in the works of modern composers and serves the development of modern musical culture.

A number of studies have been conducted in national musicology on woodwind instruments, and interesting research has been published. Among these studies, special research on the flute and bassoon, as well as a collection of essays on woodwind instruments, are academic sources. The main advantage of the existing research is that most of them were conducted by the performers of these instruments, and there is a wide range of performance questions.

One of the main academic sources we used in writing the dissertation is the research of Alakbar Isgandarov - a most talented

performer and a professor of flute at the Baku Music Academy. Isgandarov, who gained great admiration as a well-known performer and experienced pedagogue, conducted interesting research on the flute and he did important work in filling in the gap existing in this field. His book, *The Flute In The Works Of Azerbaijani Composers* (1975)<sup>1</sup>, covers the sources of the origin and development of the flute, used as the main performer of solo parts in the group of woodwind instruments, alongside extensive and interesting information about its use by Azerbaijani composers. In this book the author highlights valuable historical facts about the flute, as well as the place of this instrument in the works of European composers, and clarifies a wide range of theoretical and practical issues related to its use in various works. One chapter of the book is devoted to the views and the analysis of the position of this instrument in national culture, as well as the author's valuable recommendations to flute performers.

Another work by Isgandarov, published in 2002, *Stylistic And Performance Features Of Compositions For The Flute*<sup>2</sup> is valuable as an important result of academic research conducted by the author. In the work, the author researched the position of the flute in the orchestra in national and European music, as well as analyzing the performance characteristics of various works written for the flute. This book contains valuable information about some of the works involved in the dissertation. From this point of view, Isgandarov's research was an important academic source in the generation of this work.

Another academic source on woodwind instruments is the textbook *Questions Of History, Theory And Practice In Russian Bassoon Performance*<sup>3</sup> (History, theory and practical issues of national bassoon performance) written by A.Kh.Mahammadov in

---

<sup>1</sup> Искендеров, А.М. Флейта в творчестве Азербайджанских композиторов / А.М.Искендеров. – Баку: Ишыг, – 1975. – 100 с.

<sup>2</sup> Искендеров, А.М. Стилиевые и исполнительские особенности произведений для флейты / А.М.Искендеров. – Баку: Адилоглы, – 2002. – 194 с.

<sup>3</sup> Магомедов, А.Х. Вопросы истории, теории и практики отечественного фаготного исполнительства. Учебное пособие / А.Х.Магомедов. – Баку: Аз.Гос.Унив, – 1983. – 90 с.

1983. As can be seen, various studies have been carried out exclusively on the bassoon, its development in Russian and Soviet times and its performance characteristics, information on the creativity of famous bassoon performers, as well as methodological recommendations for playing the bassoon.

Another academic source we refer to during the analysis is A.Abdullayev's book of essays on woodwind instruments. The book **Essay On The History Of Performance On European Wind Instruments**<sup>4</sup> (History of performance on wind instruments in Europe) contains articles on the place of woodwind instruments in the musical culture of the peoples of the world, their position in orchestral works, and various issues related to performance culture. The book contains valuable biographical information about performers who have lived and worked in Azerbaijan, which is very important for new studies.

The studies and methodological aids carried out by the musicologist, academic and experienced clarinet player, pedagogue and professor E.Babayev in this field, are included among the academic sources used in the dissertation. In particular, the academic's **Grand Duo Concertant For Clarinet And Piano** by K.M. Weber<sup>5</sup> (K.M.Veber's big concert duet for clarinet and piano), **Methodical Instructions For Students Studying Clarinet In The Correspondence Department Of The Conservatory's Performance Faculty**<sup>6</sup>, and **A Program Of Wind And Percussion Specialties For Universities That Teach Music**<sup>7</sup> form part of the academic and methodological research on woodwind instruments.

Some of the important sources used in writing the dissertation were studies by Russian academics. Among them are those of

---

<sup>4</sup> Абдуллаев, А.Д. Очерк истории исполнительства на духовых инструментах европейского типа. / А.Д.Абдуллаев. – Баку: Адилоглы, –2003. – 204 с.

<sup>5</sup> Бабаев, Э.А. Большой концертный дует для кларнета и фортепиано К.М.Вебера / Э.А.Бабаев. – Баку: Аз.Гос.Консерватория, – 1990. – 26 с.

<sup>6</sup> Babayev, E.Ə. Konservatoriyanın ifaçılıq fakultəsinin qiyabi şöbəsində klarnet aləti üzrə təhsil alan tələbələr üçün metodik göstərişlər / – Bakı: AzİNEFTƏXİM, – 1984. – 26 s.

<sup>7</sup> Babayev, E.Ə. Musiqi tədris edən ali məktəblər üçün nəfəs və zərb alətləri ixtisas siniflərinin proqramı / – Bakı: Azərbaycan Dövlət Konservatoriyası, – 1994. – 23 s.

