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The Piano Music of Azerbaijan: National and Cross-Cultural Influences on Contemporary Performance Practices

A thesis submitted to Guildhall School of Music & Drama for the degree of DMus in the Department of Research

January 2020

Gunel Mirzayeva

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Abstract

The primary intention of my research is to translate national and cross-cultural music influences and their benefits to the contemporary performance practices of Azerbaijani piano music. The stylistic models of the traditional music genre *mugham*, eighteenth-century European music and the Russian-Soviet composition school have always been important to the East-West synthesis in Azerbaijani classical music. The practice-based format of the research investigates how the fundamental musical ideas of *mugham*, Baroque (improvisatory style) and Shostakovich's aesthetics can influence the stylistic decisions of interpretation.

I begin with my analysis of improvisatory practices and how they take shape practically in performance, applying similar musical methods of improvisation to Fikrat Amirov's (1922-1984) *Variations for Piano* and J. S. Bach's (1685-1750) *Goldberg Variations*. Additionally, I investigate how the Russian-Soviet influence reintroduced a more hidden expression of *mugham* in Gara Garayev's (1918-1982) *Twenty-Four Preludes*, and how Franghiz Ali-Zadeh's (b.1947) *Music for Piano* intensified the return of an Eastern-style perception of *mugham* after the 1990s. This study has enabled me not only to evaluate possible aesthetic links between the compositions but to express a renewed understanding of this music through my native roots.

The research has the potential to offer performers valuable insight into the continuous evolution of Azerbaijani piano music while enabling them to develop greater freedom in its interpretation.

Acknowledgments

Writing my dissertation would not have been possible without acknowledging the endless support of my teachers, colleagues, family and friends. I would like to express my special gratitude to the Guildhall School of Music and Drama for the education it has offered over the years; to my supervisors, Dr. Claire Taylor-Jay, Dr. Razia Sultanova and Dr. Cormac Newark, for their mentorship and contribution in all the aspects of my research. My special thanks go to my piano teacher, Prof. Ronan O'Hora and the Keyboard Department staff, for their continuous enthusiasm in dedication and valuable music lessons. Further thanks go to my father Rafiq Mirzayev for his help with obtaining all the required documents in Azerbaijan and Tetsuumi Nagata for helping to refine my written English.

From 2016 to 2020, I have frequently corresponded with scholars and individuals who shared their ideas and feedback for my research. I have been fortunate to benefit from the help of Betty Blair, the founding editor of the *Azerbaijan International* magazine and *hajibeyov.com* website, who kindly gave me permission to use all the media examples and articles published; Azerbaijani musicologist Fattakh Khalig-zada; Anthony Pryer, reader in historical musicology and aesthetics at the Goldsmiths University of London; Franghiz Ali-Zadeh, renowned composer and the chair of the Union of Azerbaijani Composers, and Sabina Rakcheyeva, Azerbaijani concert violinist.

In addition, a special mention must be made to the two of the leading experts on classical improvisation, Prof. Robert Levin and Prof. David Dolan, from whom I have been receiving regular guidance on the interpretation and embellishment

practices in classical music repertoire. Through performances, publications, regular masterclasses and lessons they inspired me to transform my musical conception of cross-cultural improvisatory practices which became central to my musicological studies. I cannot thank them enough.

I also express my gratitude to the House Museum of Uzeyir Hajibeyli Archives and Alla Bayramova, the director of the State Museum of the Musical Culture of Azerbaijan, for giving me access to the relevant materials preserved in the museum's collection and for granting permission to use rare archival photos and documents; the Mirza Fatali Akhundov National Library of Azerbaijan, which was a constant source of providing scores and other rare materials in the Azerbaijani language and to staff of the British Library for providing rich academic and professional resources in London. I am also thankful to the members of Anglo-Azerbaijani Society in London, Roger Thomas and Margaret Morris, for their financial support and endless encouragement of my work for more than ten years.

I am especially grateful to my first piano teachers, Tatyana Ryabuha and Yuri Sabayev, for their dedication and passion in teaching which made me a musician I am today. And finally, I would like to thank my family and friends for their unconditional support throughout this project; my mother Irayat and father Rafiq, Nigulia, Tetsuumi, Viktor, Elena and Viktoriya always inspired me to keep exploring and completing this exciting new musical journey. They have offered me a much-needed love and for this I am forever grateful.

Abbreviations and Notes on Transliteration

AI	*Azerbaijan International*
b.	bar
bb.	bars
CUP	Cambridge University Press
GSMD	Guildhall School of Music & Drama
HBAM	Hajibeyli Baku Academy of Music
OUP	Oxford University Press

The transliteration of Azerbaijani words encounters specific problems and several aspects require a clarification. I have transliterated and translated texts and citations into English myself; this included a spelling transliterated directly from the Azerbaijani language in Cyrillic (1939-1991) and Latin (1991-present) alphabets. Another concern refers to the differences in spelling of Azerbaijani last names that have been modified throughout the twentieth century; the reversion to the pre-Soviet spelling officially started in Azerbaijan in 2008. In my thesis, I acknowledge this fact and refer to the recognized original Azerbaijani surnames (except in the titles of works that were published referring to the old spelling). Additionally, I have used the Library of Congress system and the *New Oxford Dictionary for Writers and Editors* for all Russian language transliteration.

Introduction

Research Aims and Methodology

My initial idea for this investigation was to explore the origin of Azerbaijani piano repertoire, and specifically how to use practice-based knowledge to accomplish this task. As an Azerbaijani pianist, studying and living in London for the past thirteen years, the research topic was ideal for exploring the lesser-known music of my country in relation to the Western classical music world. My developing interest in improvisation practices during my studies convinced me to find new methods of interpreting Azerbaijani classical piano music. My main questions have been: whether Azerbaijani piano music has been affected by the parallel influences of the national musical genre of *mugham* and Western classical music traditions, and if so how? Are there any essential similarities between the improvisational ideas of the genres? And how can a new understanding change the concept of interpretation?

The research is divided into four chapters. Chapter One gives a general description of Azerbaijani music and its establishment. It offers a detailed historical study, displaying the general background of the country and its area, my awareness and personal perspective on the term 'orientalism', which was essential in building my national identity and the various composers' biographies with the specific focus on the important role of Uzeyir Hajibeyli, and the characteristics he gave of Azerbaijani *mugham* and its modes. *Mugham* is a highly complex form of music that combines classical poetry and musical improvisation in specific modes. I will explain the essential role of the *maqam* in the Middle East, the influence of *mugham* modes and *mugham* culture on Azerbaijani classical music and the importance of *mugham*

traditions in Azerbaijani culture. This will be followed by the importance of Hajibeyli's transcriptions and studies in Azerbaijani classical music and what the implications of his works in my own creative practice are. The study of this subject matter will help us to understand the significance of traditional oral genres, such as *mugham*, on the Azerbaijani composers' art. The knowledge of this historical context will become important for the performance analyses in the following chapters.

Chapter Two is divided into three sections: the first is devoted to the aesthetic resemblance of ornamentation in Islamic and Western art. I will investigate its significant influence on the improvisational characteristics of Azerbaijani *mugham* compared to Baroque music traditions, and how these stylistic features can be applied to early Azerbaijani piano music. This provides a basis for the second, larger section that shows my revised approach to interpreting early Azerbaijani piano repertoire which relies on the knowledge and improvisatory skills discussed in the first section. The pianist (myself) was the primary source of investigation and the music examples will demonstrate new interpretational performance options. The third section focuses on my newly envisioned work *Bach-Mugham*, which is based on the Andante movement from Bach's *Italian Concerto* and stylistic elements of the *mugham* Bayati-Shiraz.

Chapter Three focuses its attention on the influence of Soviet neoclassicism on Azerbaijani piano music after the 1950s and how it was manifested in the evolution of musical language and style; why did Azerbaijani Soviet classical music absorb neoclassicism influence so quickly, and was there any relationship with the national modal *mugham* system?

Chapter Four establishes the importance of each musical influence on Azerbaijani music after the 1990s, when the return of classical *mugham* and folk traditions become the main musical symbols of contemporary Azerbaijani classical music. I will explore the stylistic adaptation of old and new traditions and the importance of oral musical heritage to the composing style. The process will be discussed through analysis of the piece *Music for Piano* by Ali-Zadeh, and will show characteristics of contemporary Azerbaijani piano writing: the return of story-telling structure and the imitation of a traditional Eastern sound on Western instruments.

The methodology has included my work on historical and performing contexts, archival material, analysis of performances through recordings, improvisatory practises, analytical transcripts and other secondary sources; I have then attempted to apply the insights acquired to my own performances. The research has, in many ways, been a journey in search of balance between historical and practice-based ideas where I myself, as a practitioner, am the primary researcher. As British pianist Alexander Soares states, 'The nature of the performance-based doctorate positions performance studies at the centre of research. Such research develops an understanding of the processes associated with particular domains and helps inform other practitioners'.[1] I can also refer to such performance-based studies as 'artistic research', which Mine Doğantan-Dack refers to as 'research activities that are methodologically integrated with an artistic creation and cannot be pursued

[1] Soares, X. A., *Memorisation of Atonal Music* (GSMD, DMus, 2015), p. 26.

without art-making'.[2] The practise-led format helped to outline experiential starting points explained by Haseman:

> They [practise-led researchers] tend to 'dive in', to commence practising to see what emerges. They acknowledge that what emerges is individualistic and idiosyncratic. This is not to say these researchers work without larger agendas or emancipatory aspirations, but they eschew the constraints of narrow problem setting and rigid methodological requirements at the outset of a project.[3]

I have considered the relative importance of improvisation, rethinking my musicological conception of it; this included both a pre-learned knowledge, and spontaneous ideas which encouraged me to develop distinctive features of such a learning approach. However, the integration of such a conception for this practice-based research would not be possible without my renewed knowledge of musical improvisatory skills, methods of practise and the methodology of my performance psychology strands. The procedure and material presented below are the main sources of information for my notated improvisatory transcripts, annotated scores and other additional data.

Renewed Methods of Piano Practise, Literature Review on Musical Improvisation and Performance Interpretation

The foundation of my piano studies prior to this investigation, required strict following of the scores and was dominated by the ideology of shaping the expressivity of the work through the process of imitation and repetition in practice. Mine Doğantan-Dack describes such a process as a frequently-recognized issue in the

---

[2] Doğantan-Dack, M., 'The Art of Research in Live Music Performance', *Music Performance Research*, Vol. 5, 2012, p. 36.
[3] Haseman, B., 'A Manifesto for Performance Research', *Media International Australia Incorporating Culture and Policy*, no. 118, 2006, pp. 100-01.

model of learning in Western classical performance.[4] Despite the advantage of such a teaching process in developing a valuing of the composer's intentions and a virtuoso technique, it frequently imposes a standardization of how a composition should be interpreted. The possibilities of musical cross-referencing in my performance, identified essential resemblances between different cultures and expanded the interpretational possibilities. I have followed the general criteria for improvisational cognition as stated by John Kratus, who talks of:

> The skill to internalize music in a short space of time during real-time improvisatory performance. 2. Sufficient knowledge in analysing musical structures. 3 Sufficient knowledge of stylistic conventions for improvising. 4. The skill to transform the stylistic convention to the development of a personal style. [5]

I would also like to clarify what terms like 'improvisation' or 'improvisatory ideas' suggest in my practice-based methods for this thesis. Carl Czerny defined improvisation as follows:

> The talent and the art of improvising consist in the spinning out, during the very performance, on the spur of the moment, and without special immediate preparation, of each original or even borrowed idea into a sort of musical composition which, albeit in much freer form than a written work, nevertheless must be fashioned into an organized totality as far as is necessary to remain comprehensible and interesting.[6]

However, the *Grove Dictionary of Music* states the renewed definition of this term as:

> The creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between. To some extent every performance involves elements of improvisation, although its

---

[4] Doğantan-Dack, M., 'Expressive Freedom in Classical Performance: Insights from a Pianist-Researcher', in: Rink, Gaunt & Williamon (eds.), *Musicians in the Making*, 2017, p. 132.
[5] Kratus, J., 'A Developmental Approach to Teaching Music Improvisation', *International Journal of Music Education*, 1996, p. 26.
[6] Czerny, C., *A Systematic Introduction to Improvisation on the Pianoforte, Op. 200*, 1836, trans. and ed. by Mitchell, A. L. (New York: Longman, 1938), p. 1.

> degree varies according to period and place, and to some extent every improvisation rests on a series of conventions or implicit rules.[7]

As Davies describes it, the term 'may refer either to the product of a performer's activity or to the activity itself'.[8] My continuous and repeated practise routine on musical improvisation, including embellishments and the ornamentation of the composition, was particularly crucial for the methodology. The main source of information in relation to ornamentation became the standard compendium by Frederick Neumann published in 1978.[9] This historical publication helped me to re-examine my knowledge in the field of Baroque and post-Baroque embellishments, with a strong emphasis on music by Bach. The detailed material established in this publication was particularly relevant to the research in the following chapter of this thesis. I also would like to clarify the difference between embellishment and ornamental terms which I will use in my practice methods: embellishments tend to be connective, long phrases, linking important phrases and notes, whereas ornaments tend to fall on and emphasize the notes. This helped me to improve my understanding of the basis of ornamentation and look for a stylistic balance in applying ornaments during my performances, which was sometimes tricky.

Additionally, I have had to investigate other literary sources on expanding expressivity in musical thinking, and renewed possibilities for performance reinterpretation of Azerbaijani piano music. Unfortunately, I was unable to find any methodological sources on this subject by Azerbaijani researchers. According to the

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[7] Nettl, B., et. al., 'Improvisation' in *Grove Music Online. Oxford Music Online*, 2008 [Online] Available from: <https://doi.org/10.1093/gmo/9781561592630.article.13738> [Date last accessed: 2nd October 2017].
[8] Davies, D., *Philosophy of the Performing Arts* (Chichester: Wiley-Blackwell, 2011), p. 150.
[9] Neumann, F., *Ornamentation in Baroque and Post-Baroque Music* (Princeton: Princeton University Press, 1978).

traditional music education system in Azerbaijan, musicologists are not performing musicians and are not expected to use their artistic or performance experience of the repertoire during their investigation. The practice-based structure of this investigation demanded not only theoretical explanations of some particular problems, but a contribution to new interpretive perspectives, especially during my practise on re-compositional ideas. I have decided to re-examine my knowledge on performing Azerbaijani classical music using relevant music studies on Western music. These include John Sloboda's 1986 publication on the cognitive psychology of music and how the performer's mind is involved in the perception, performance and creation of music; John Rink's, Helena Gaunt's and Aaron Williamon's 2017 publication on performers' pathways to creative performances; Gabriel Solis's and Bruno Nettl's 2009 publication on musical improvisation in the East and West and its impact on education; and Aaron Berkowitz's 2010 publication on the improvising mind, cognition and creativity in the musical moment.[10]

There are very few studies investigating the impact of improvisation on traditional concert audiences listening to live performances of classical repertoire with improvisational intent. However, the most relevant investigation for my performance research practices was done by researchers from GSMD, Imperial College, King's

[10] Sloboda, J. A., *The Musical Mind: The Cognitive Psychology of Music* (Oxford: OUP, 1985); Solis, G., Nettl, B. (eds.), *Musical Improvisation: Art, Education, and Society* (Urbana & Chicago: University of Illinois Press, 2009); Rink, J., Gaunt, H. & Williamon, A. (eds.), *Musicians in the Making: Pathways to Creative Performance* (New York: OUP, 2017); Berkowitz, L. A., *The Improvising Mind: Cognition and Creativity in the Musical Moment* (New York: OUP, 2010).

College (London, UK) and Brainmarker BV (The Netherlands) in 2012.[11] One of the specific concerns of this investigation was to explore the psychological and neurological effects of improvised (and non-improvised) performances on performers and listeners in a live performance context.[12] The studies revealed that 'the presence of an improvisatory state of mind in performance results in greater degrees of engaged listening (subjective feedback) and synchrony of brain activity (objective feedback) between performers and listeners'.[13] Additionally, the researched data indicated that the concert listeners 'responded more strongly to the improvised versions on the five dimensions tested (improvisatory in character, innovative in approach, emotionally engaging, musically convincing, and risk-taking)'.[14] All of these works underline the importance of new musical skills such as creativity in music-making and the value of experimentation for performing instrumentalists which were particularly relevant and influential for my interpretational ideas, specifically during the preparation for the final doctoral recital. Berkowitz's information offered great help to a comprehensive analysis of my practise routine and thought-process in Chapter Two, Three and Four.