Rimsky-Korsakov<sup>8</sup>, Rogal-Levitsky<sup>9</sup>, Altukhov<sup>10</sup>, Fortunatov<sup>11</sup>, Kojukhar<sup>12</sup>, and Tansov<sup>13</sup>. In these works, the history of woodwind instruments, their performance characteristics, as well as the position of these instruments in the orchestra are widely studied.

In addition to monographs, articles in the academic press on the performance of woodwind instruments and orchestral music, as well as the analysis of various Works, are also important for our research.

**Object and subject of research.** The group of woodwind instruments was taken as the object of research in the dissertation work. Their historical development process and their place in the composer's creativity were studied. The object of the research is solo and ensemble works written for woodwind instruments in modern times.

**Goals and tasks of the study.** The main purpose of the dissertation is to determine the place of woodwind instruments in the work of modern composers and to study the performance characteristics of the works written for these instruments. The following tasks are envisaged for the implementation of the set goals:

- To look at the historical development of woodwind instruments;
- To study the role of woodwind instruments in the works of Azerbaijani composers;

---

<sup>8</sup> Римский-Корсаков, Н.А. Основы оркестровки / Н.А.Римский-Корсаков. – Москва: Гос.муз.издательство, – 1946. – 122 с.

<sup>9</sup> Рогаль-Левицкий, Д.Р. Современный оркестр / Д.Р.Рогаль-Левицкий. – Москва: Гос.Муз.Издательство, – 1 том, – 1953. – 481 с.

<sup>10</sup> Алтухов, В.М. Гаммы и упражнения для развития виртуозной техникой игры на кларнете./ В.М.Алтухов. – Харьков: – 2008. – 128 с.

<sup>11</sup> Фортунагов, Ю.А. Лекции по истории оркестровых стилей / Ю.А. Фортунагов. – Москва: Моск.Гос.Консерватория, – 2004. – 251 с.

<sup>12</sup> Кожухарь, В.И. Инструментоведение. Симфонический и духовые оркестры. Учебные пособие / В.И.Кожухарь. – Москва: Планета музыки, – 2009. – 320 с.

<sup>13</sup> Новые проблемы игры на флейте / Составитель О.И.Танцов. – Москва: Научно-изд.центр Мос.консерватория, – 2011. – 80 с.

- To demonstrate the interpretative features of large-scale works written for woodwind instruments;
- To reveal the interpretative characteristics of smaller works written for woodwind instruments;
- To analyze the performance characteristics of solo and ensemble works written for woodwind instruments;
- To determine the application of modern methods and techniques in the analyzed works and to study aspects of performance.

**Research methods.** In the research, historical and theoretical analysis methods were used. Thus, solo and ensemble works written for woodwind instruments in the second half of the XX century and recently were investigated in the dissertation. During the analysis, the works were analyzed in terms of form, harmony, texture, melody, rhythm, etc. as well as performance characteristics of instruments, new playing methods, techniques, approaches and historical stages of development of the instruments were analyzed.

General theoretical principles of musicology, academic-theoretical concepts developed in the Azerbaijani studies, as well as those of foreign musicologists, including Isgandarov, Mahammadov, Abdullayev, Rogal-Levitsky, Kojukhar and Iansov form the methodological basis of the dissertation.

During the analysis of the works involved in the research in terms of the form, musical language, rhythm, intonation, performance style, etc. theoretical provisions in the academic research of notable Russian researchers such as Mazel, Sposobin, Alekseyev, Belyayev, Vinogradov, Kholopov, Sokolov, Kuznetsov and S.Kogoutek have been used.

The research material consists of works by Azerbaijani composers written for woodwind instruments in the second half of the XX century, including Malikov's concerto for flute and piano, Mirzazadeh's sextet for woodwind instruments, Folk song for oboe and other smaller works, Vorgefuhl by Alizade for cello and wind quintet, F.Garayev's (K)ein Kleines Shaushpiel and Alla valze works, Dadashova's Mughamsayaghi for flute and piano, Sada miniatures for two flutes and piano, J.Guliyev's Skerso for flute and piano,



Abbasov's Meditations and Paradigma-II compositions, Azimov's Alatoran for flute and piano, Hazin oyun miniatures, Rahimova's Scherzo for flute and piano, Mirzayev's work L'identification de la vengeance d'Eurydice for flute and four percussion instruments, Gadimova's Pastoral for woodwind instruments, Mayeyi-Rast rankh performance, Fatullayev's work Ayin qarshisindan kechen bulud karvani written for clarinet and piano, Ramazanov's miniature Qusse for soprano, flute, cembalo and vibraphone, Gasimzadeh's Solo for Erin Lesser for solo flute, Control + [ miniatures for flute and 4 performers, Gambarli's Composition Resolved Into Dots, Gani's Episode and First Impression, as well as a number of works of Imanov, Abdullayev, Jafarova, Nagiyeva and Allahverdiyev, intended for woodwind instruments, were directly analyzed.

**The main provisions of the defence.** As a result of the research, the provisions to be defended are the follows:

- The place of woodwind instruments in the works of Azerbaijani composers is mostly expressed in small-scale genres;

- The choice of unusual instruments in the ensemble's works requires the performers to show special sensitivity;

- In the works written for woodwind instruments, composers use folk music genres in different ways, including the application of mugham improvisational style, dance, and instrumental genres;

- The use of slap, anticipation, mordent, trill, glissando, frullato, cluster, polyphony in both solo and ensemble works, as well as the embodiment of the culture of performance is also characterized in diverse applications.

**Academic innovation of the research.** The academic innovation of the dissertation is primarily related to the topic that is addressed. In this work, for the first time, works written for a group of woodwind instruments and the performance characteristics of these instruments have been included in a complex study. Thus, the provisions obtained as a result of the analysis can be considered among the academic innovations of the dissertation:

- A group of woodwind instruments was involved in a complex study, for the first time, in the dissertation;

- Position of the group of woodwind instruments in the national music culture are studied, for the first time;

-The works involved in the dissertation are analyzed in terms of theoretical and performance features, for the first time;

- The use of woodwind instruments in composer's works in the second half of the XX century is studied, for the first time, in this dissertation.

-New methods and techniques observed in the most modern works written for woodwind instruments are analyzed, for the first time, in this work.

**Theoretical and practical significance of the research.** The analysis in the dissertation covers modern works. In particular, by drawing the attention of modern performers and investigators to the direction of modern Azerbaijani composer's works with woodwind instruments, it creates prospects for new researchers. On the other hand, the analysis is important in raising performance culture and professionalism. Since most of the works involved in the analysis were studied for the first time, the results, as well as information about the work of young composers can be used as a academic source in the teaching of "History of Music", "Analysis of Musical Works", "Music Theory". The dissertation provides information on the performance characteristics, artistic and technical capabilities, modern methods and characteristics of instruments in the works written for woodwind instruments during the teaching of Instrumentation, as well as as being an academic and methodological source for young teachers and performers.

**Approbation and application.** The main results and provisions of the dissertation are reflected in 14 articles published in periodicals included in the international summary and indexing systems of countries such as Azerbaijan, Turkey, Germany and Austria. Reports on the topic were reported at a number of local and international academic conferences.

**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 U.Hajibeyli Music Academy, Baku.

**The total volume of the dissertation as marked, indicating the volume of the structural units of the dissertation separately.** The dissertation consists of an introduction, two chapters (three sections in Chapter I, two sections in Chapter II), a conclusion and a list of references. The introduction is 10 page, 13975 characters long, the first section of the first chapter, 18 page, 31672, the second section, 16 page, 25959, the third, 40 page, 57191, the first section of the second chapter is 27 page, 40468, the second, 29 page, 43515, the conclusion, 5 page, 8798, the reference list, 13 page, 17612. The total volume of the dissertation is 159 page, 222283 characters (excluding the reference list).

## **MAIN CONTENT OF THE DISSERTATION**

The first chapter of the dissertation is titled **Forms and content features of the works of modern Azerbaijani composers written for woodwind instruments** and consists of 3 sections. **1.1.** The first section, entitled **Artistic and technical performance possibilities of woodwind instruments** examines the performance capabilities of the group of woodwind instruments, which occupies an important place in the symphony orchestra, together with technical and artistic characteristics of the instruments. Woodwind instruments have an important role in national musical cultures and are distinguished by their diversity. These types of musical instruments can be found almost anywhere in the world. For this reason, the history of woodwind instruments is ancient. This section provides extensive information on the history, structure, performance and technical capabilities, together with different types of each instrument included in the group. Some of the woodwind instruments in European music have undergone extensive evolution since the 15th and 16th centuries, and have been reconstructed at various stages of history in order to increase their technical and artistic capabilities. The flute is the oldest member of the group of woodwind instruments. The word flute comes from the Latin word for flatus-breath. This tool existed in Egypt, Greece and Rome BC. The flute is known in many countries with different names. There are

few composers in modern music who do not write music for the flute. Composers who have written wrote most music for this instrument are representatives of the French school, including Claude Debussy, Maurice Ravel, Francis Poulenc, Darius Milhaud, Arthur Honegger, Germaine Tailleferre, Louis Durray, Georges Auric, Albert Russell, Andre Jolivet, Jacques Ibert.

Among the works written for the flute in the works of Azerbaijani composers are those of Fikret Amirov, Arif Malikov, Ogtay Zulfugarov, Tofiq Bakikhanov, Aydin Azimov, Elmir Mirzayev, Elnara Dadashova, Rufat Ramazanov and Turker Gasimzade.

The history of the oboe is also ancient among woodwind. A 4,600 years old *sirel*<sup>14</sup>, which is considered to be its oldest representative, was found in a grave in Ur, Iraq. According to the author, such instruments were widespread in Egypt, Greece, India and Rome. There are also many types of oboe. However, the most common of these is the cor anglais/shawm. This instrument was created in the late seventeenth century. For the first time it was used in the orchestra by the English composer Purcell. From the second half of the 19th century, this instrument became a permanent member of the orchestra. Its timbre is softer and more melancholy than that of a oboe, but its technical capabilities and register are the same as those of a oboe.