My research is intended not only for pianists but also for composers and other instrumentalists. The investigated material provides creative ideas on interpretational directions and is balanced with practical possibilities on the piano.

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[11] Dolan, D., Sloboda, J., Jeldtoft Jansen, H. & Crüts, B., 'The Improvisatory Approach to Classical Music Performance: An Empirical Investigation into its Characteristics and Impact', *Music Performance Research*, Vol. 6, 2013, pp. 1-38.
[12] *Ibid*., p. 6.
[13] *Ibid*., p. 31.
[14] *Ibid*., p. 32.

Literature Review on Azerbaijani music

The principal secondary sources on Azerbaijani music comprise materials in Azerbaijani, Russian and English; these include the monographs and published works by Fattakh Khalig-zada in Azerbaijani, Uzeyir Hajibeyli in Azerbaijani and Russian, Tarlan Seidov in Russian and Inna Naroditskaya, Aida Huseynova in English.[15]

Hajibeyli's *The Principles of Azerbaijani Folk Music* (1945) was the first fundamental theoretical work on Azerbaijani music and the most important research work produced by an Azerbaijani classical composer on the study of the *mugham* genre and its principles. The book was introduced as an authentic investigation project and is based on Hajibeyli's personal compositional observations in the absence of any written material, manuals or any other documented source. The book remained as one of the most important sources of knowledge about *mugham* modal structure for this dissertation.

In 2014, Fattakh Khalig-zada published a recently updated work on Hajibeyli and Azerbaijani folk music traditions in the Azerbaijani language. This detailed study relied on his previous musicological research, archival sources, unpublished letters and ethnomusicological studies of national oral traditions. The aesthetics he discussed have been incorporated into my investigation and have contributed towards a deeper

[15] Khalig-zada, F., *Uzeyir Hajibeyli ve folklor* [Uzeyir Hajibeyli and Folk Music] (Baku: Sherq-Qerb, 2014); Hajibeyov, U. [Hajibeyli, U.], *The Principles of Azerbaijani Folk Music*, 1945, trans. by Bayramov, G. (Baku: Yazichi, 1985); Seidov, T., *Azerbaidzhanskaya fortepiannaya kultura dvadsatogo veka* [Azerbaijani Piano Culture in the Twentieth-Century] (Baku: Azernashr, 2006); Naroditskaya, I., *Song from the Land of Fire: Continuity and Change in Azerbaijanian Mugham* (New York: Routledge, 2002); Huseynova, A., *Music of Azerbaijan; From Mugham to Opera* (Bloomington: Indiana University Press, 2016).

knowledge of improvisatory methods in *mugham* ornamentation, together with the traditional oral story-telling structure.

Tarlan Seidov, an Azerbaijani musicologist, pianist and professor in HBAM, published a study on general and aesthetic elements of Azerbaijani piano culture in 2006. However, despite the rich encyclopaedic format of the book and its generous contribution to the historical knowledge of this music, this work fails to give a detailed analysis of the repertoire or its interpretational possibilities. Seidov only provides a brief introduction to each work and introduces the concept behind the compositional ideas, although this has helped to narrow down the selection of my repertoire list which became central in Chapters Two, Three and Four of this study.

The 2002 and 2016 publications by Inna Naroditskaya and Aida Huseynova are two of the few available sources written about Azerbaijani music in English that have been published in the West. The significance of their books is clear: they explain the importance of the traditional musical concepts of Azerbaijani culture for Western readers, and include the exploration of the Russian, Socialist and independent Azerbaijan periods, with their political aspirations etc. However, similar to previous sources, the publications concentrate on historical background, and provide little analytical investigation from the performer's perspective.

Additionally, several academic dissertations written by Azerbaijani musicologists between 2005 and 2012 have contributed valuable information towards this thesis.[16] One in particular, written by Sabina Rakcheyeva, offered a new

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[16] Abbaskuliyeva, L., Osnovnie tendentsii formirovaniya i razvitiya Azerbaidzhanskoy professionalnoy fortepiannoy kulturi [The Basis, Formation and Development of Professional Azerbaijani Piano Culture] (HBAM, PhD, 2005); Abbaskuliyeva, N.O., Stilevie cherti i osobennosti interpretatsii fortepiannoy muzyki Musi Mirzoeva i Akshina Ali-Zadeh [Stylistic

perspective on the role of improvisation and its significance in cultural relations.[17] Despite my numerous attempts, I have not been able to find any recent doctoral dissertations on Azerbaijani piano music by Azerbaijani musicologists since 2012. However, this is an exciting opportunity for me to contribute new knowledge and offer valuable insight for performing artists.

Aspects and Interpretation of Piano Music of Musa Mirzayev and Aqshin Ali-Zadeh] (HBAM, PhD, 2008); Akhmedbekova, F.B., Kamerno-instrumentalnoe tvorchestvo Azerbaidzhanskih kompozitorov i rol fortepiano v ansamblevih interpretatsiyah [The Piano in Chamber Music Works of Azerbaijani Composers] (HBAM, PhD, 2004); Huseynova, D., Istoria zarojdeniya i puti razvitiya garmonii v tvorchstve Azerbaidzhanskih kompozitorov [The Beginning and the Development History of Harmonic Language in the Music of Azerbaijani Composers] (HBAM, PhD, 2008); Magerramova, A., Printsipi preemstevnnosti v Azerbaidzhanskom fortepiannom-ispolnitelskom iskusstve [Piano Performance Principles in Azerbaijan and its Stylistic Integration Through Generations] (HBAM, PhD, 2008); Makhmudova, G., Printsip ostinatnosti v tvorchestve Azerbaidzhanskih kompozitorov [Ostinato Principles in the Music of Azerbaijani Composers] (HBAM, PhD, 2007); Sadiqzade, M., Ispolnitelskaya interpretatsiya fortepiannoy muzyki Azerbaidzhanskih kompozitorov v aspekte sovremennoy tehniki pisma 1975-2000 [The Performance Interpretation of Professional Azerbaijani Piano Music in the Aspect of Contemporary Compositional Technique 1975-2000] (HBAM, PhD, 2010).

[17] Rakcheyeva, S., Music as Cultural Diplomacy: A Personal Journey Using Improvisation as A Creative Tool (School of Oriental and African Studies, University of London, PhD, 2011).

Chapter One

The Beginning of Classical Music in Azerbaijan

1.1 Introduction to the History of Azerbaijan

The modern Republic of Azerbaijan, in the Caucasus of Eurasia, is surrounded by Christian and Muslim countries, such as Russia, Georgia, Armenia, Turkey and Iran. Because of its geographical location, Azerbaijan was always influenced by different cultural, religious and historical events.

Map 1.1 Map of Azerbaijan, www.stratfor.com

It became a home to various ethnicities, the majority of which are Azerbaijani, a Turkic ethnic group. Throughout its history, Azerbaijan played an essential role in the

connection of civilizations and became a vital place for cultural exchange. The country also witnessed a variety of different religious influences throughout its history: Zoroastrianism, Christianity (from the fourth century AD) and finally converting to Islam (in the seventh century AD). Located between Asia and Europe, Azerbaijan became an important geographical route for the merchants of the Silk Road in the Middle Ages, which created a rapid growth of the diversity of influences that shaped the social scene for future developments. As Peter Frankopan rightly states, 'it was here that the civilisation was born… it was in this bridge between east and west that great metropolises were established nearly 5,000 years ago'.[18] However, despite the importance of the Silk Road region in the history of humankind, it has become less relevant and less important by today. This is partly due to the fact of what has been called 'orientalism' and the negative associations of the East in the more dominant and better-established Western society.[19] With progress shifting with the first maritime expeditions, such as Christopher Columbus (1451-1506) crossing the Atlantic Ocean in 1492 and the beginning of colonization of Americas, together with Vasco da Gama (1460-1524) successfully reaching India by sea and opening new sea routes, Western Europe suddenly transformed its position and increased its political and financial power. Frankopan also states that 'history was twisted and manipulated to create an insistent narrative where the rise of the west was not only natural and inevitable, but a continuation of what had gone before'.[20]

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[18] Frankopan, P., *The Silk Roads: A New History of the World* (London: Bloomsbury Publishing, 2015), p. xv.
[19] I will give a more detailed statement on my views and understanding of the term 'orientalism' in Chapter 1.5.
[20] Frankopan, *The Silk Roads*, p. xix.

The Silk Road region was the centre of architectural and engineering innovations, such as Babylon and Uruk in Mesopotamia, the place of negotiations and trade, such as in Afghanistan and Persia, and most importantly this was a region for the world's religions, such as Christianity, Islam, Judaism and Buddhism and 'the cauldron where language groups competed, where Indo-European, Semitic and Sino-Tibetan tongues wagged alongside those speaking Alatic, Turkic and Caucasian'.[21] The Caucasus region, particularly, was always one of the most linguistically diverse regions on Earth; it is a culturally complex area with more than fifty ethnic groups. Traditionally, the major religions in the Caucasus were Islam, as in the Turkic groups and Azerbaijan, the Eastern Orthodox Church in Georgia, the Armenian Gregorian Church, and Judaism. The Azerbaijani language is of the Turkic family, and the Azerbaijanis are an ethnic mix of Turkish and Iranians. In general, the Caucasian region represents a complex area of mountain ranges with various ethnic groups and nationalities speaking more than fifty languages.[22] According to the Encyclopaedia Britannica:

> Everywhere in the Caucasus are traces of a patriarchal clan system and a tribal organization of society. These features have been best preserved among the mountaineers. In general, however, the tribal system gradually gave way to a system

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[21] *Ibid*., p. xvi.

[22] This is also relevant to my family; my paternal grandmother speaks Azeri and the language of Tat. Tat is a southwestern Iranian language which is also spoken in some regions of Azerbaijan and Iran. There is also a form of the Tat language spoken by the Mountain Jews or Caucasus Jews of the eastern and northern Caucasus, which she also knows. The ethnic origin of both my grandmother and grandfather, on my father's side, is unknown. My maternal grandparents spoke Russian and the Lezgi language and are both of Lezgian ethnicity. Lezgi is a North Caucasian language mainly spoken by the people of Dagestan, the south part of modern Russia and the region where my grandparents and my mother were born. My mother speaks fluent Lezgi and my father speaks fluent Azeri. However, in our family and in my school in Azerbaijan, we spoke in Russian, which was the main language of communication in post-Soviet Baku until the 2000s. I also speak Azeri and understand Turkish but I do not speak Lezgi.

> of village communities. Feudal relations developed especially in Georgia, Armenia, and Azerbaijan and in some parts of the northern Caucasus. During the Soviet period all areas were subjected to heavy Russian influence.[23]

The existence of the modern-day Azerbaijani Republic started in the nineteenth century after the *Gulistan* Treaty (1813), which concluded the first war between the Russian Empire and Iran (1804-1813) and Treaty of *Turkmenchay* (1828) that finished the second Russian-Persian War (1826-1828). As a result of the agreement between the two empires, the Azerbaijani ethnic group was split between two nations. The treaty [i.e. 1813 one] confirmed the inclusion in Russia of today's Dagestan, Georgia, most of the Republic of Azerbaijan, and parts of northern Armenia from Iran to the Russian Empire. For almost 180 years, Azerbaijan was part of Russian Empire (later the Soviet Union) until it became independent in 1991. With the conquest of Transcaucasia in the nineteenth century, a geopolitical region in the Southern Caucasus Mountains, Russia became the first European power to extend its rule over a part of the Middle East. According to historian and caucasologist Tadeusz Swietochowski, the Russian government 'had a vision to turn Transcaucasia into "Russian East India"'.[24] The ideological disagreements about the ethnic and cultural differences in Azerbaijan's history became an important issue between the Russian Empire and Northern Azerbaijan towards the end of the nineteenth century. As Krebs suggests, the Russian Tsarist government glorified the image of Azerbaijan by shaping a peaceful unity of three nations (together with Georgia and Armenia), as a

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[23] Encyclopaedia Britannica, *Caucasian People* [Online] Available from: <https://www.britannica.com/topic/Caucasian-peoples> [Date last accessed: 20th November 2019].

[24] Swietochowski, T., *Russia and Azerbaijan: A Borderland in Transition* (New York: Columbia University Press, 1995), p. 13.

group of Caucasian countries in the south of the Russian empire and then the Soviet Union.[25] Transcaucasia gained acceptance among Tsarist officials, who took it as their model for the French rule of Algeria.

1.2 Legacy of the Oil Barons

Azerbaijan is one of the main birthplaces of the world's oil industry. After a long period of economic stagnation, the production of oil started in 1859. In 1872, the gate was opened for investors with substantial capital to engage in larger-scale production. In 1879, the Nobel brothers founded an oil company in Baku that soon became the world's largest. By the 1890's Azerbaijan had six British, three French, two German, two Belgian and one Greek oil company in operation.[26]

By 1905, the capital of Azerbaijan, Baku, became one of the largest urban centres in which 'no single ethnic element was predominant'.[27] The money was enough for sufficient funds from Azerbaijani oil tycoons such as Haji Zeynalabdin Taghiyev (1823-1924), Agha Shamsi Assadullayev (1840-1913), Agha Musa Naghiyev (1849-1919) and Agha Murtuza Mukhtarov (1855-1920) to accumulate their wealth and later on invest in Azerbaijani social life; for example, in 1883 Taghiyev founded the first European theatre in Baku.[28] The Taghiyev Theatre staged the first national opera *Leyli and Majnun*, composed by Hajibeyli in 1908. This was

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[25]Krebs, S. D., *Soviet Composers and the Development of Soviet Music* (London: George Allen and Unwin LTD, 1970), p. 131.
[26] Swietochowski, T., *Russian Azerbaijan 1905-1920: The Shaping of National Identity in Muslim Community* (Cambridge: CUP, 1985), p. 20.
[27] 'By that time, the proportion of wells in Azerbaijani hands fell to only 13 percent. Most of the oil wells were in the hands of Russian, Armenian and Western European competitors' *Ibid*., pp. 21-22.
[28] Now the Operetta Theatre.

part of the rise of the *intelligentsia*[29] of Azerbaijan and the beginning of cultural phenomena brought about by the contact of two civilizations, the European (represented by Russia) and the traditional Islamic: 'This group of people [intelligentsia] shared a set of beliefs, attitudes, and opinions that made it first a channel of transmission of European intellectual values and with time the main agent for change within Azerbaijani society'.[30]

1.3 The Rise of the Intelligentsia and National Identity

With the beginning of Russian Tsarist government in 1828, most of the intelligentsia of Azerbaijan were from the tsarist military or civil services. They were educated at Russian military schools or 'Russo-Tatar' schools that had existed since the Gulistan Treaty.[31] However, from the end of the nineteenth century, most of the Azerbaijani intelligentsia was non-military and graduated either from Russian universities or Transcaucasian seminaries in Gori or Tiflis.[32]

The Azerbaijani intelligentsia produced in its early stage a man of brilliant intellectual capacity, Mirza Fatali Akhundzadeh (1812-1878), who was a writer of the first Azerbaijani plays in the European style of the Azerbaijani language. The spread of education at this time was one of the main aspirations of the intelligentsia and one of the most important elements of it was secularism and literary revival. Akhundzadeh himself, as the son of a Shiite clergyman, believed that religion could be an obstacle

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[29] The term intelligentsia in the Russian language implies to a certain degree some educational attainment, but in this specific Azerbaijani case it also implies a European-type education.
[30] Swietochowski, *Russian Azerbaijan 1905-1920*, p. 23.
[31] 'The word *Tatar* was used by Russians to refer to various Turkic-speaking people of the Russian empire, including Azerbaijanis'. *Ibid*., p. 15.
[32] Modern Georgia.

to modern education. But not all his followers were known to share his atheistic views: on the contrary, most of them were devoted Muslims. The revival of the native language was also an important tool of communication for ideas not only for Akhundzadeh, but for the entire generation of contemporary and future writers, musicians and artists in Azerbaijan.[33]

Russians were interested in supporting the development of Azerbaijani poetry, language, folklore, music and literature. Akhundzadeh saw the theatre as a place for the promotion of modern art where his plays and social messages could be heard directly from the stage. He managed to produce plays in the native language with the help of a second generation of young intellectuals in Azerbaijan, led by Hasan bay Zardabi (1832-1907). In the long run, Akhunzade's efforts were supported by his young followers Najaf bay Vazirov (1854-1926) and Abdul Rahman Haqverdiyev (1880-1933). The rise of theatre, as an important cultural institution, had finally started by the beginning of the twentieth century. In 1875, Zardabi himself founded the first national newspaper, *Akinchi*, the first Turkic-language publication in the Russian Empire that was addressed mainly to peasant readers and was an inspiration for other Azerbaijani newspapers.[34]

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[33] 'Akhundzadeh wrote most of his works in Persian, but when writing works of social importance, he used a native language that he called Turkic', from Swietochowski, *Russian Azerbaijan 1905-1920*, p. 25.