The clarinet is considered to be the youngest member of the group of woodwind instruments. Its predecessors are considered to be the argyl in Egypt, aulos in Greece, tibia in Rome, zumara among the Arabs, albogea in Spain and so on. Until modern times, the clarinet has been constantly reconstructed and gradually improved by various musicians and instrumentalists. In fact, the German and French types of this instrument are popular. The clarinet is very popular in composers' works. C.M. von Weber's two concertos for clarinet and Concertos; I.Brahms's two sonatas for clarinet and quintet for solo clarinet and string quartet; M.I.Glinka's "Trio

---

<sup>14</sup> Алтухов, В.М. Гаммы и упражнения для развития виртуозной техникой игры на кларнете./ В.М.Алтухов. – Харьков: – 2008. – с.73

Pathetique" for clarinet, bassoon and piano; Camille Saint-Saens's Sonata for clarinet; C. Debussy's rhapsody for clarinet and orchestra; A. Berg's 4 pieces for clarinet and piano; S. I. Taneyev's canon for clarinet and string orchestra; I. Stravinsky's 3 pieces for solo clarinet; C. Nielsen's concerto for clarinet and orchestra; P. Hindemith's concerto for clarinet and orchestra; F. Poulenc's sonata for clarinet and piano, L. K. Knipper's concerto for clarinet have important roles in the repertoire of performers. The clarinet has not escaped the attention of Azerbaijani composers. In this regard, Nazim Aliverdibeyov, Aziz Azizov, Gismat Guliyev, Yashar Imanov, Faraj Garayev, Lala Jafarova and others can be mentioned.

The bassoon, one of the woodwind instruments, was created in the 16th century as a result of improvements in bombard and alt-pommer instruments. The first bassoons formed a whole family. There were chorister, sub, tenor, descant and double bassoon or contrabassoon models. In the past, it was used only in the instrumental chapels of church choirs. In the 18th century, this instrument was already used in military bands. A few solo works have been written for it. However, from the 19th century onwards, composers began to assign bassoon solo parts to their works. Weber, Gummel, Hindemith, Jolive and others have composed solo concertos for bassoons.

Wind instruments have a special place in the works of Azerbaijani composers. These instruments have been actively used in solo, ensemble and symphonic works. An interesting repertoire for woodwind instruments has been created in national music. The process of creation and development of a high performing culture of woodwind instruments has also taken place in Azerbaijan. Our musical culture has been enriched with the names of professional performers of these instruments, a number of method materials have been written.

There are many works in the world music literature for woodwind instruments. Among them there are both solo and ensemble works. Composers evaluated the artistic and technical capabilities of these instruments and applied them in the individual creativity, enriching the performance repertoire with colourful and

highly artistic works. The creativity of Azerbaijani composers has a special role in this work. Solo works for flute and clarinet were written more than woodwind instruments in national compositions, and the members of the group had an important position in the composition of various orchestral works.

The further strengthening of the role of woodwind instruments in the works of Azerbaijani composers in the second half of the twentieth century was demonstrated during the study of the Works that we have analyzed. Thus, the number of these works has recently increased significantly, and modern methods of performance, approaches and subtleties have begun to be applied. The creation of these works has led to the strengthening of the culture of performance and the rise of professionalism. The works we have analyzed have been awarded prizes and diplomas at world music festivals and competitions, and have been included in the repertoire of world-class musicians. On the other hand, these works had a strong impact on modern performing arts and boosted the development of professional performers.

The works for woodwind instruments created in the second half of the 20th century, together with having different genre, volume and performance characteristics, also reflect different directions, compositional techniques, styles and tendencies of modern music. Along with classical, modal, series, dodecaphony, pointillism, atonal techniques and styles, these works include examples based on mugham improvisational traditions that benefit from national music genres.

The second section is **1.2. Performing merits of large-scale solo works for woodwind instruments**. This section is dedicated to the analysis of large-scale works written for woodwind instruments. In particular, A. Malikov's "Concertino" for flute and string orchestra, Lala Jafarova's sonata for clarinet and piano, Yashar Imanov's "Concert Waltz" were directly analyzed. First of all, a study of large-format works written for woodwind instruments showed that the number of works is very few. Large-scale works for these instruments occupy very little space in the work of the national composers. Unfortunately, in general, solo works for oboe and

bassoon are almost non-existent. The predominance of smaller genres was largely due to the demands of the time. However, there are other reasons as well. First of all, it should be noted that the performance of large, wide-ranging works is more difficult to organize.

In addition to revealing the artistic and technical capabilities of the instrument in the works we analyzed, the characteristics and structural features of the genre and form applied were also important for the composers. From this point of view, A.Malikov's concertino can be noted. In this three-part work, colourful characteristics, various themes, wide and comprehensive methods of development are included. From the first verses of the work, the composer's mysterious melodic style attracts attention. In particular, the melodic world of mysterious and magical scenes in the first part, as well as rich harmonic textures and syncopated rhythms found in the second part bring the musical character of the concerto closer to the composer's ballet music.