[34] *Akinchi* (The Cultivator, 1875-1877) was published in Baku. The day of first the publication of *Akinchi* was declared as the National Press Day in Azerbaijan (22 July). Such as *Ziya* (Aurora, 1879- 1881), *Ziya i Kafkaziya* (Aurora of the Caucasus, 1881-1884), and literary magazine *Kashkul* (1884-1891). In many ways, they were less controversial and less lively but still were important for the country as a source of knowledge in the Turkic language. After the closure of *Kashkul*, Turkic language newspapers were not allowed until 1904, when the Azerbaijani national press started the daily newspaper *Sharqi Rus* (Russian East). *Ibid*., pp. 28-29.

The nineteenth century played a significant role in the nationalization of Azerbaijani culture: first in the language, the establishment of the alphabet, literature and theatre, and eventually in the music. In the following subchapters I will explain the role of nationalism and folk traditions that influenced the development of classical music in Azerbaijan and will draw cultural parallels between two neighbouring musical cultures, Russian and Azerbaijani, focusing on the role of orientalism and Caucasian aesthetics.

1.4 Russian Music in the Nineteenth Century: from Folk to Classical

For a long time, Mikhail Glinka (1804-1857) was considered the father of Russian classical music. With his most significant operas, *A life for the Tsar* [35] and *Ruslan and Lyudmila*, Glinka was proclaimed as 'the first musical populist'.[36] Through his imaginative writing which reflected the Russian folk music traditions, Glinka was able to express a Russian national spirit and musical ambitions. The most famous example of this is certainly *Kamarinskaya*, an orchestral fantasy based on two Russian folk songs, which could be seen as the foundation of the entire Russian symphonic school. Nevertheless, as Maes suggests, his '*Kamarinskaya* is what Glinka himself called a picturesque music, and in this case the national element lends no more than local colour'.[37] Compositional ideas behind *Kamarinskaya*, show that the

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[35] Also known as *Ivan Susanin*.
[36] Maes. F., *A History of Russian Music: From Kamarisnkaya to Babi Yar* (Los Angeles: University of California Press, 2002), p. 11.
[37] Before composing *Kamarinskaya*, Glinka left for Paris in 1844 and met with Hector Berlioz. After this meeting, Glinka planned to write compositions with different national characteristics based on the example of Berlioz's *Hungarian March* and *Le Carnaval Romain.* This led to two Spanish pieces *Jota Arogonesa* (1845) and *Recuerdo de Castilla*, or *Souvenir d'une nuit d'été à Madrid* (1848), *Ibid*., p. 11.

original material of the piece (consisting of folk songs) was used mainly as a novel and useful type of compositional resource rather than to signal an ideological statement about a particular type of nationalism. The use of folk songs reflected a possibility for composers to experiment with musical ideas, and unintentionally converted folk music into the basis of Russian classical music in the nineteenth century. In many ways, this concept of using folk songs that started with *Kamarinskaya* can be seen almost a century later in Azerbaijani classical music. One of the best examples is Fikrat Amirov's *Symphonic Mugham Suite Shur* (1946), *Kurd Ovshari* (1949), *Azerbaijan Capriccio* (1961) and *Gulustan Bayati-Shiraz* (1968). Similar to the concept of *Kamarinskaya*, they were based on Azerbaijani folk songs, themselves based on the traditions of Azerbaijani *mugham* culture. According to Russian musicologist Boris Asafiev:

> The beginning of the nineteenth century points to a widespread cult of music in the home, both in the country and in the cities. It's all dominated by the song…Equally permeated by song-like qualities are the experiments of Russian musicians and composition.[38]

This song style can be described with the Russian word *pesennost* for which there is no exact translation; in English we might call it 'singingness' or 'lyricism'. According to Swan, 'Somewhere far back, it [pesennost] was compounded from the flow of the folk songs and the measured solemnity of *znamenny* chant…The Russian pesennost constitutes a unique and precious domain of general melodic invention'.[39] These songs are a reflection of Russian society, and the melodies became exposed to

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[38] Asafiev, B., *Kompozitori pervoy polovini devatnadtsatogo veka (Russkaya Muzyka)* [Composers of the First Half of the Nineteenth Century (Russian Music)] (Moscow: Sovetskiy Kompozitor, 1959), p. 3.
[39] Swan. A. J., Russian Music and its Sources in Chant and Folk-Songs (London: John Baker LTD, 1973), p. 60.

Russian classical composers during the entire period of the country's westernization. As Swan concludes, 'Glinka's pesennost, though it came near that of the folk-songs, did not coincide with them, it is only another manifestation of his genius. Only occasionally, as in the *Kamarinskaya*, does he resort to actual folk melodies'.[40] In Glinka's music, the peasant can symbolize the nation, and intentionally or not, the composer tried to 'unite the society's borders through national unity'. According to Taruskin:

> Russian national consciousness was an aspect of Westernization…The same eighteenth century was also a century in which the cultivated Russian elite first established a national literary language distinct from the archaic ecclesiastical idiom, first wrote up a national history, first began to look upon the lives of those indentured lives as repositories of a tradition worth knowing and preserving.[41]

Such nationalism could work as a positive social force. In many ways, it allowed Glinka and everyone after him, including Azerbaijani composers, to get closer and attempt to unite the society of their country with its historical roots. 'Folk music springs straight from nature and that Russian music "can be breathed in with Russian air" is a nineteenth-century idea'.[42]

This nationalistic musical thought had a strong influence on classical European music and Azerbaijan was no exception. The label of 'national schools' is a sign of nationalistic ideas and later on, in Soviet times, the nineteenth-century composers were proclaimed as a progressive intelligentsia. As Maes describes it, 'Glinka, Borodin, and Rimsky-Korsakov were turned into advocates of social and

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[40] *Ibid*., p. 65.
[41] Taruskin, R., Defining Russia Musically; Historical and Hermeneutical Essays (Princeton: Princeton University Press, 1997), p. 3.
[42] Maes, *A History*, p. 3.

national emancipation, and Mussorgsky was called a musical populist and a proto revolutionary'.[43]

1.5 Orientalism

In this subchapter I would like to explain my personal perspective on the question of orientalism, which is part of a strong political and cultural debate in today's society. This will be followed by a subchapter exploring the Russian understanding of 'orientalism', the role of the Caucasus and how it relates to Russian perspectives.

I find my own understanding of orientalism, as an Azerbaijani pianist, very specific and possibly different from the views of Western (including Russian) artists who might have a different association with the term. I agree with Frankopan's statement that in some ways what has been called 'orientalism' is represented in the Western media as a 'strident and overwhelmingly negative view of the east as undeveloped and inferior to the west, and therefore unworthy or serious study'.[44] However, as someone who has lived an equal amount of years in both Eastern and Western influenced societies, I have opinions on this subject as being an alternative way of looking at history – one 'that did not involve looking at the past from the perspective of the winners of recent history'.[45] The actual term 'orient' in many ways derives from European historians, and as Edward Said rightly states, 'had been since the antiquity a place of romance, exotic beings, haunting memories and landscapes,

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[43] *Ibid*., p. 5.
[44] Frankopan, *The Silk Roads*, p. xvi.
[45] *Ibid*., p. xiii.

remarkable experiences'.[46] However, even amongst Westerners there are fundamental differences in ideas of what the orient is, starting with the geographical locations. For Americans, it is associated with Far East, while for Europeans such as England and France the association used to be with their oldest colonies. In his studies, Said explains the historical and cultural difference between the Franco-British involvement in the orient compared to every other European and Atlantic power, and that the orient has a particular closeness with both Britain and France. Indeed, from the beginning of the nineteenth century until the end of World War II, when America started to dominate politically, France and Britain mainly dominated the orient and introduced Western readers to the term orientalism.[47]

For Western people, particularly the French and English, the idea of orientalism may differ from my personal understanding of this term. This might be directly connected to the Eastern roots of Azerbaijani cultural values, history and language. Western influences were not particularly present in Azerbaijan before it became part of the Russian Empire in the nineteenth century. Russia, with its complicated and multicultural demography before and after the Soviet Union, has shaped a personal and somewhat different understanding of orientalism in comparison to Europeans or Americans, which I will discuss in the next sub-chapter. My life in Azerbaijan, influenced by both Azerbaijani and Russian societies, introduced several angles for looking at this issue.

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[46] Said, E. W., *Orientalism* (London: Penguin Classics, 2003), p. 1, first published by Routledge & Kegan Paul, 1978.
[47] *Ibid*., p. 3.

It is accepted by the large mass of artists, researchers and audiences surrounding me in London that there is a basic distinction between Eastern and Western points of view in art, philosophy, music, sociology, religion and finally politics. Despite my personal opinion that the term ‘orient’ itself is very vague, general and in many ways old-fashioned, I understand why such a distinction can be absolutely necessary in accommodating a broad comparison between Eastern and Western art forms, including music: it allows researchers in Western countries to clearly define different influences in their artistic statements to less informed audiences. For example, after performing Azerbaijani piano music with my own embellishments, I have heard a frequent comment from my colleagues and audiences in the UK, that ‘this piece sounds very oriental!’ or ‘this sounds very beautiful and pretty, it’s very oriental’. However, when playing music of Azerbaijani and Western composers in Baku, where I similarly use the same interpretational ideas, the feedback was no longer based on the ‘prettiness’ or ‘beauty’ of this music but on its complexity and the new interesting harmonic and melodic solutions I have found as a performer. I understand that this might be related to the fact that music of Azerbaijani composers is not very familiar to my colleagues and audiences in London, and it can naturally bring the sense of exoticism and ‘newness’. However, quite contrary to the situation in the UK, the audiences in Azerbaijan do not oppose or divide the two musical fields of Eastern or Western music as much and do not draw a distinctive difference when conducting their discussions on this subject. However, my musical studies in Azerbaijan and my understanding of oriental/Eastern music traditions in comparison to Western was in some ways divided.

As I previously mentioned in the Introduction of this thesis, the study of national music and Western classical repertoire was divided into two separate subjects in the school programme through my entire education in Azerbaijan. This might have been influenced by the political situation at the beginning of the twentieth-century: Azerbaijani classical music was founded by Hajibeyli during Russian Soviet years, naturally dividing the Western and Eastern cultures. Most of the books that were used in my studies from 1995 were published in the Soviet Union, by Russian researchers and teaching associations. The paradox of this situation was that despite the division of these influences in my music theory classes, this was not applied in my piano lessons or school concerts, and as a 'piano performer', not as a 'music theory student', I avoided any division between the compositional works. Most of the school concert programmes in Azerbaijan were equally divided between students studying national instruments and students like me, studying classical instruments. The 'Sunday School Concerts' could include Mozart's Sonata for violin and piano, followed by the traditional Azerbaijani song performed by a *mugham* singer, followed by Tchaikovsky or Amirov's symphonic works. Therefore, I never had to choose a specific 'oriental' or 'European' identification when growing up. However, since the nineteenth-century, Russia always conceptualized the Caucasus as oriental states, with specifically Azerbaijan as a predominantly Muslim nation. For native Azerbaijanis the concept of the orient or the East was inseparable from the concept of the West, which also represented Slavic Russia and Moscow. Such complex historical circumstances in Azerbaijani political and sociological formation made a fairly unachievable idea easily palpable in the lives of ordinary people and particularly influenced my generation, the first one to live in the independent Azerbaijan. The interchange of

academic studies and the social meaning of what the division and fusion of Eastern and Western principles mean in my daily life, has considerably transferred into my identification as a musician. For example, practising Azerbaijani and Western piano music back to back has often led to my realisation that there are many similar compositional references in all of the works, or a similar structural strategy in the stylistic language. However, studying the theory of Eastern and Western music separately at first helped me to build up my own observations when using practise-based methods. As someone who was using this specific methodological device in exploring the scope of Eastern and Western music from an early age, under very specific circumstances, I found it natural to describe my views on the analyses of the researched repertoire in a structure familiar to me: I have first introduced and analysed the Western and Eastern repertoire as two separate notions that aimed to demonstrate the works in general – geographical identity, harmonic language, mood and ideas. This was followed by methodological and practice-based research in discovering similar philosophical and interpretative formulations, Eastern or Western, which seemed to contradict the context of this study at first as separable and opposed. However, the reason why I divided the Eastern and Western descriptions at first was necessary to me in clarifying the structure of the thesis for the readers. I wanted to highlight that what is generally accepted as separate at first can be re-formulated in performance-based studies using my unique background, years of study in the West and a specific interest in classical improvisation.

I also think that the idea of the term ‘orientalism’ as an area of study in the West is largely exaggerated. From my personal experience, comparison of Eastern or Western cultural, sociological and political differences are particularly extensive here

in the West, specifically England and sometimes there is no distinction between personal and political influence when approaching it. When referring back to the previously rich region of the Silk Road, from the eastern shores of the Mediterranean and the Black Sea all the way to China, we see the 'unpromising position from which to access the world, a problematic region associated with regimes that are unstable, violent and a threat to international security'.[48] This is a region of 'failing states' that appears to be associated with international corruption, lack of human rights and poor records of freedom in expression. The place that once stood for connecting people, and was synonymous with science, art, astronomy and medicine, is no longer a dominant view in modern Western societies. However, I also agree with Said's suggestion that 'because Orientalism is a cultural and a political fact… it does not exist in some archival vacuum' and that 'most attempts to rub culture's nose in the mud of politics have been crudely iconoclastic'.[49]

My Eastern origin and Western lifestyle have always coexisted without any colonial establishments or victim mentality in my approach to this term as a pianist. On the contrary, it gave me the linguistic power of speaking fluent Azerbaijani, Russian and later on English, which increased the scope of my reading material, different texts and ideas, and helped to avoid any dominant influence on sociological descriptions from either Eastern or Western perspectives. The cross-cultural principles are in my genetic codes and were gradually distributed into my creative principles, directly influencing the format of this practice-based research.

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[48] Frankopan, *The Silk Roads*, p. xiv.
[49] Said, *Orientalism*, p. 13.

The first decade of my life happened to coincide with the collapse of the Soviet Union, which brought an unstable financial and political situation. However, the financial anarchy, and with it, the controversial political atmosphere in Azerbaijan and its neighbouring countries in the past and today, brought freedom of movement and a new association with the West. This has opened many possibilities for me as a classical performer of Western repertoire and allowed to continue developing my studies of music and art in England. My formation as a pianist and later on as a researcher, was always shaped by multiple cultures, and the borders of where I personally belong became eventually blurred. Since early childhood, I was surrounded by classical and national music, and Baku was a flourishing centre of the arts, especially in the Caucasian region. The frequent orchestral and opera performances of Azerbaijani, Russian, North American and European music have expanded my view on the big aesthetic issues and formed my own voice. Naturally this has changed my view on characterising any Western or Eastern formulas and developed an antipathy to stereotyping any cultural tendencies.

1.6 The Role of the Caucasus and Orientalism in Russian Art

According to Schimmelpenninck orientalism has particular definitions in Western art:

> As an academic term, it referred to the study of the East, usually Near East. Orientalism was a scholarly pursuit that involved mastering some rather difficult languages, and its practitioners were a rarefied and somewhat eccentric breed. Meanwhile, to art historians, Orientalism referred to a nineteenth-century school of painters… who favoured Near Eastern subjects.[50]

[50] Schimmelpenninck van der Oye, D., *Asia in the Russian Mind from Peter the Great to the Emigration* (New Haven & London: Yale University Press, 2010), p. 5.

Growing up in Azerbaijan where 'orientalism' geographically mainly represents Eastern and Asian regions (such as Persia, East Asia, China etc.), the term characterized cultural representation of intellectual life. Russia for Azerbaijanis represents a 'Slavic' perspective but not an 'oriental' one. However, Western perceptions of Russia involves its Asian identity, partly because of its geographical location which include the remote eastern territories of Europe and Asia and political observations. As Schimmelpenninck states, 'Up to the present, Russia's exoticism, eastern geography, and frequently repressive rule have continued to encourage the Western view that it is essentially Asian'.[51] However, the question of Russian continental identity and how orientalism is historically seen by Russians is particularly interesting:

> Just as those in the West are vague about where the East lies on the map, Russian are equally imprecise about their notions of *Vostok* (the East). This project is an exploration of imaginary geography. In the Russian mind, there are both one Orient and many Orients, from the ancient Tatar city of Kazan in Europe only 600 kilometres east of Moscow, to Asian lands such as Persia, India, China, Mongolia, and Japan.[52]

The increasing broadening of Russian borders influenced Russian authors and eventually composers to use closer 'oriental' sources of inspiration for their works which included 'direct knowledge of Russia's Orient through travel or service in the Caucasus'.[53] Balakirev's *Fantasy on Oriental Themes (Islamey*), written in 1869, is a perfect example of the influence of Caucasian culture and the role of orientalism in Russian music of that time; the first theme has elements of the traditional dance

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[51] *Ibid*., p. 2.
[52] *Ibid*., p. 10.
[53] *Ibid*., p. 62.

Lezginka and the second theme has its origins in Crimean Tatar folk music.[54] Around that time, he also began to write a symphonic poem on the theme of Mikhail Lermontov's (1814-1841) *Queen Tamara*.[55] Another famous music example is Cesar Cui's opera *Prisoner of the Caucasus (*1885), based on a narrative poem by Alexander Pushkin (1799-1837).[56] Cui's opera includes oriental elements and according to Abraham 'the hero's aria in Act 1 has a faintly Russian flavour; but the predominant musical colouring of the opera is not Russian but Circassian [a North Caucasian ethnic group]'.[57]

During this time, Russian literature and classical music representatives were not only using the folk traditions of the Caucasian territories (Georgia, Azerbaijan, Dagestan etc.) but also the Eastern Muslim regions neighbouring the borders of south Russia. In his *Letopis moei Muzykalnoy zhizni* [Memoirs of My Musical Life], Rimsky-Korsakov tells us the story of the origin of the authentic melodies that he employed in his *Antar* symphony: 'the chief theme of the fourth movement was given me by A. S. Dargomizhsky with his harmonization, taken by him from Christianowitsch's collection *Esquisse historique de la musique arabe aux temps*

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[54] *Lezginka* is a national dance widely popular in the Caucasus region, especially among Azerbaijanis, Georgians and Chechens. The dance originated from Dagestan and owes its name to the Lezgian ethnicity. [Online]. Available from: <https://en.wikipedia.org/wiki/Lezginka> [Date last accessed: 15th November 2016].

[55] Lermontov was a Russian poet and writer, sometimes referred as 'the poet of Caucasus'. Attracted to the folklore of Caucasian native residents he studied local languages; he wrote some of his best works during his exile and visits to the Caucasus and travelled along the Caucasian mountains.

[56] Pushkin seen as the greatest Russian poet and the founder of Russian literature. Pushkin's works were frequently used by Russian composers as libretto material for their operas. The most prominent examples are Rachmaninov's *Aleko*, Mussorgsky's *Boris Godunov*, Tchaikovsky's *Eugene Onegin* and *The Queen of Spades*, Glinka's *Ruslan and Lyudmila* and Rimsky-Korsakov's *Mozart and Salieri*, *The Tale of Tsar Tsaltan* and *The Golden Cockerel*.

[57] Abraham, G., *Essays on Russian and East European Music* (New York: OUP, 1985), p. 57.

anciens (1863) of Arab melodies'.[58] Another member of the *Mighty Five*, Borodin, was also highly interested in using oriental melodies in his music; his *Arabic melody* published in 1889 is a primary example of this. According to Dianin: 'Borodin had been looking through the Arabic Kasids in the Public Library with a view to adapting for his own use certain of their motifs, which he valued very highly, when he suddenly had the idea of writing an exotic love-song in a most subtle harmonic setting'.[59] But as Abraham suggests, this is not quite true:

> Borodin simply copied out the melody of Christianowitsch's *Insiraf Gharib* at the same pitch and note to note, except for the substitutions in two places of acciaccaturas for double appoggiaturas, added a piano accompaniment with much more subtle harmonies… and wrote a Russian text.[60]

The New Russian School in the nineteenth century embodied 'the absence of preconceptions and of blind faith; an oriental element; a pronounced preference for programmatic music; and the quest for a national character'.[61] In 1909, when the founder of the *Ballets Russes*, Sergei Diaghilev (1872-1929), was creating his programme for the first season in Paris with a repertoire for the Western and French audiences, 'he chiefly selected oriental music [from the work of Russian composers], tying it to ideas of Eastern luxury and eroticism; the dance of the Persian slave girls in Mussorgsky's *Khovanshchina*, Borodin's *Polovtsian Dances*, Rimsky-Korsakov's *Scheherazade*, complete with visual fantasies about Cleopatra and harem scenes'.[62] The audience was delighted, and the elements of orientalism were considered as a

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[58] *Ibid*., p. 93.
[59] Dianin, S., *Borodin*, trans. by Lord, R. (London: OUP, 1963), p. 264
[60] Abraham, *Essays*, p. 97.
[61] Taruskin, R., *Mussorgsky: Eight Essays and an Epilogue* (Princeton: University Press, 1993), p. 329.
[62] Taruskin, R., 'Entoiling the Falconet; Russian Musical Orientalism in Context', *Cambridge Opera Journal*, 4 (3), 1992, p. 279.

national characteristic of Russian music, first in France and then throughout Western Europe. As Maes explains:

> The irony of the situation is that the St. Petersburg composers, for their part, identified themselves with the European sector of their immense country… In their eyes, European Russia had reached a much higher level of civilization than the primitive Asiatic region of Russia. Thus, Diaghilev was portraying Russian culture in a light these composers and the impresario himself did not condone.[63]

Azerbaijan, along with other Caucasian countries, had an important impact on expanding the nationalist aspects of Russian classical art in the nineteenth century and additionally, borrowed a similar formula of using folk traditions as an undeniable resource of inspiration for national classical composers.

1.7 Uzeyir Hajibeyli and the Establishment of Azerbaijani Classical Music

The figure of Hajibeyli (1885-1948) is an essential part of this research; his cultural and compositional legacy laid the foundation for the study of *mugham* not only as a composer, but also as a musicologist writing *The Principles of Azerbaijani Folk Music.*

Hajibeyli was a representative of the national Azerbaijani intelligentsia. His first music education was received in Shusha, the city that was one of the leading centres of Azerbaijani *mugham*. Hajibeyli carried on with his studies at the Gori Seminarium in Georgia where he learned Western music theory, violin and cello. The lack of basic resources published in the Azerbaijani language forced Hajibeyli to carry on the traditions of nationalizing the educational material that was started by Akhundzadeh earlier in the nineteenth century. During his studies, Hajibeyli translated Russian classics to the Turkic language and compiled an Azerbaijani

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[63] Maes, *A History*, p. 9.

arithmetic textbook, as well as a *Turkic-Russian and Russian-Turkic Dictionary of Political, Legal, Economic and Military Terms, Used in the Press* in 1907.

Hajibeyli's first opera *Leyli and Majnun* (1907) became the most significant musical work of its time and influenced an entire generation of future composers. It was not a typical European opera as it was based on *mugham* and was expected to be performed improvised: instead of Western classical recitatives and arias, Hajibeyli used *mugham* improvisations that defined the emotional state of national music.[64] Hajibeyli composed the music and his younger brother Jeyhun Hajibeyli (1891-1962) wrote the libretto, based on the poem of the great Azerbaijani writer Muhammed Fizuli (1480-1562). The Hajibeylis were faced with many cultural and financial issues while staging this opera. According to Betty Blair:

> One of the greatest obstacles was that there was no serious performing culture in Baku at the time. There were no professional actors or singers. None had been trained professionally; few could read music. It wasn't easy to find vocalists who could perform the leading roles for the two-hour production.[65]

In his memoirs, the famous Azerbaijani actor and the first performer of the character of Majnun in 1908, Huseyngulu Rzayev Sarabski (1879-1945), describes other difficulties that were faced by the Hajibeyli brothers at that time.[66] One of the main

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[64] In 2007, the world famous Azerbaijani *mugham* performer Alim Qasimov (b. 1957), described by New York Times as 'simply one of the greatest singers alive', proposed the recreation of *Leyli and Majnun* to Yo-Yo Ma and the Silk Road Ensemble; it resulted in a chamber arrangement of the opera. The project with the Silk Road Ensemble together with Qasimov and his daughter (also a *mugham* singer), Farghana Qasimova (b. 1979), toured in 2008 and 2009 with huge success and wide audience recognition. *See:* Online video <https://www.youtube.com/watch?v=NWZG3jO3Ilk> [Date last accessed: 10th October 2016]. In November 2018, Qasimov, Qasimova and Silk Road Ensemble performed the chamber arrangement of *Leyli and Majnun* at Sadler's Wells Theatre in London.
[65] Blair, B., 'Leyli and Majnun', *AI*, 9. (3), 2001, p. 56 [Online] Available from: <https://azer.com/aiweb/categories/magazine/93_folder/93_articles/93_leyli.html> [Date last accessed: 10th February 2017].
[66] Alakbarov, F., *The Diary of Actor Huseingulu Sarabski (1879-1945), Staging Hajibeyov's Opera - Leyli and Majnun*, 2002 [Online] Available from:

problems was related to Muslim religious views. Women in Azerbaijan at that time were wearing veils and were not allowed to be alone in public. Only in 1912 did the first Azerbaijani woman Shovkat Mammadova (1897-1981), encouraged by Hajibeyli, play the role of Leyli:

> Realizing that the entrance to the theatre has been blocked by gochis (local religious mafia), Hajibeyli and his friends quickly pushed Shovkat out the back door with instructions to a driver awaiting with horse and carriage to speed away as fast as they could. For the next several days, Shovkat remained hidden in the oil fields away from those (religious) fanatics.[67]

We can certainly say that this opera was not just the first musical example of national Azerbaijani music but also had a strong political and social impact on national musical culture at that time. Before Azerbaijan became part of the Soviet Union in 1920, the Hajibeyli brothers were actively involved in politics, social problems and fights against religious misconceptions. They both helped to organize the ADR (Azerbaijani Democratic Republic, 1918-1920). According to Clement Bailly, grandson of Jeyhun Hajibeyli, 'Uzeyir and Jeyhun wrote a lot of articles in *Azerbaijan* newspaper about this terrible period of 1918-1920'.[68] Hajibeyli's anti Soviet political past was often ignored or dramatically misjudged by Soviet researchers and musicians.[69] His death in 1948, before the Stalin era ended in 1953,

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<http://hajibeyov.com/music/leyli/leyli_eng/leyli_sarabski_eng/leyli_sarabski.html> [Date last accessed: 10th February 2017].

[67] Akhundov, F., 'Shovkat Mammadova, Audacious Challenge: The First Azerbaijani Woman on Stage', *AI*, 5, (4), 1997, pp. 34-37. Available from: <http://www.azer.com/aiweb/categories/magazine/54_folder/54_articles/54_mammadova.html> [Date last accessed: 10th February 2017].

[68] Bailly, C., *Wondering about Hajibeyov's True Feelings about the Soviet Regime*, 15 December 2001 [E-mail]. Message to: Blair, B. 15 December 2001 Available from: <http://hajibeyov.com/research/clement/clement_6.html> [Date last accessed: 11th February 2017].

[69] For instance, I have found and translated in English a documented speech of V. Beliaev, presented on October 28th, 1950 at the Soviet Composers Union meeting dedicated to Hajibeyli, in the Archives of the House Museum of Uzeyir Hajibeyli in Baku: 'After finishing

meant that he could not (like other Soviet composers, Khachaturian for example) speak out. For many years, Hajibeyli's achievements were kept in the shadows. As a result, his name is widely known in Azerbaijan and Russia, but not in Europe.

1.8 Hajibeyli as The Pioneer of National Musicology and Parallel Figures in Eastern European Musical Culture

In this subchapter I would like to briefly compare Hajibeyli to composers of European origin who were similarly bringing together traditional and classical music cultures in Hungary, Poland, Estonia, Armenia and Georgia. This will allow me to show direct parallels between different musical backgrounds and establishments.

Music traditions in the ancient history of Azerbaijan led to the first prominent music theorists exploring this field: Sefeyaddin Urmavi (1198-1283) and Abdulkadir Maragi (1327-1388). These were the first musicians whose works contributed towards the development of professional music in the region of historic Azerbaijan. Traditional music at that time, as in many other Middle Eastern countries, was not notated and was orally transmitted from one generation to another. Only at the beginning of the twentieth century Hajibeyli succeeded, for the first time, in collecting and categorizing the traditional music examples. One of the early important achievements was his *Collection of Azerbaijani Folk Songs* (1927), published together

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Gori Seminarium in 1905, during the important period from 1898 to 1910 when we were working on the revolutionary events with Comrade Stalin, Hajibeyov was holding a position of a teacher and was an important supporter of our ideas. He was printing and publishing patriotic remarks and articles supporting the Azerbaijani national Soviet movement. Hajibeyov was a passionate fighter against dark forces and lies'. Beliaev did not include any references to Hajibeyli's *mugham* operas and his research on the *mugham* modal system. However, in his second speech, on February 12th 1965 (at the Soviet Composers Union meeting), Beliaev described Hajibeyli as a founder of the Azerbaijani national composition school with his first and most significant *mugham* opera *Leyli and Majnun.*

with composer Muslim Magomayev (1885-1937) and his older brother Zulfugar Hajibeyli (1884-1950). For the first time, more than 300 Azerbaijani songs were documented in notation and published, making them accessible for the educational establishment.[70] This publication was not Hajibeyli's first musicological scholarship: in 1919, he had worked on *About the Music of Azerbaijani Turks*, a work that was written during Azerbaijani Democratic Republic. Unfortunately, the book was ignored by Soviet musical society and was only published almost a century later in 2005, under the patronage of the Azerbaijani musicologist Farah Aliyeva.[71] Here, Hajibeyli raises attention to the social importance of Azerbaijani culture in the Muslim region, where according to Khalig-zada, 'Hajibeyli outlined the difference in the musical system of "southern" (Azerbaijani, Osman) and "northern" (Tatar) Turks, [and] its melodic language'.[72] Hajibeyli also explored the important parameters of national modal system, harmonic language, and rhythmic structure and discussed his opinions about the role of European music and ethnomusicological studies in the West.

According to Cooley, the concept of folk music is a European invention.[73] By the end of nineteenth century, the concept of folk music and nationalistic traditions was widely spread across the European continent and further to the east. From the beginning of the twentieth century, most of the Eastern European regions were governed by imperial powers: Russia, the Austro-Hungarian Empire and Prussia. This political situation triggered immense interest from composers to reconnect with their

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[70] Khalig-zada, *Uzeyir Hajibeyli*, p. 82.
[71] *Ibid*., p. 78.
[72] *Ibid*.
[73] Cooley, T. J., 'Folk Music in Eastern Europe', in: Bohlman, P.V. (ed.), *The Cambridge History of World Music* (New York: CUP, 2013), p. 352.

roots and to begin the projection of folk traditions in their art; many of these composers were also folk song collectors.