In Lala Jafarova's sonata, the boundaries of the form are close to the classical traditions, however the composer used modal techniques. The central tone of "Re" is emphasized throughout the work. However, it is surrounded by a large number of chromatisms. In the clarinet part new methods of playing were used. In Y.Imanov's waltz, the composer used double staccato, arpeggio passages, that require professional training of the performer. The work has a number of qualities suited to the concert programs.

The third section **1.3. is entitled "Features of artistic and technical performance of woodwind instruments written in small-scale genres"**. This section contains an analysis of small-scale works for woodwind instruments written in modern times. In particular, J.Guliyev's "Scherzo" for flute and piano; E. Dadashova's "Sada" for two flutes, "Mughamsayagi" pieces for flute and piano; R.Ramazanov's "Adagio" for flute and piano, "Tanha" for solo clarinet (in B); S.Rahimova's piece for flute and piano; F.Fatullayev's "Ayın garshısından kechen bulud karvani" for clarinet and piano; Nagiyev's ballads and rondos for clarinet and piano were directly analyzed, and the artistic and technical performance features

of the works were shown. The most important point revealed during the analysis is that in solo works written for woodwind instruments, composers first of all try to show the maximum artistic and technical capabilities of the instrument. In these works, the performer has the opportunity to show his virtuoso skills. Therefore, the difficulties encountered during the performances require special training of the performer. Among the solo works, there are also works based on the style of mugham improvisation. From this point of view, E.Dadashova's pieces are typical. The concept of the works combines several characteristics. The thoughtful, philosophical mugham-recitative theme is then replaced by a lyrical and sad melody.

The second chapter of the dissertation is entitled "**Overcoming the difficulties in performing modern writing techniques of the works of the ensemble for woodwind instruments**". This chapter consists of two sections. The first is **2.1. "Possibilities of artistic and technical performance of large ensemble works written for woodwind instruments"**. The following ensemble works for woodwind instruments are included in the study.

- H.Mirzazadeh's "Sextet" for flute, oboe, clarinet in Bb (I-II), horn in F, bassoon.

- E.Mirzayev's "L'identification de la vengeance d'Eurydice"

- R.Ramazanov's "Gusse" for soprano, flute, cembalo and vibraphone, and "Fantasy" for flute, clarinet, bongo and violoncello

- A.Gambarli's "Composition resolved to dots" for flute, clarinet in Bb, violoncello and fortepiano,

- J.Abbasov's "Meditations" for for flute, violoncello and fortepiano, and "Paradigm-II" for flute and clarinet,

- F.Garayev's "(K) ein Kleines Schauspiel ..." for bass flute and two guitars.

- V.Allahverdiyev's "Mughamsayagy" for woodwind quartet and percussion instruments.

As a result of the analysis, the general and specific features of large ensemble works were shown. Among these works the genre of instrumental theatre requires special mention. F.Garayev's and E.Mirzayev's compositions which we analyzed are interesting examples of this genre. Each composer approached it in his own



way. F.Garayev benefited from the allusion of the genre through the march, embodying it not only in the rhythmic structure of the music, but also by counting the performers in German numbers. A specific literary source was used in E.Mirzayev's work. It is the modern incarnation of the world-famous Orpheus and Eurydice legend. Although the composer uses characters from ancient myths, their position is typical of the methods of struggle of modern mankind. In his composition, Eurydice depicts the fierce struggle of a woman oppressed by society. Here, the instruments animate the heroes of the work, and thus at the same time the performers must act as professional actors. Although F.Garayev's work does not have a specific story-line, each instrument embodies a specific character. Both composers use poetic texts in their compositions. This case is common in the second half of the twentieth century and has become a feature of various genres. In the works of the ensemble with the participation of the vocalist, this position is performed by the vocalist. R.Ramazanov's, T.Gasimzade's works are example of that. The concept, which serves as a literary source in R.Ramazanov's "Gussa", also conditioned its compositional structure.

Another feature of the ensemble works involved in the analysis is that the instruments from different groups perform in the same composition. Components such as wind and string, wind and colourful percussion instruments, vibraphones, vocals and guitars which serve to create colourful timbres, act in the formation of the personally emotional meaning of the compositions. Different timbre features of the instruments are in interesting combinations with the matching registers, which depend on the composer's deep knowledge of the artistic, technical and acoustic capabilities of each instrument. This point is also very important for performance issues.

In some of the large ensemble works, the composers use the compositional structure of the mugham form, and in others the mugham-improvisational style. For example, in V.Allahverdiyev's "Mughamsayagy", R.Ramazanov's "Fantasy", the composers use the style of mugham improvisation and *ad libitum*, *tempo rubato*, which requires special sensitivity from the members of the ensemble. In particular, in "Mugamsayagy" the composer presented the theme in a

fragmented form among the members of the ensemble, through questions and answers, and small imitations. This requires the performers to perform the parts accurately, to achieve a unified embodiment of the theme.

According to the characters Kh.Mirzazadeh's "Sextet" is colourful. Here, calm, gentle, cheerful mood, mobility, bright, patient, pleasant music form a fusion with each other. The work reflects the beautiful features of the composer's talent and creative style. The singing plasticity of lyrical characters, the mobility of scherzo-like themes, the rich melodicality of the musical language are the notable features of this work.

The second section of Chapter II is titled **2.2. "Ensemble works written in small-scale genres for woodwind instruments in the works of modern Azerbaijani composers"**. As a result of the study, it can be said that small-scale works are more common among ensemble works for woodwind instruments. Among such small-scale works are Kh.Mirzazade's "Dance" for flute, 2 oboes, clarinet in A, french horn and bassoon, a collection of pieces for flute, oboe, clarinet in Bb and bassoon, Trio for oboe, clarinet in Bb and bassoon, "Memory" for flute, oboe, clarinet, bassoon, french horn, violin, viola, violoncello, four triangles and bells, F.Alizade's "Vorgeful" for violoncello and wind quintet, F.Garayev's "Alla valse", I.Abdullayev's "Waltz" for flute and strings, R.Gadimova's "Mayeyi-Rast", Pastoral for wind quintet, Z.Karimova's "Sura Atur" for flute, violoncello and fortepiano, T.Gasimzade's "Solo for Erin Lesser" for solo flute and "Control + [" for flute, percussion, violin, violoncello and mezzo-soprano, S.Ganini's "Ilk taassuratlar", and R.Huseynova's trio for clarinet, violoncello and piano.

**The conclusion** summarizes the analysis of the position of woodwind instruments in the works of Azerbaijani composers, as well as the results of research on new methods of performance in the works written for these instruments in modern times. Thus, the characteristics of small-scale ensemble works for woodwind instruments can be characterized in terms of the composer's individual creative style, the embodiment of the concept, as well as the ability to perform the instruments that make up the ensemble. In

almost all of the works we analyzed, among the modern performance methods the use of frullato and glissando was observed. However, at the same time, there is the application of tracks in the works of Alizadeh, which creates a variety of timbre in different parts, and the use of multiphonics in the works of Gasimzadeh. Another aspect of these works is that the composer uses the ideas of different philosophers and composers to form the concept of each work. One of the interesting points is the simultaneous comparison of philosophical ideas with diverse natural phenomena.

Composers used various means to create contrast. If in the work of Karimova these selected images are obtained with a symbolic character, by creating an allusion to the classical genre in the waltz of F. Garayev, in the small works of Gasimzade, it is obtained by using not only the acoustic and timbral possibilities of the instrument, but also through dynamic contrast.

In Mirzade's works, the contrast is manifested primarily in the diversity of the image-emotional world, lyricism and playfulness, deep thought and a light romantic mood alternating within a work. This gives the performer ample opportunity to demonstrate artistic performance skills. As for the practical points of works, each work contains subtleties to discover new frontiers for the performer. Here, the performer is required to have both technical training and artistic expression, as well as perfect mastery of the technical, acoustic and timbral capabilities of the instrument. In a number of works, at the beginning, certain performance methods are outlined by the composer. This is especially true for recently created works. It is also especially helpful for young performers when performing modern works. The development of modern composition techniques in the direction of constant renewal has an impact on the art of performance, new methods of performance, approaches, subtleties appear. The style of performance of these methods is defined by the performance of works. From this point of view, methodical instructions on how to perform those methods and approaches to the notes are very important.

Another feature of the ensemble small works we have analyzed is the use of national music genres by composers. Examples are Kh.

Mirzazade's set of pieces, Rags Miniatures, A.Azimov's Hazin Rags. In these works, the characteristic features of the genre are combined with the individual creative approach of the composer, as well as in the interesting timbric ensemble of instruments. Sometimes, in the exposition of the concept, each instrument expresses different emotional states as a unique role tendency, and sometimes the whole ensemble participates in the embodiment of one concept. It is observed that the composers approach each instrument as a solo instrument, skillfully show the special features of the instrument, its performance characteristics according to its conceptual content, depth of intellectual-psychological thinking and note content. The musical language of the pieces is distinctive and has characteristics that enrich modern instrumental music.

Thus, as a result of the analysis it is possible to make a number of conclusions. The works involved in the analysis are grouped primarily in terms of solo and ensemble, large and small-form genres. As a result of the groupings, it was possible to reveal both the group and solo positions of woodwind instruments in the composer's work. Thus, the first point that attracts attention is the fact that woodwind instruments are of significance for young composers.

F.Alizade, J.Abbasov, E.Dadashova, F.Garayev, R.Gadimova, V.Allahverdiyev, J.Guliyev, I.Abdullayev, Y.Imanov, T.Gasimzade, A. Gambarli, S.Gani, F.Fatullayev, R.Ramazanov, R.Khalilov, S.Rahimova, Z.Karimova, L.Jafarova, N.Nagiyeva, R.Huseynova, F.Allahverdi and a number of composers have created both solo and ensemble works for these instruments. A.Malikov, H.Mirzazadeh, F.Alizadeh, who are models for them, reflect the high professionalism in this field, while enriching our national performing arts, and play a role in stimulating its development.