Hajibeyli's cultural identity was in a relatively similar political landscape to other native Eastern European composers, such as the Polish composer Oskar Kolberg (1814-1890), the Estonians Cyrillus Kreek (1889-1962) and Peeter Süda (1883-1920), the Armenian Soghomon Soghomonian, commonly known as Komitas (1869-1935), Georgian Zakharli Paliashvili (1871-1933) and of course, Hungarians Zoltan Kodály (1882-1967) and Bela Bartók (1881-1945).

The Polish composer Kolberg devoted his mature years to collecting Polish songs and published many volumes of them under the title *Luk.*[74] Süda was an early collector of Estonian songs and an organist. His only choral work, *The Flax Puller*, is the first choral fugue in Estonian music based on folklore. His music is mainly polyphonic with Estonian folk music intonations.[75] The legacy of Bartók and Kodály rests on their proposals for techniques of collecting, analysing, and codifying folk poetry and tunes.[76] In many ways, they had a burning desire to create a unique musical style where they could link the international classical style with the Hungarian: 'He [Bartók] contained within his work seemingly contradictory desires to document "pure" (premodern, traditional, not tainted by external influence) Hungarian folk music and to create a distinctly modern and international Hungarian music'.[77] Musically speaking all Hungarians (including the middle classes) were in a

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[74] The Folk.
[75] Estonian Music Information Centre, *Peeter Süda*, 2006 [Online] Available from <https://www.emic.ee/?sisu=heliloojad&mid=58&id=85&lang=eng&action=view&method=biograafia > [Date last accessed: 2nd March 2017].
[76] Cooley, 'Folk Music in Eastern Europe', p. 357.
[77] *Ibid*., p. 355.

state of illiteracy up to the end of nineteenth century. They had no knowledge of written music and their musical life still showed all the characteristic external signs of traditional oral culture. Written music was only used in exceptional instances.[78] Hajibeyli's research answered many questions, such as these raised by Bartók in his article on Arab folk music from the Biskra district in Algeria:

> I must point at two striking peculiarities that are almost entirely lacking in our East European music. One is the nearly constant use of percussion instruments to accompany melodies in strict rhythm, the other one is the particular relation of the different degrees of the scale to each other, which only rarely is traceable to our diatonic or rather well-tempered chromatic system of scales. We cannot yet set up a system founded on the data available to date…for the time being, we are restricted to the use of special signs to approximate the differences of the pitch of these degrees, as compared to our chromatic scales.[79]

Based on this statement, we are able to see a direct parallel with Hajibeyli in Azerbaijan and the similar role of music traditions in Eastern Europe at that time. Kodály and Bartók were influential not only in Eastern Europe but also in the United States and beyond.[80] But as Cooley correctly explains, the views of Kodály and Bartók were prevalent from the end of the nineteenth century and through the first half of the twentieth century and the implications of this approach was played out differently depending on the political and economic context of the composer.[81] In the case of Hajibeyli and Azerbaijani music in general, religious and social implications

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[78] Kodály, Z., *Folk Music of Hungary* (London: Barrie and Rockliff, 1960), p. 13.
[79] Suchoff, B., *Bela Bartók Studies in Ethnomusicology* (Lincoln: University of Nebraska Press, 1997), p. 29.
[80] 'In April 1936, Bartók received an official invitation to visit Turkey (Ankara), to lecture on methods for the study of folk music in general and elements of "Bartók's School" in particular. He suggested the addition of concerts and fieldwork to collect folk music in rural villages. Although he only had ten days for the work, collecting seventy-eight vocal and nine instrumental pieces, he was exhilarated by his discovery of striking similarities in the characteristic features of several Turkish and Hungarian *parlando* melodies', from Suchoff, *Bela Bartók*, p. 25.
[81] Cooley, 'Folk Music in Eastern Europe', p. 355.

were also important: 'The influence of religious institutions in both creating and spreading musical ideas, texts, and sounds is pervasive'.[82] Islam identifies Azerbaijanis with the Arabic and Turkish world, and indeed, this aspect attracted some implications during the Soviet years. Azerbaijan was one of the largest Muslim populations in the Russian Empire and the Soviet Union. In many ways, that can explain the unique trajectory Hajibeyli had to take in comparison with the other native Christian composers of the Caucasus, such as Komitas in Armenia and Paliashvili in Georgia. Christianity was the most widespread major religion in Eastern Europe, and historically had a profound impact on classical music culture in Europe. As Huseynova states:

> Although they (Komitas and Paliashivili) were the foremost members of their circles, they did not have to build their composed music traditions from the ground up. They had Armenian and Georgian colleagues living both in and outside of Transcaucasia, and these composers had already started to use the forms and genres of the West to engage their native music.[83]

Hajibeyli was not able to draw parallels with any other historical or musical figures of the Islamic world, nor with any Azerbaijani colleagues living outside the Caucasus in other Christian countries.

Hajibeyli insisted on introducing historical roots to the younger generation of musicians and made essential changes to establish national music education. In 1920, he proposed the reorganization of music schools and the Azerbaijani State Conservatory that would benefit the development of national and specialized classical music education .[84] He also established the oriental department of music in

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[82] *Ibid*., p. 358.
[83] Huseynova, *Music of Azerbaijan*, p. 69.
[84] Later renamed as HBAM.

Azerbaijani Conservatory, where national folk music was taught orally and in a European style (using notation). In 1922, he founded the Turkic Music College that primarily focused on traditional music. According to Abasova:

> The composer provided a strong defence for his proposal by referring to the low percentage of ethnic Azerbaijani students in the Azerbaijani State Conservatory. The reality was one of the challenges of this early stage of music education in Azerbaijan. In 1922, of the 366 conservatory students, only 17 were ethnic Azerbaijanis. The Turkic Music College was supposed to attract natives, and it did: in 1922, 350 of 383 students were ethnic Azerbaijanis.[85]

In 1943, he opened a new department at the State Conservatory called *Azerbaidzhanskoe Otdelenie* (translated as 'Azerbaijani Department') which focused on studying *mugham* and traditional instruments. However, this initiative didn't last long and was closed simultaneously with Hajibeyli's death – in 1948'. Despite social and political pressure, Hajibeyli believed in the preservation of Azerbaijani national identity and the propagation of its values. His published series of articles from 1921 dedicated to several issues of Azerbaijani traditional music, such as *Music Development in Azerbaijan*, *Opinions on the Azerbaijani Musical Scene*, *Azerbaijani and Turkish Folk Music*, *Western and Eastern Musical Instruments* and *The Role of National Character in Azerbaijani Music*. At these early stages of his ethnomusicological research, Hajibeyli developed his views on the melodic, polyphonic and instrumental issues of traditional music in Azerbaijan.[86]

All the above-mentioned works gave him a solid foundation of knowledge that were further developed in his final piece, *The Principles of Azerbaijani Folk Music*.

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[85] Abasova E., *Azerbaidzhanskaya Gosudarstvennaya Konservatoriia imeni Uzeyira Gadzhibekova* [The Azerbaijan State Conservatory named after Uzeyir Hajibeyli] (Baku: Azernashr, 1972), p. 34.
[86] Safarova, Z., *Muzykalno-esteticeskie vzgliadi Uzeyira Gadzhibekova* [Musical and Aesthetical Views of Uzeyir Hajibeyli] (Moscow: Sovetskiy Kompozitor, 1973), p. 6.

The year 1945 was a year of liberal publication and Hajibeyli was fortunate that the book was published then. As Hajibeyli stated himself in the preface of his book, 'This is the theoretical textbook for learning the main principles of Azerbaijani folk music and a practical creative guide for those who compose music on the basis of *mugham* modes'.[87] In general, *The Principles of Azerbaijani Folk Music* was not only the most distinctive work of research that influenced the language of Azerbaijani classical music, but an important reminder of similarities (in Hajibeyli's opinion) with various Eastern cultures (Persian, Turkish, Arabic, Middle Eastern). This work inevitably attracted musicians and researchers and became a very useful source of instructive-pedagogical material for my studies.

1.9 Folk Music

Folk music traditions in Azerbaijan take their roots from the famous region of Gobustan and its musical stone of Gavaldash.[88] It is a two-metre long stone that resonates with a tambourine-like sound by hitting it with smaller stones and can only be found in Azerbaijan. The Gavaldash was the first instrument used for ritual melodies and dances; these melodic tunes became widely-known dance genres that are still performed in Gobustan to this day. One of the most famous dances that is a chain dance, *Yalli*. *Yalli* was mentioned in the *Book of Dede Gorgud* [89] as a ritual

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[87] Hajibeyli, *The Principles*, p. 6.
[88] The Gobustan area has been settled since the 8th millennium BC and right now is part of the municipality in Baku. Its oldest petroglyphs are dated to the twelfth century BC and they are included in UNESCO's *World Heritage List*.
[89] This is the most famous book among epic stories of the Oghuz Turks from Azerbaijan, Turkey and Turkmenistan. It is a heroic legend that consists of twelve stories about warriors and battles. In the year 2000, Azerbaijan celebrated the 1300-year anniversary of the epic Azerbaijani legend. The original text of the book now resides in the Vatican and Dresden museums.

dance of young men preparing for their first hunt.[90] The dance became a symbol of Azerbaijani national spirit together with another dance, *Jengi*. Historically, *Jengi* was associated with warrior spirit of heroes going to the battlefield and even today can be often heard at sporting events in Azerbaijan. One of the most famous instrumental pieces by Hajibeyli is his *Jengi* for solo piano. Years later, in 1975, composer, Ismayil Hajibeyov (1949-2006), wrote a *Rhapsody for Piano and Orchestra* based on Hajibeyli's *Jengi*. As Huseynova states on this work: 'Stylistically, the energetic rhythmic pulsation and highly developed piano part recall Prokofiev's piano concertos. Frequent rhythmic and tonal changes undermine the stability of the classical idioms originally present in Hajibeyli's piece'.[91]

Another important aspect of national folk music, along with dance culture, was the tradition of lyrical song, *mahni*, and the importance of its poetry. The word *mahni* is translated in English as a 'lyrical poem', 'song' or 'aria'; it is a short musical composition with words and originates from the Azerbaijani term *mani*, a short poem. *Mahni* is the most common genre of music, with texts abounding in poetic metaphors and colourful descriptions of nature. Singers use many melismatic embellishments and repeated exclamations.[92] The texts for Azerbaijani *mahni* are called *bayati*.[93] Hajibeyli developed the idea of *mahni* into Azerbaijani classical romance; two of his

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[90] Khalig-zada, *Uzeyir Hajibeyli*, p. 32.
[91] Huseynova, *Music of Azerbaijan*, p. 176.
[92] Djani-Zadeh, T., 'Music of Azerbaijan', in: Danielson, V., Marcus, S. & Reynolds, D. (eds.), *The Middle East: The Garland Encyclopaedia of World Music*, Vol. 6 (New York: Routledge, 2002), p. 931.
[93] Bayati is also the name of a *mugham* musical mode in Azerbaijan.

romances, *Sansiz* and *Sevgili Janan*, are wildly popular among Azerbaijani classical musicians and are arranged for piano solo.[94]

The song traditions in Azerbaijan were immensely important, not only as an oral musical form; they developed into the foundation of the two most popular national music traditions, *ashiq* and *mugham*, that made a big impact on classical music composers in Azerbaijan.

1.10 The *Ashiq* Tradition

Azerbaijani *ashiq* singers take their roots from folk storytelling poetic form *dastan*, dance and vocal motives.[95] The word *ashiq* from Arabic and Persian can be translated as 'one who is in love'. In the twentieth century, *ashiq* singers gathered a significant reputation as live, TV and radio broadcast performers. According to Khalig-zada, concerts were held in Azerbaijan's biggest cities Baku and Shusha in 1901 and 1902, where famous *ashiq* singers, such as Alasgar (1821-1906), performed some of the old poems and epics.[96] During the Soviet era, *ashiq* traditional culture became a very significant part of the Azerbaijani music scene. In 1938, a famous Azerbaijani congress of *ashiq* singers and storytellers was held, and a large music collection of *ashiq* poetry was published for the first time.

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[94] *Sansiz* (Without You) and *Sevgili Janan* (Sweetheart) are written for voice and piano, with lyrics by Nizami Ganjavi (1141-1209). The piano transcription is by G. Burstein.
[95] *Dastan* is a form of oral historical epic genre, a type of ballad. The famous *dastan* is mentioned in *The Book of Dede Gorgud*. Translated from Persian language as a 'story', it is very widely used by the *ashiqs*. The performers narrate important historical and heroic events or love stories.
[96] Khalig-zada, *Uzeyir Hajibeyli*, p. 57.

In Azerbaijan, every region has its own specific characteristics and style of the *ashiq* music genre.[97] All the regional differences can be seen in the musicians' performing skills and storytelling manners, the different types of accompaniment instruments and different repertoire. Nevertheless, the *ashiq* culture of all these different regions represents artistic and performing traditions that are united by a common language, both poetic and musical. *Ashiqs* can deliver their musical message through the poem, dance, singing, playing musical instruments and storytelling: an *ashiq* performer must be able to combine the abilities of the actor, poet, composer and performer within one musical performance. It is a highly demanding art that requires immense talent and knowledge from the musician. *Ashiq* songs can consist of various melodic forms and structures and most of these melodies require frequent changes of modes. The melodies are accompanied by the wind instrument, the *balaban*.[98] But the main instrument of Azerbaijani *ashiq* music is the *saz.* As Djani-Zadeh states:

> The *saz* is widely distributed in rural areas among *ashiqlar*, who use it to accompany their singing, and it is played in ensembles with *balaban* or *zurna* and drums. It has a deep oval body made of wood, a long neck with ten or fourteen frets, and eight to ten metal strings in three courses (d-G-c).[99]

Hajibeyli added that: '*ashiq* art has to live. It is the voice of the people of Azerbaijan and shows better than any other music genres the meaning and soul of the Azerbaijani

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[97] We can divide the regions into three parts: Shirvan *ashiqs* that belong to the eastern part of the country, *ashiqs* of the western part of Azerbaijan or the Azerbaijani enclave within Georgia (called Borchali), and the *ashiqs* of the south part of Azerbaijan.
[98] The *balaban* is cylindrical-bore, single reed, wind instrument about 35 centimetres long with seven finger holes and one thumb hole. This instrument is played in Iranian Azerbaijan and in the Republic of Azerbaijan. In Turkey, it is called the *mey*.
[99] Djani-Zadeh, 'Music of Azerbaijan', p. 925.

nation'.[100] Nowadays, *ashiq* music is still a very necessary part of Azerbaijani musical culture, alongside *mugham*.

1.11 The world of *Maqam* in the Middle East and Azerbaijani *Mugham*

The role of *maqam* defines the core of the musical culture of the Middle East and is one of the most known musical traditions of the East in Western studies. There have been many theoretical studies of *maqam* but I would like to examine its broader phenomenon and how it has been an influential concept within the framework of my own creative process. This will be followed by the definition of *mugham* in Azerbaijani classical music and its modal structure, as researched by Hajibeyli's *The Principles of Azerbaijani Folk Music*.

The term *maqam* covers a large scope of geographical regions and has several definitions, such as an overall musical genre, melodic progression and scales. This might explain the wide range of different theories on the *maqam* and its role in Persian, Turkish and Arabic worlds. The term and studies of *maqam* originated in the ninth century and it was classified by theorists and music scholars such as Al-Farabi (872-950) and Ibn-Sina, known in the west as Avicenna (980-1037), in his famous work *The Book of Healing* (1027). However, from the fifteenth century, the centre of *maqam* music moved from Persia to Ottoman empire, and according to Seyit Yöre 'all of the maqam music theories from the 9th century included different maqam music cultures such as Arabic, Persian and Turkish world'.[101] That means that all of

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[100] Hajibeyov, U. [Hajibeyli, U.], *Muzykalnoe isskustvo Azerbaidzhana* [Music Art of Azerbaijan] (Baku: Yazichi, 1966), p. 33.
[101] Yöre, S., 'Maqam in Music as a Concept, Scale and Phenomenon' *Research Gate*, 4, (3), December 2012, p. 268 [Online] Available from

the previous studies on *maqam* included several musical cultures, such as Persian, Arabic and Turkish, and understandably different variations of it. However, the modernisation and nationalisation of Eastern countries (including Azerbaijan) in the twentieth century, raised arguments about different issues and features of the *maqam*, and what it meant to each nation. During my studies in Bul-Bul Music School in Baku, the traditions of *maqam* in the Middle East were very generally explored and mainly focused on the detailed studies of *mugham* traditions in Azerbaijan and under the influence of Hajibeyli's research on the *mugham* modal structure. The origin of *maqamat* and its historical importance in the Middle Eastern countries were rightfully acknowledged but predominantly from the prism of Azerbaijani *mugham* traditions. Although *maqam* appears as a common ethnomusicological concept in the Turkish, Persian and Arabic worlds, the definition of Azerbaijani *mugham* in my research studies is mainly analysed from the prism of Hajibeyli's research and its relevance in developing national classical music of the twentieth century.

Azerbaijani *mugham* represents both court and traditional music and underpins the most dominant music genre in Azerbaijan. In general, the term *mugham* is applied both to a musical piece in several movements (a suite), a scale with different progressions and a melody type. We can draw similar parallels with Indian ragas; ragas comprise the system of modes and melody types used in traditional South Asian music genres such as Indian classical music. *Mugham's* emotional and dynamic range is strongly related to national poetry: contemporary singers still prefer to use the

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<https://www.researchgate.net/publication/304247623> [Date last accessed: 8th September 2019].

poems, called *gazals*, of the Medieval poets such as Nizami Ganjavi (1141-1209), Nasimi (1369-1417) and Fizuli (1494-1556). As I mentioned earlier the concept of Azerbaijani *mugham*, similarly to *maqam*, is based on the principles of melodic pattern and scales. Both of these concepts, particularly the notion and transcriptions of scales, were important in Hajibeyli's studies. In his *The Principles of Azerbaijani Folk Music*, Hajibeyli reduced the number of primary modes to seven main modes[102] with three related kinds.[103] There are also several rhythmic *mughams*, known as *zarbi mugham*[104] that include nine modes.[105] He described the characters of the *mugham* by their aesthetic-psychological impressions:

> Rast evokes the feelings of fortitude, courage and cheerfulness, Shur a cheerful lyrical spirit, Segah love, Shushtar deep sorrow and grief, Shahargah excitement and passion, Bayati-Shiraz melancholy and sadness, and Humayun deep sorrow and grief, even deeper than it is felt in Shushtar.[106]

As Khalig-zada states: 'Hajibeyli was driven to research this field [i.e. traditional Azerbaijani music] in order to create a national composing school'.[107] Following Hajibeyli's publication, classical composers in Azerbaijan in the twentieth century used a Western harmonic language at the same time as developing their original composing style, which is where the *mugham* harmonic language became an important stylistic feature. They used the national music resources that allowed every composer to show a different usage of traditional music sources through the national modal/harmonic system. While developing difficult aspects in musical theory,

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[102] *Rast, Shur, Segah, Shushtar, Bayaty-Shiraz, Shahargah, Humayun*.
[103] *Shahnaz, Sarndje, Shahargah* in other forms.
[104] *Zarbi* can be translated as percussion.
[105] *Heyrati, Arazbari, Samayi-Shams, Mansuriyya, Mani, Ovshari, Heydari, Karabakh Shikastasi* and *Kasma Shikastasi*.
[106] Hajibeyli, *The Principles*, p. 16.
[107] Khalig-zada, *Uzeyir Hajibeyli*, p. 14.

Hajibeyli managed to cover many issues, among them the role of the tonic, two/three-part voicing, modal functions etc.

However, in some ways the more direct and westernized description of Azerbaijani *mugham* for classically trained musicians, described by Hajibeyli, can lead to the abundance of its other characteristics, such as melodic pitches and progressions/contours (*seyir*) or broader structural issues. The framework of *mugham* can be explained as the concept of pitches, scales and final cadential phrases. This can create the complex dilemma between concrete structure of the *mugham* skeleton and its necessary improvisational melodic development. According to the studies by Barış Bozkurt, applying different progression strategies, different *maqams* are formed using the same scale and tonic.[108] The scale of each Azerbaijani *mugham* mode is also mainly identified through the melody and its intervallic structure. The notation of *mugham* in Azerbaijan, which started at the end of the nineteenth-century, was dependant on the ornamental or improvisational delivery of the performer. Therefore, even the 'original' sources transcribed and collected by the classical composers are a changed and improvised version and cannot be treated as the fully reliable skeletons of the *mugham.*

My own understanding of national *mugham*, divides it into structural categories such as melodic patterns, scale and intervallic construction of each mode which is introduced by Hajibeyli in the first part of his book. Sets of pitches do not include a scale concept and therefore are only briefly outlined by Hajibeyli and

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[108] Bozkurt, B., *Features of Analysis of Makam Music*, 26 July 2012 [Online] Available from: https://www.semanticscholar.org/paper/Features-for-analysis-of-Makam-music-Bozkurt/b217755eb4584dd7185b12fd842fe1357cb10cc7 [Date last accessed: 10th September 2019].

mainly left out in my practise-based studies. Hajibeyli's desire to adjust the *mugham* concept for classically trained musicians and composers can explain his main intention of focusing on modal scales, and is understandable for me as a pianist. In a broad sense, Hajibeyli's *The Principles of Azerbaijani Folk Music* draws a parallel between *mugham* and the Western classical notion of music, such as its modal base, rhythmic and melodic vocabulary. Additionally, most of the musical examples outlined in the book were intended to be performed on tempered instruments, such as piano. The piano cannot express any desired pitch, in contrast to the human voice or national instruments, such as the kemancha. Therefore, as a pianist researching piano repertoire for this investigation, the pitches became the least applicable conception of *mugham* in my performance practises and were intentionally less prioritised in my analytical studies of Amirov's and Garayev's piano music. However, I was more aware of the non-scale modulatory principles of Azerbaijani *mugham* in my interpretational approach of Ali-Zadeh's *Music for Piano* in Chapter Four. Her dodecaphonic approach prohibits a scale-based conception as developed by Hajibeyli. The compositional concept of the improvisatory *mugham* approach, raises question of the different way when expressing *mugham* symbolism in her music, compared to her predecessors. I would suggest that Ali-Zadeh expresses a general sense of *taksim* (instrumental improvisation) where the performer is allowed to change the compositional decisions, making it more personal and in some ways *ad libitum*. This was particularly influential in my improvisatory and re-compositional approach to *Bach-Mugham*.

It is evident, that there are many ways of expressing *maqam* structure and the scales or melodic progressions cannot represent it fully. However, since my personal

understanding and conception of Azerbaijani *mugham* was shaped on the basis of the theoretical research done by Hajibeyli, I would like to rely on the material outlined in *The Principles of Azerbaijani Folk Music* as my main musical direction in investigating the *mugham* modes, that directly influenced the vocalisation of the melodic shapes and ornamentation in my improvisatory practises.

1.12 *Mugham* Modes

Hajibeyli structured the research in his book into two parts. The first and most relevant to my research introduced the modal system, including the tonal and intervallic content of Azerbaijanian music, the tetrachords and their combination into modal scales. The second part focused on *mugham* based folk compositions where he identified the different types of motifs, melodic motion, and typical cadences associated with each *mugham*. Many *mughams*, such as Rast, Shur, Segah and Shahargah, were frequently used in Azerbaijani classical piano repertoire, therefore it is important to demonstrate here how they are assembled.

Hajibeyli stressed the importance of five main tetrachords.[109] He explained that some of the scales combine not two, but three tetrachords called low, middle and high. As Hajibeyli states, the main Azerbaijani *mugham* modes are operated by five connection methods: firstly, the conjoint method or chain combination, where the last sound of the lower tetrachord coincides with the first tone of the upper tetrachords, thus forming an interval of perfect prima. *Mughams* using this method are Segah, Rast and Shur (*See: Fig. 1.1*).

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[109] The main (tone - tone - semitone), first collateral (tone - semitone - tone) second collateral (semitone - tone - tone), diminished (semitone - tone - semitone) and augmented (semitone - one and a half tones - semitone) tetrachords.

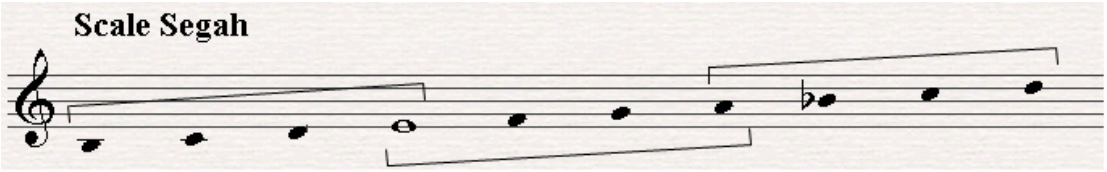

Fig. 1.1 Scale Segah: Conjoint Method

Secondly, the separated or mixed combination: in this case, between both tetrachords there is an interval of major, minor and augmented seconds. *Mughams* using this method is Shahargah and Shushtar (*See: Fig. 1.2*).

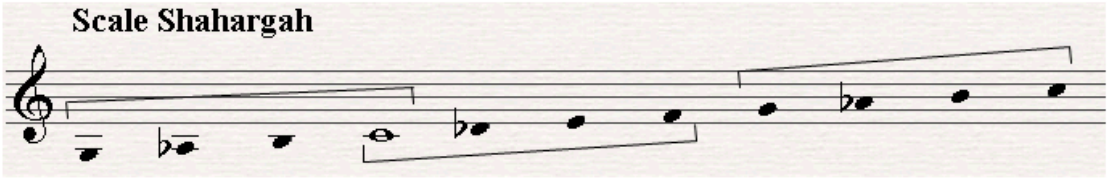

Fig. 1.2 Scale Shahargah: Separated Combination

Thirdly is a connection via an intermediate semitone, i.e. a combination where an interval of minor third is formed between the last tone of lower and the first tone of upper tetrachords. *Mugham* using this method is Bayati-Shiraz (*See: Fig. 1.3*).

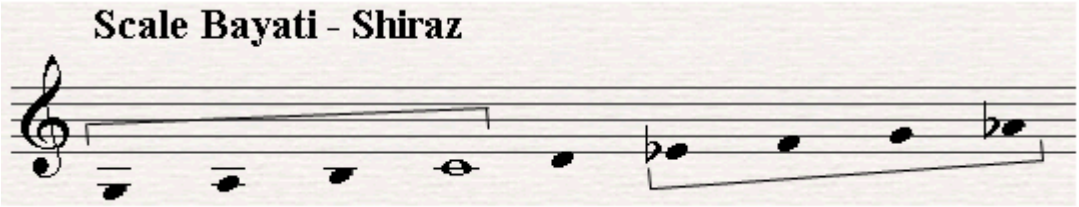

Fig. 1.3 Scale Bayati-Shiraz: Connection via Intermediate Semitone.

And finally, there is a connection via intermediate tone, i.e. the combination where an interval of major third is formed between the last tone of lower and the first tone of upper tetrachords. *Mugham* using this method is Humayun (*See: Fig. 1.4*).

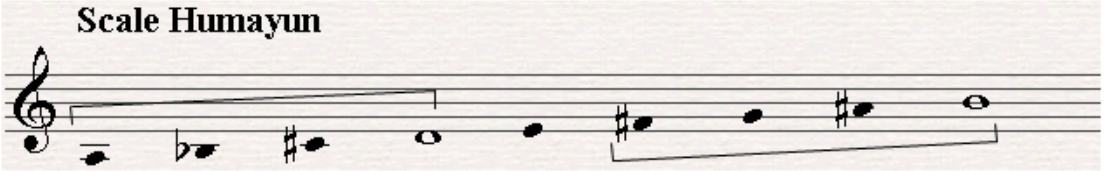

Fig. 1.4 Scale Humayun: Connection via Intermediate Tone.

It is important to remember that in the last two connection methods, we need to fill in the "thirds" with additional notes that play a connection role between the tetrachords. A tonic of the Azerbaijani *mugham* modes is called *maye*. The role of maye is extremely important in Azerbaijani modes because 'the tonic serves as a powerful centre of gravity, and it constantly returns in the course of the mugham's thematic development'.[110]

These are the most frequently used *mughams* in Azerbaijani classical music: *mugham* Rast consists of three main tetrachords (tone - tone - semitone) formed via a conjoint method from a Rast *mugham* scale. The fourth note of the scale is a maye and is the main note of the mode (*See: Fig. 1.5*).

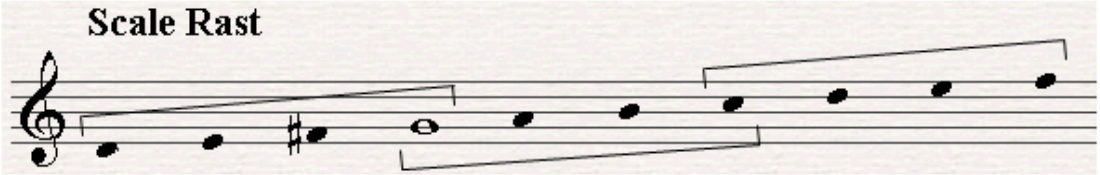

Fig. 1.5 Scale Rast

The Shur scale is combined of three first collateral tetrachords (tone - semitone - tone) joined together via the conjoint method. The fourth note of this key is also maye (*See Fig. 1.6*).

[110] Huseynova, *Music of Azerbaijan*, p. 22.

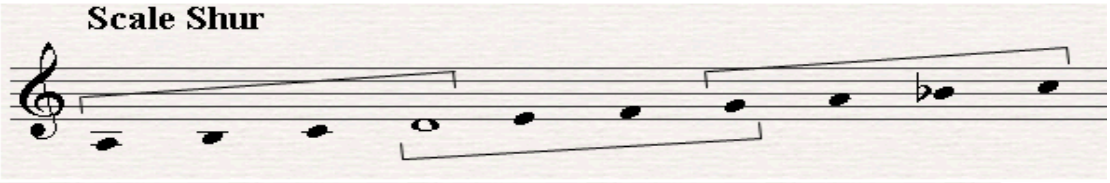

Fig. 1.6 Scale Shur

The Segah scale consists of three second collateral tetrachords (semitone - tone - tone) joined together via the conjoint method. Similar to the Rast and Shur scales, each of the Segah tetrachords form a perfect fourth interval. The fourth note is the maye (*See: Fig. 1.1*).

The Shahargah scale consists of three similar, structurally equal augmented tetrachords (semitone - one and a half tones - semitone). The first and second tetrachords are connected via the conjoint method, the second and third via the separated method. The scale consists of eleven notes and the maye is the fourth note (*See: Fig. 1.2*).

1.13 Rhythmical Features of Traditional Music

In his early research attempts, Hajibeyli was very particular about the features of the rhythm in Azerbaijani folk music; in 1930, in his musicological work *About the Music of Azerbaijani Turks*, he pointed out the notation issues of *mugham* melodies, one of which was the improvisational style and the changing metric structure of the music.[111] Khalig-zada explains that Azerbaijani rhythm is generally divided into two categories: *behrli* – measured or metric, and *behrsiz* – unmeasured, free. Most Azerbaijani traditional music is performed with a metric rhythm (*tasnif* and *rang* genres) and

[111] Khalig-zada, *Uzeyir Hajibeyli*, p. 100.

accompanied by drum instruments. All other movements (such as *shobe* and *gushe*) are performed by strings or a vocalist, using a *behrsiz* rhythm.[112] Safarova further states:

> Hajibeyli outlines such characteristic metric structures of the traditional music such as 6/4, 4/4, 3/4, 2/4, 4/8, 6/8, 3/8. The 7/8 and 5/4 metrics are completely lacking in Azerbaijani music but are often seen in the music cultures of other nations of the Middle East.[113]

Hajibeyli explained that most of the national songs are written in 6/8, many *tasnifs* in 3/4 or 3/8 and very often in 6/8. For example, the earlier mentioned Azerbaijani national dance *Yalli* gradually develops from the 4/4 metre to 6/8, as the slow beginning of the dance (in 4/4) gradually gets faster. It is based on the principle of a consistent *stringendo*, and develops its metric structure in 6/8.[114] Hajibeyli concludes that metric structure of 4/4 is the most characteristic for Azerbaijani traditional music.