During the analysis, we observed that there are more smaller forms for woodwind instruments than large-scale works. This may be a reason for the various trends of modern times. The tendency towards smaller forms is also related to the issues of performance. It is easier to organize the performance of such works than large-scale symphonic works. Another reason is the individual creative principles of the composers. In particular, younger composers tend

towards smaller genres. Small works of T.Gasimzade, R.Ramazanov, F.Fatullayev, N.Nagiyeva can be examples among the works that we analyzed. In addition, a number of smaller works by the prominent composer Kh. Mizazadeh were analyzed.

Among the large-scale works are sonatas, concertos and a number of ensemble works. Works by A.Malikov, L.Jafarova, J.Abbasov, S.Gani and A.Gambarli are included in this analysis.

Composers' works with and without programs, literary sources, poetic texts, and plots are kept in focus. F.Garayev's composition "(K)ein Kleines Schauspiel ..." and E.Mirzayev's "L'identification de la vengeance d'Eurydice", represent a clear example of instrumental theatre. Among the requirements for performers in these works is acting. This is one of the characteristics of modern instrumental works. Performers of such works must be aware of the artistic and technical capabilities of the instrument they present, as well as the plot, artistic or poetic text, and acting that make up the concept of the work.

The works of T.Gasimzade, A.Gambarli, E.Mirzayev and S.Gani contain instructions on modern methods of performance, methods of playing rhythms and subtleties. This aspect is characteristic for modern works. The demonstration of methodical instructions by the composer helps the performer to present the work in a more complete way, and at the same time young people gain a lot of knowledge about the implementation of new methods of performance. In these works the composers used playing techniques such as clusters, slap, polyphony, glissando, trills, mordents and frullato.

Among the works we have analyzed, the connection with folk music is manifested in several directions. In a number of works, composers (V.Allahverdiyev, E.Dadashova, R.Ramazanov) used the style of mugham improvisation, and, in others, the characteristic features of folk music genres (Kh.Mirzazade, R.Gadimova, A.Azimov). A number of works express the fusion of European music genres with modern and national traditions. Examples of this are J.Guliyev's "Skerso", N.Nagiyeva's "Rondo", "Ballada", Y.Imanov's "Concert waltz" and F.Garayev's "Alla valze".

In the works which we have analysed “Composition resolved to dots” A.Gambarli used a compositional technique (pointilism), in “Solo for Erin Lesser” T.Gasimzadeh incorporated a natural phenomenon, in “Gusse” R.Ramazanov, a painting, in “L’identification de la vengeance d’Eurydice” E.Mirzayev incorporated an ancient legend (Orpheus-Eurydice) and they also used quotes from philosophers and prominent artists for the sake of artistic and emotional impression and the realization of ideas. The writing techniques and playing methods used to realize all these ideas have contributed to the practice of playing woodwind instruments.

During the analysis, the difficulties facing by performers, as well as methodological instructions on the methods of performance that require special training were included, and the information on the methods of performance of these methods was given for each work. Thus, as a result of the analysis, the following provisions were obtained.

- The role of woodwind instruments in the works of Azerbaijani composers is mostly expressed in small genres. In addition, a series of works were also found. Z.Karimova's "Sura Atur", Kh.Mizazade's series of 5 plays are examples for that. At the same time, solo works include examples for flute and clarinet; There are no solo works for oboe nor bassoon.

- During the analysis, sonatas, concertos for orchestra and flute, a waltz for flute and a string quintet were involved in the study. Meanwhile, the number of works is a minority. On the contrary, the works for ensemble are more colourful and diverse.

- The choice of unusual instruments in the ensemble's works requires special sensitivity from the performers. For example, E.Mirzayev's "L’identification de la vengeance d’Eurydice" (flute and 5 percussion instruments), F.Garayev's "(K) ein Kleines Schauspiel ..." (bass flute and two guitars), T.Gasimzade's Control + [(flute, drums, violin, cello and mezzo-soprano), etc. At the same time, in these works, there is a registered compliance in the grouping of different timbred instruments.

- Composers use folk music genres in different ways. In this regard, the style of mugham improvisation, the use of dance and

colour genres can be cited as examples. At the same time, European music genres such as waltz, ballad, rondo, march, scherzo formed the basis of some works.

- One of the characteristic features of the ensemble's works, the solo and accompanying instruments, as well as the fact that all instruments have the same position can be seen. From this point of view, J.Abbasov's, E.Dadashova's, T.Gasimzade's, H.Mizazade's, S.Rahimova's works can be shown as examples.

- In both solo and ensemble works, composers used slap, anticipation, mordent, trill, glissando, frullato, cluster, polyphony. In addition, the embodiment of the culture of performance is characterized by the performance of various technical passages, jumps, small notes at a fast pace, proper breathing, choice of positions and diverse applications.