1.14 Azerbaijani Music Performed on Western and National Instruments

In the first chapter of his book, Hajibeyli denies the widely-believed theory that Azerbaijani music (as other oriental music) has third-and quarter-tones, besides whole tones and semitones. He stresses the importance of this theory and explains the reasons as following:

> In Azerbaijani music, similar to European, an octave contains seven diatonic and twelve chromatic steps. The only difference is that the octave grades in European music are tempered equally, but in Azerbaijani music, however, the octave grades are tempered unequally.[115]

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[112] '*Shobe* is mainly known as a section of a *mugham* composition. Historically, it was also referred as a segment of a *mugham* scale associated with a specific section of the performed composition. *Gushe* is an identity card usually introduced at the beginning of a section, the development of which is based on endless repetition, modification, and ornamentation'. *Ibid*., p. 221.
[113] Safarova, *Musical and Aesthetical Views*, p. 141.
[114] Khalig-zada, *Uzeyir Hajibeyli*, p. 106.
[115] Hajibeyli, *The Principles*, p. 21.

Hajibeyli explains that when playing Azerbaijani melodies on tempered musical instruments, such as the piano, one can feel a discord in the pitch of tones, especially in the thirds and sixths: 'In Azerbaijani music the major third is narrowly tempered, but the minor third is tempered widely'.[116] One of the first researchers of Hajibeyli's legacy, Viktor Vinogradov, addressed the issue of the division of the octave in Azerbaijani music: he agreed that most traditional music uses tetrachords that consist of up to seventeen and eighteen notes, but some of them can only be applied towards the decorative ornamentation of the melody.[117] However, Azerbaijani piano music was always intended to be performed on modern pianos, and the lack of this sound in the national music of Azerbaijan (where only voice, drums and string instruments were traditionally dominant) gives an extra difficulty in delivering the tonal colouring of national sound instruments through the piano sound. The issue of restricted capacity and the limitations of the modern piano sound urged me to focus on other tools of interpretation close to *mugham* traditions.

1.15 The Azerbaijani National Piano School after Hajibeyli and My Approach to Classical Improvisation

Hajibeyli's ambition to introduce the foundation of the Russian music education system to Azerbaijan was necessary at that time. As was discussed earlier, his personal frustration with the lack of professional musicians during the production of his operas showed the demands of his composed classical music repertoire. Since the 1930s, the Azerbaijani piano school has produced pianists of the highest calibre,

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[116] *Ibid*.
[117] Vinogradov, V., *Uzeyir Gadzhibekov i Azerbaidzhanskaya muzyka* [Uzeyir Hajibeyli and Azerbaijani Music] (Moscow: Sovetskiy Kompozitor, 1938), p. 13.

among them Kovkab Safaraliyeva (1907-1985), Rauf Atakishiyev (b.1925), Bella Davidovich (b.1928), Chingiz Sadykhov (1929-2017), Arif Mirzayev (b.1944) and Farhad Badalbeyli (b.1947). The international recognition of these renowned Azerbaijani pianists cultivated an excellent school of Azerbaijani pianism and laid down the road for the next generation of Azerbaijani pianists, such as Murad Adigozalzade (b.1973) and Murad Huseynov (b.1973). However, the Russian School's virtuoso performance ideology, which was widely represented in the Azerbaijani Soviet system of music education, and the dominant interest in Western Romantic repertoire (such as Rachmaninov, Liszt and Brahms), did not provide enough knowledge of ornamentation or embellishing skills for Western Classical, Baroque and even Azerbaijani piano music. According to Azerbaijani violinist Sabina Rakcheyeva, 'to a classically trained musician who has aspirations to improvise, finding the balance between precision in interpreting notated music and liberty in improvising is the ultimate goal of a career'.[118] Since the core of inspiration for Azerbaijani composers lies in the improvisatory skills found in *mugham* music, I suggest that the advanced interpretation methods of early Azerbaijani piano repertoire demand knowledge of the *mugham* modal system, decorative and thematic embellishment, and the integration of musical styles. My impulse towards improvisation has been linked with my studies at the GSMD; the textual accuracy and critical edition of Urtexts became a significant part of my performance preparations. They became especially relevant in my work on Bach's music with musicologist,

[118] Rakcheyeva, *Music as Cultural Diplomacy*, p. 123.

composer and pianist Robert D. Levin (b.1947) and pianist David Dolan (b.1955).[119] Renowned for their improvised embellishments and cadenzas from the Baroque and Classical periods, Levin and Dolan have introduced different national dialects of musical styles which I started following in my interpretations. Their musical and pedagogical influence, together with my participation and performing experience in the Bach International Competition, Artist Residency at the Banff Centre for Arts and Creativity in 2018 and Artist Residency at the Cité Internationale des Arts in 2019, has played an important role in my musical understanding of Bach's music, specifically of the embellishment features of the *Goldberg Variations*, *Italian Concerto* and the Azerbaijani piano music, relevant to the next chapter of this investigation. I was able to identify new practical solutions to theoretical suggestions, such as the renewal of pre-existing interpretations, and made a self-assessment of multiple existing options for interpretation.

The fusion of these improvisational methods has been relevant in the Azerbaijani instrumental jazz movement from the 1960s, which is called *jazz mugham*. The improvisatory traditions of *jazz mugham* are defined by musicologists as a 'fusion of the lyricism of *mugham* with the dynamics of jazz, the synthesis of the traditional melodic and modal contents of *mugham* with the harmonic and rhythmic variety of jazz'.[120] *Jazz mugham* in many ways resonates with an Eastern and Western musical synthesis, linking the tradition of jazz in Azerbaijani culture with *mugham*

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[119] These include my regular attendance at the masterclasses in Lucerne, 2016 (part of Lucerne Festival, Switzerland), in the Mozarteum Summer Academy 2017 (Salzburg, Austria), masterclasses in preparation for the Bach Competition in July 2018 (Leipzig, Germany) and regular lessons in GSMD (London, UK) from 2016-2019.

[120] Akhundov, R., Babayeva, F., *Rafik Babayev: Ot temy k improvizu* [Rafig Babayev: From Theme to Improvisation] (Baku: Yazichi, 2010), p. 63.

opera and instrumental *mugham.* But what has caused such a smooth integration of it into Azerbaijani culture? As Huseynova states:

> Though jazz and *mugham* arose in markedly different cultural spheres, they share many common features. Both are based on egalitarian improvisation. In jazz, this improvisation is shaped by an array of structural constraints, while in *mugham*, improvisation is controlled by modal organization. Both jazz and mugham are typically performed by small, combo-type ensembles in which soloists take turns displaying their virtuosity against the backdrop of the group.[121]

It is interesting to mention that most of the renowned representatives of *jazz mugham* in Azerbaijan are pianists; all of them were excellent performers who dedicated their careers to the development of the *jazz mugham* genre after completing their training as classically trained musicians. Pianists such as Rafig Babayev (1936-1994), Vagif Mustafa Zadeh (1940-1979), Amina Figarova (b.1966), Aziza Mustafa Zadeh (b.1969) and Shahin Novrasli (b.1977) have explored *mugham* as an excellent source of improvisatory ideas.

Many musicians and researchers assert that a distinguishing 'feature of improvisational activity is its spontaneity'.[122] However, as a performer, I disagree that improvisatory ideas must be spontaneous or unregulated. Nicholas Cook states that 'in improvisation as in other areas of life, freedom is relative.'[123] Juniper Hill rightly adds that:

> There are some myths about improvisation that ought to be debunked. First, just because a decision is spontaneous does not mean that it is unprepared or that it comes out of nowhere. Improvisation may be greatly facilitated through general training to improve skill sets and specific practice sessions to prepare material and explore ideas.[124]

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[121] Huseynova, *Music of Azerbaijan*, p. 218.
[122] Davies, *Philosophy*, p. 151.
[123] Cook, N., 'Scripting Social Interaction: Improvisation, Performance and Western "Art" Music', in: Born, G., Lewis, E. & Straw, W. (eds.), *Improvisation and Social Aesthetics* (Durham & London: Duke University Press, 2017), p. 62.
[124] Hill, J., 'Incorporating Improvisation into Classical Music Performance', in: Rink, Gaunt & Williamon (eds.) *Musicians in the Making*, 2017, p. 223.

Anthony Pryer, in his recent article, confirms Hill's and Cook's description by explaining the following about improvisation practises during the Baroque period:

> Improvisation during the Baroque period stands more or less at the midpoint in the documented history of the practice. Moreover, what that history reveals is that the activities we subsume under the single term 'improvisation' comprise a complex and varied field of musical behaviour, not all elements of which are quite as spontaneous or 'in the moment' as they might appear. Improvisation is usually a 'cross-border' product arising from the interaction of both oral and written cultures, or rehearsed and spontaneous musical activity, or the routine application of performance conventions to written cues within the notation.[125]

Working with the score and trying different options of interpretation during my practice helped me to achieve fluency and learn about the context of the composition; how compositional units can be combined, contrasted and developed throughout the piece. Some of this data leads to my invention of my own figurations, and some formulated stylistic patterns that I can store in my musical memory and use in my later practices or other stylistically similar compositions. This method of improvisatory approach is also applied by musicians from different musical traditions, for example in Iranian classical music where improvised performance 'transcends the simple memorization of alternative versions of phrases and their subsequent selection and re-arrangement in performance'.[126] In the Persian music tradition, as in Azerbaijani *mugham*, melodic *gushes* constitute a part of a *radif* used for teaching purposes. Bruno Nettl suggests that the large collection of *gushes* is expected to be memorized and then becomes an essential basis for improvisation and composition.[127]

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[125] Pryer, A., 'On the Borderlines of Improvisation: Caccini, Monteverdi and the Freedoms of the Performer', in: Morabito, F. (ed.), *Musical Improvisation in the Baroque Era* (Turnhout: Brepols, 2019), p. 151.
[126] Nooshin, L., 'The Song of the Nightingale: Processes of Improvisation in Dastgah Segah (Iranian Classical Music)', *British Journal of Ethnomusicology*, Vol. 7, 1998, p. 110.
[127] Nettl, B., *The Radif of Persian Music* (Champaign: Elephant and Cat, 1992), p. 51.

To Nettl's question to his teacher of Persian music '"When and how will you teach me to improvise?", Dr. Nour-Ali Boroumand replied "We do not teach improvisation. You learn the radif and it teaches you to improvise"'.[128] According to Patricia Shehan Campbell:

> For genres that are by design and tradition intended to be improvised, and particularly those outside the domain of Western European art music, there is embedded within the music an innate improvisatory sense and by extension an inherent process by which improvisation is learned.[129]

In many ways these quotations suggest that the musical formulas, variations and reconstruction 'represent powerful tools' in live performances of improvisation.[130] The ability to find stylistically appropriate improvisatory arrangements for me personally became possible only through regular and extensive practise and repeated attempts using mental and sometimes muscle memory. Such practice patterns helped me with an ongoing evaluation of the original text; this also includes the examination of the written notation by the composer, which to some degree already provides variable options and possibilities.

The comparable footing of *mugham*, Baroque and some of the jazz improvisational practices will be specifically relevant in Chapter Two. I am going to apply musical improvisations which reflect the style of the composition, often notating the most appropriate decorations (in my opinion) and sometimes being spontaneous in changing the features during the performance.

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[128] Nettl, B., 'On Learning the Radif and Improvisation in Iran', in: Solis & Nettl (eds.), *Musical Improvisation*, 2009, p. 185.
[129] Shehan Campbell, P., 'Learning to Improvise Music, Improvising to Learn Music', in: Solis & Nettl (eds.), *Musical Improvisation*, 2009, p. 120.
[130] Berkowitz, *The Improvising Mind*, p. 179.

Chapter Two

Elements of Eastern and Western Improvisation in Azerbaijani Piano Music

The following chapter will explore how the fundamental aesthetics of improvisation in Islamic and Baroque art have shaped and influenced my interpretation of early Azerbaijani piano music (written before 1950). I believe this music absorbed the influence of both artistic languages and maintained key elements of improvisatory practise in composing methods. I will explore this theory in relation to Amirov's *Variations for Piano* (1939) and how the outcome of my practice-based research impacted the idea of re-composing and improvising new compositions. I combine the cross-cultural comparisons, musical analysis and the possible parallels between a Western Baroque and an Azerbaijani improvisatory state of mind.

2.1 The Influence of Islamic Art

Since the Middle Ages, the art of different Islamic regions has produced a great variety of subtle differences in decoration, where it has been used to express the idea of bringing human and divine together. In trying to talk about the impact of Islamic art traditions on Azerbaijani musical language, I find myself constantly comparing the resemblance of national oral improvised traditions to its architecture and carpet-making, where the character of symmetry and repetition offer a possibility of infinite expansion. This feeling of unity and repeating design can be found in different countries, from Spain to Uzbekistan. The most prominent historic monument of

Islamic architecture in Azerbaijan is the Palace of the Shirvanshahs in Baku. The Shirvanshahs Palace is inscribed under the UNESCO World Heritage List of Historical Monuments and is one of the most recognizable architectural pearls of Azerbaijan. It is a fifteenth-century complex located in the heart of Baku, *Ichari Shahar*, and is where the Shirvanshahs dynasty ruled the state of Azerbaijan until the sixteenth century.[131] The complex remains one of the most striking historic monuments of medieval Islamic architecture in Azerbaijan; the palace is created elaborately in limestone and consists of angular and cursive shapes of decorative patterns carved into the stone .[132] These ornamental designs consist of foliate geometric decorations and inscriptions of Qur'an sacred text Kufic script that are stylized in Kufic calligraphic form.[133]

The Islamic figurative art of ornamentation became its major form of artistic expression and formed the design of historic Azerbaijani architecture. This tradition was followed by the secular architects of the eighteenth century. The Palace of Shaki Khans in Shaki, for example, built in 1797, is a summer residence prominent for its elaborate decoration. The house is covered by a mosaic of coloured glass, highlighting the repeated shapes of several geometric patterns.[134] The possibilities of lavish ornamentation were particularly popular in interior art, where the carpet-making traditions appeared inseparable from the architectural influence. These

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[131] *Ichari Shahar* is translated as *Inner City* or *Old City*.
[132] Documentary *An Art Lovers' Guide*. Series 2:3. Baku. BBC4 23rd April 2018, 25:33-25:44.
[133] *Ibid.*, 25:45-26:33. *See:* Appendices 9 & 10 for images. The inscription is clearly visible on the image in Appendix 9.
[134] *See:* Appendix 11.

Azerbaijani carpets can be seen as a symbolic representation of Azerbaijan in private house decor, theatres and other important aspects of cultural representation.

The carpets designs consist of geometrically repeated patterns and regulated by borders, whereas most of the ornamentation appears in the main visual field.[135] The variety of elaborateness in design is represented by different lines of regional traditions and the carpets are treasured in historical museums and private collections around the world. One of the biggest collections of national carpets is displayed in Azerbaijan's Carpet Museum; established in 1967, it includes a collection of over 10,000 items. Even the structure of the newly-redesigned building in 2013 is intended to show the look of a rolled carpet.[136] Growing up, I frequently visited the museum and was fascinated by the illumination of rectilinear and curvilinear patterns.[137] This possibly evoked my fascination with the context of ornamentation in music, national and later classical. As a pianist, I was subconsciously drawn to the visual identification of physical shapes such as forms, proportions and continuation of patterns. As Zbikowski suggests, 'a mapping between the domains of physical space and music gives us a glimpse into a process of meaning construction'.[138] In other words, my childhood visual impressions of the repeated and varied figuration of the design patterns in carpet-making and national architecture led to my gradual exploration of embellishment practices in music, where 'the task of recognizing

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[135] *See:* Appendix 12.
[136] *An Art Lovers' Guide*, 19:52-20:21. The Museum is designed by Austrian architect Franz Janz and re-opened in 2013. *See*: Appendix 13
[137] *Ibid*., 20:40-21:19.
[138] Zbikowski, L. M., *Conceptualizing Music* (New York: OUP, 2005), pp. 201-02.

ornament and structure for what they are is not always easy'.[139] According to Neumann:

> In music, as well as in the visual arts, an ornament is generally conceived as an addition to structure, in the sense the structure embodies what is of the artistic or - if this overworked term may be excused – of the expressive essence. An ornament serves to set off the structural elements to greater aesthetic advantage, most typically by imparting to them more grace, elegance, smoothness, or variety. Ornament and structure thus conceived are complementary.[140]

In general, decorative art and its ornamentation is widely researched in both Eastern and Western society. This is less true of the decorative influence of music from Islamic countries, and Azerbaijan in particular. In *mugham*, the cyclic pattern of canons and improvisatory musical sections replace each other consecutively. The *mugham* solo performer (typically a singer) often needs to rely on the rhythmical patterns of the highly-embellished melody. For example, the main improvisation for *avaz*, nonmetric singing or playing with inserted metric segments, is all based on motivic material of a *dastgah*. There are two forms of *dastgah*, vocal and solo instrumental. It consists of a compound-suite like composition of several sections, *rangs* and *tasnifs*. The core of *dastgah* is improvisation.