- In works distinguished by instrumental theatrical traditions (F.Garayev, E.Mirzayev, T.Gasimzade) additional skills are required from the performers. Here, each performer must recreate the plot, the images that embody the artistic idea, as well as an actor.

Thus, the modern art of performing on woodwind instruments, in addition to a number of qualities, requires that a musician expand his technical capabilities, together with comprehensive erudition, individual creativity and a professional approach to the achievements of modern music. Only in this case, it is possible to realize not only the perfect performance of a number of works of national and world composers that we have analyzed, but also the works those are not included in the dissertation, and to develop the art of national performance at a professional level.

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

1. Əliyeva, N.Ç. Xəyyam Mirzəzadə yaradıcılığında taxta nəfəs alətlərinin rolu // III Beynəlxalq Türk Dünyası Araşdırmaları Simpoziumunun materialları, – Bakı: – 25-27 may, – 2016, – s. 249-252.

2. Əliyeva, N.Ç. Xəyyam Mirzəzadənin taxta nəfəs alətləri üçün yazdığı “SEKSTET” əsərinin üslub xüsusiyyətləri // – Bakı: Musiqi dünyası, – 2016. – № 1(66), – s. 107-111.
3. Əliyeva, N.Ç. Fərid Fətullayevin “Aydın qarşısından keçən bulud karvanı” əsərinin bəzi müasir cizgiləri // – Bakı: Mədəniyyət.az, – 2016. – № 5(303), – s. 74-76.
4. Əliyeva, N.Ç. Rüfət Ramazanov yaradıcılığında müasir dövrün cizgiləri // – Bakı: Mədəniyyət.az, – 2016. – № 11(309), – s. 78.80.
5. Əliyeva, N.Ç. Taxta nəfəs alətləri üçün yazılmış Azərbaycan milli musiqisinin bəstəkarlar tərəfindən işləmələrinə dair bəzi məsələlər // – Türkiyə: – Rast Musicology Journal, – cild 4, – 2016. – № 3, – s. 1424-1429.
6. Əliyeva, N.Ç. “L’identification de la vengeance d’Eurydice” work by Elmır Mirzayev // “Science and Education” konfransının materialları, – Almaniya: – 27-28 iyun, – 2017, – s.110-116.
7. Əliyeva, N.Ç. Sevdə Rəhimovanın fleyta və fortepiano üçün pyesində ifaçılıq məsələləri və onun həlli // – Bakı: Musiqi dünyası, – 2017. – №1(70), – s. 58-62
8. Əliyeva, N.Ç. Gənc bəstəkarların taxta nəfəsli alətlər üçün yazılmış əsərlərində tembr probleminin həlli // – Naxçıvan: Axtarışlar, – cild 12, – 2020. – № 1(35), – 175 – 181.
9. Əliyeva, N.Ç. Arif Məlikovun “Fleyta və kamera orkestr üçün Konsertino”sunun ifaçılıq xüsusiyyətləri // – Bakı: Mədəniyyət.az, – 2017. – №3-4(312), – s. 73-77.
10. Əliyeva, N.Ç. Fleyta ifaçılığının müasir inkişaf mərhələsində bəstəkar yaradıcılığının rolu // Azərbaycan Demokratik Cümhuriyyətinin 100 illik yubileyinə həsr olunmuş “Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri” adlı XVIII Beynəlxalq Elmi Konfransının materialları, – Bakı, – 12-13 aprel, – 2018, – s. 138-140.
11. Əliyeva, N.Ç. Elnarə Dadaşovanın “Səda” əsərinin milli üslubunun təzahür prinsipləri // – Bakı: Konservatoriya, – 2018. – №1, – s. 35-39.



12. Əliyeva, N.Ç. Taxta nəfəs alətlərinin bədii və texniki ifaçılıq xüsusiyyətləri // – Bakı: Mədəniyyət.az, – 2018. – № 320, – s. 69-71.
13. Əliyeva, N.Ç. Solution of performance problem in modern works written for wooden wind instruments // – Vienna: European Science Review, – 2019. – №1-2, – s. 33-35.
14. Əliyeva, N.Ç. Gənc bəstəkarlarının taxta nəfəsli alətlər üçün yazılmış əsərlərində tembr probleminin həlli // – Naxçıvan: Axtarışlar, – cild.1, – 2020. – №13, – 175-181.
15. Əliyeva N.Ç. Müasir ifaçılıq sənətinin inkişafında Heydər Əliyev Fondunun rolu // – Bakı: Sənət akademiyası, – 2020. – №1(9), – s. 58-61.



The defense will be held on 27 January 2022 at 14<sup>00</sup> at the meeting of the 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 Uzeyir Hajibeyli.

Address: AZ1014, Baku, Sh.Badalbeyli street 98.

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

Electronic versions of the 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 28 December 2021.

Signed for print: 24.12.2021

Paper format: 60x84 1/16

Volume: 38 745 sings

Number of hard copies: 20