The complex arrangements and combinations of elements in Islamic art are infinitely expandable; the frame surrounding a pattern appears to be arbitrary and the basic arrangement sometimes provides a unit from which the rest of the design can be projected.[141] These combinations of elements have also shaped and enriched the decorative embroidery called arabesque.

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[139] Neumann, *Ornamentation*, p. 4.
[140] *Ibid*., p. 3.
[141] Hens, M., *Islamic Art and Geometric Design* (New York: The Metropolitan Museum of Art, 2004), p. 10.

2.2 Islamic Arabesque

What is the meaning of the Islamic arabesque phenomenon? It is difficult to offer a definite response because there might be different interpretations, philosophical or symbolic. According to John Fleming and Hugh Honour the arabesque is a decoration consisting of surface decorations based on rhythmic linear patterns of scrolling and interlacing foliage, tendrils or plain lines, often combined with other elements.[142] Hens states that there are four types of ornamentation in Islamic art: calligraphy, figural forms (human and animal), vegetal motifs, and geometric patterns:

> These patterns, either singly or combined, adorn all types of surfaces, forming intricate and complex arrangements. While geometric ornamentation may have reached a pinnacle in the Islamic world, sources for the basic shapes and intricate patterns already existed in late antiquity in the Byzantine and Sasanian empires. Islamic artists appropriated key elements from the classical tradition, then elaborated upon them to invent a new form of decoration that stressed the importance of unity, logic, and order.[143]

Ornament is essential to the nature of Islamic art and its decoration consists of several repeating elements. These repeating forms of artistic decoration in Islamic art are known today as arabesque, a French term derived from the Italian *arabesco*, which takes its origin from *arabo*, translated as Arab or Arabian. As adapted by Muslim artisans about AD 1000, it became highly formalized; for religious reasons, no birds, beasts, or human figures were included.[144] The arabesque forms a geometric design and has a special place in Islamic art:

> The possibilities offered by the combination of mathematically defined forms fascinated Muslim artists. In different periods and in different regions of the Islamic

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[142] Fleming, J., Honour, H., *The Penguin Dictionary of Decorative Arts* (London: Viking, 1977). p. 280.
[143] Hens, *Islamic Art*, p. 10.
[144] Encyclopaedia Britannica, *Decorative Style* [Online] Available from: <https://www.britannica.com/art/arabesque-decorative-style> [Date last accessed: 29th March 2018].

> world, the principles of elaboration, the schemas of composition and common patterns imposed themselves with increasing complexity, so that this radically abstract art became the aesthetic *lingua franca* of Islam.[145]

The combination of repeated squares and circles are meant to connect the viewer with a higher state of consciousness and are often used to symbolize the transcendent, indivisible and infinite nature of God.[146] I view the symbolic meaning of the geometric precision in arabesque, together with never ending twining stems, as the representation of a continuous cycle of life. Ferring Chwalkowski supports my associations when describing the art of arabesque as a representation and appreciation of nature where all of the patterns have different meaning:

> Geometrically, an arabesque symbolizes the equally important elements of nature: earth, air, fire, and water. Mixing plant and flower forms symbolizes the feminine nature of life giving. And mingling the arabesque patterns with calligraphy symbolizes the reflection of unity arising from diversity, a basic tenet of Islam. The point we must take into account is that the arabesque views the world from an abstract aspect. The elements that are used in the arabesque have been adopted from nature and are symbolizing the divine and life, they are both real and mythic in the form of the abstract.[147]

A passion for written religious script is often directly reflected in calligraphy and according to Clévenot's statement on this subject, 'For Islam, the script is not a mere tool invented by human beings but a gift of God which finds its archetype in a celestial script'.[148] I believe that this symbolic description becomes varied in other cultural forms such as music. According to the world famous Azerbaijani *mugham* singer Alim Qasimov (b.1957), the spirituality and the context of religion is an

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[145] Clévenot, D., *Ornament and Decoration in Islamic Architecture* (London: Thames & Hudson, 2000), p. 143.
[146] Madden, E., 'Some Characteristics of Islamic Art', *Journal of Aesthetics and Art Criticism* (1975), Vol. 33, no. 4, 1975, p. 423.
[147] Chwalkowski, F., *Symbols in Arts, Religion and Culture: The Soul of Nature*, (Newcastle upon Tyne: Cambridge Scholars Publishing, 2016), p. 280.
[148] Clévenot, *Ornament and Decoration*, p. 151.

essential part of this music: ‘The way I sing, the way I improvise represents my soul at that moment. It represents my *hal;* state of my soul’.[149] Bruno Nettl explains the concept of *hal* (literally ‘condition’, but here meaning something like ‘mood’) as ‘an essential to learning improvisation’ and having attained *hal*, ‘one then improvises essentially as one is inspired at the moment’.[150]

The continuous patterns offer the inspiration for the repeated symmetry of Azerbaijani *mugham* structure, which is highly complex. It is formed by the essential elements of varied ornaments, fragmented material and motives, and these are integral for the *mugham*’*s* structural conception. Hajibeyli explained the concept of *mugham* in architectural terms, envisioning it as a twelve-columned, six-towered musical temple.[151] The structural and improvisational similarity of arabesque ornamentation and *mugham* is evident. At the beginning, they both can look very complex and difficult, but upon careful investigation the symmetry recalls the clearer structural concept of the composition. As in arabesque, a single motif can be applied, while being consistently improvised on and decorated by the performer. In spite of variations found in different localities and periods, the arabesque scrolls always retain the same general characteristics.[152]

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[149] Levin, T., Daukeyeva, S. & Köchümkulova, E., *The Music of Central Asia* (Bloomington: Indiana University Press, 2016), p. 361.
[150] Nettl, ‘On Learning the Radif’p. 192.
[151] Hajibeyli, *The Principles*, p. 18.
[152] Khazâie, M., *The Arabesque Motif (Islimi) in Early Islamic Persian Art; Origin, Form and Meaning* (London: Book Extra, 1999), p. 89.

2.3 Western Arabesque

The role of arabesque in Western art forms is also significant; it became popular from the Renaissance onwards. The form became significantly important during the Byzantine empire (395-1453) but reached its heights in the Islamic world. It was introduced by the Arab world to continental Europe in the later fifteenth century (in Italy and Spain) and was similarly applied in different forms:

> In Europe from the Renaissance, until the early 19th century, arabesques were used for the decoration of illuminated manuscripts, walls, furniture, metalwork, and pottery. Though the word had meant simply "Arabian" in 16th-century France, it was defined in a dictionary of 1611 as arabesque work, a small and curious flourishing. Renaissance arabesques maintained the classical tradition of median symmetry, freedom in detail, and heterogeneity of ornament.[153]

Western arabesque maintained the tradition of symmetrical, imitative forms. It was intended to add beauty to the structure of the work and inspired the work of early Renaissance artists. In August 2018, the temporary exhibition *Islam and Florence: From the Medici to the 20th century* at the Ufizzi Galleries and the National Museum of Bargello commemorated artistic relations between Florence and the Islamic world. The main purpose of the exhibition was 'to transmit the prominent cultural and economic exchanges between the Renaissance capital and Muslim nations over the centuries: connections and transactions that were deeply planted and then played a key role in the flourishing of innumerable cultural and artistic representations'.[154] The artistic craft developed in Muslim art found a continued representation with Western artists:

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[153] Encyclopaedia Britannica, *Decorative Style*.

[154] Alcalde Martinez, N., *Florence and the Middle East: A Cultural Arabesque*, 19 June 2018 [Online] Available from: < https://www.uffizi.it/en/magazine/florence-and-the-middle-east-a-cultural-arabesque> [Date last accessed: 20th June 2018].

> At the turn of the sixteenth century, intimate contact with the Turks inspired Venetian artists such as Gentile Bellini to record Near Eastern scenes and statesmen. The seventeenth-century Dutch master Rembrandt drew on his extensive collection of imported props to execute portraits of individuals clad in sumptuous Eastern silken robes and turbans. And following more playful eighteenth-century turquerie, a rococo fad for all things Ottoman, French artists such as Charles-André van Loo painted canvases featuring pashas, sultans, eunuchs, and odalisques in fantasy seraglios, while English aristocrats commissioned Sir Joshua Reynolds to portray them in Oriental settings.[155]

In art symbolism the geometric and vegetal symbols play important roles and represent different cultures: the Star of David represents the Jewish home, the rose with four petals represented a Christian home, five snakes represent a Muslim house and so on.[156] Many French painters of the nineteenth century used the inspiration of plant motifs and other symbols used originally in the Islamic arabesque as a representation of nature, especially in the works of the Vincent Van Gogh 1853-1890), Paul Gaugin (1848-1903), Henri Matisse (1869-1954) and many other painters of the impressionist movement. For Western classical musicians and pianists in particular, the term arabesque became well-known in the nineteenth century; Claude Debussy's *Deux Arabesques* (composed in 1888 and 1891) are the most prominent examples of this genre. The notion of arabesque, which was particularly relevant in the works of Debussy's contemporaries, is essential in understanding the ornamental flow of his fluid, flexible and effortless melodic shapes and curves. Undoubtedly inspired by the visual representation of arabesque together with the writings on the nature of ornamental lines, probably by John Ruskin (1819-1900), Debussy expressed his idea of 'musical arabesque', and as Richard Langham explains, 'it was crucial for

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[155] Lemaire, G.G., *The Orient in Western Art* (Köln: Könemann, 2005), pp. 20-57, quoted in: Schimmelpenninck, *Russian Orientalism*, p. 74.
[156] Chwalkowski, *Symbols in Art*, p. 281.

his art, for it meant something quite different from the concept of melody. It was an ornamental line "based on natural curves"'.[157] However, as Langham rightly states, the 'divine sense' of arabesque was found first in Gregorian chant and then in the music of Western classical composers, such as Palestrina and later Bach, who inspired Debussy 'with the tracery of the twinning counterpoints'.[158] Arabesque in some sense becomes the root of all kinds of art and can free the limitless ambitions of a composer and listener in producing everlasting expression in beauty.

The relevance of the decorative style of Islamic and Western cultures has made me consider questions such as: what are the limits of ornamentation in music for classical pianists today? Can it be infinite in its concept and expand through improvisation on musical compositions where the performer can appropriate these methods? I would suggest that, similarly to architecture and decorative arts, musical ornamentation and embellishment technique in classical Western and Azerbaijani piano music can be widely applicable and transferable. The idea of combining Eastern and Western underlying musical principles reinforced my concept of contemporary performance practices in the researched repertoire and inspired me to pursue new improvisatory ideas in Amirov's *Variations for Piano*.

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[157] Langham, R., *Debussy on Music* (London: Secker & Warburg, 1977), p. 31.
[158] *Ibid*., p. 27.

2.4 The Similarities Between Baroque and *Mugham* Traditions

It is essential to start a brief discussion of *mugham* and Baroque operas, and how their similar historical and compositional characteristics support my earlier suggestions of stylistic integration between Eastern and Western styles.

As was discussed earlier, *mugham* operas were hugely significant for Azerbaijani culture, opening up new creative sources that influenced classical instrumental music in the first half of the twentieth century. Similarly, the Baroque opera genre is a leading example of emotional affections method in Western classical music. One of the most important characteristics in both genres is the role of poetry; we can point to the importance of text and language in Baroque opera (from the 1600s) and witness a strong tie with the Ancient Greek era. According to Michael Robinson, 'Classical studies suggested that music had been used in ancient times as an expressive aid to the recital of poetry'.[159] This method helped early Baroque composers, such as Monteverdi or Cavalieri, to expand the role of poetry and the musical virtuosity of the solo performers in their operas. 'The requirement that vocal music should interpret the text was accepted by all Italian composers of the second half of the sixteenth century'.[160] Neumann describes a powerful impulse for words in music stating, that 'the musical revolution which took place about 1600 constituted a pendulum swing of unprecedented scope in favour of the word'.[161] The role of Christianity in much Baroque music was an essential aspect of the era; one of the most famous examples in Baroque music was the use of Latin term *Soli Deo Gloria*

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[159] Robinson, F. M., *Opera before Mozart* (London: Hutchinson, 1966), p. 46.
[160] *Ibid*., p. 48.
[161] Neumann, *Ornamentation*, p. 23.

(translated as ‘Glory to God alone’) by Bach to show that the work is dedicated to praising God. The words were written not only at the end of compositions that were initially intended to be performed for religious events, but also in his secular works, such as concertos, partitas and instrumental suites.

The religious symbolism and poetry of Baroque music (together with other textural characteristics such as *Da Capo* arias, *ostinato, ritornello and basso continuo*) were significant in *mugham* opera. The structural features were similarly assigned through arias and choruses, and were revealed in a similar manner, organically mirroring Baroque elements through a national prism. Before the 1700s, Italian operas used a small string orchestra, but it rarely played to accompany the singers. Opera solos during this period were accompanied by the basso continuo group, which consisted of the harpsichord or plucked instruments, such as lute, and a bass instrument. Similarly, in the *mugham* opera *Leyli and Majnun*, singers were accompanied during the improvisatory arias by the traditional plucked instruments of the *tar* and *kemancha*.[162] Other textural qualities include *basso ostinato*, which is also frequently used in *mugham* opera. In a typical *mugham* trio (of singer and two traditional instrumentalists), *basso ostinato* is meant to serve as a foundation for improvised accompaniment; usually, one of the trio members keeps the bass line unchanged and highlights the pitch, while a second instrument reflects on the melodic line of the soloist. The *ostinato* in *mugham* music is often referred to as a rhythmic pattern performed by drums; it is a necessary part of *mugham* improvisation that stabilizes the process of improvisation.

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[162] A plucked string instruments. Both tar and kemancha are an integral part of *mugham* performances.

I suggest that these methods were based on the recognition of national music style and can be similarly explored on the examples of early Azerbaijani piano music repertoire and Baroque keyboard works. I have attempted to formulate parallel improvisation methods in Amirov's *Variations for Piano* and Bach's *Goldberg Variations*, where my interpretation of the repeats is important. In the eighteenth century, it was obligatory for the performer to play the repeats, but today it is no longer considered to be necessary in all circumstances. However, I suggest that both cycles analysed in this chapter must be performed with repeats. There are several possible aspects that explain the importance of repetition: it will provide more dimensions in dynamic level, intensifying the virtuosity of the ornamentation in the compositions. It will also demonstrate the role of the personal impact on the interpretation of the piece as a necessary skill used by *mugham* performers today and as a commonly-accepted attribute of the Baroque era. I have not only ornamented the linear themes, but in some ways have exaggerated the nuances of the entire melodic figure. This practice made a fundamental difference in performance approach to both works and gave a deeper understanding of the compositional writing. Like many modern performers I had justified that repetitions were unnecessary since the music was usually well-known to the audience and there were no significant changes in its interpretation. The discussion below will demonstrate the significant value of *individual creativity* and will expand the importance of an improvisatory nature, expanded by the performing artist.[163]

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[163] '*Individual creativity* allies itself with an ideology of *self-contained individualism* and assumes the high-art model of creativity as the impetus and endeavour of the individual grounded in *self-responsibility*', quote from Burnard, P. 'Rethinking "musical creativity" and

I analysed, learned and performed *Variations for Piano* (Introduction and Variation no. 1), published in 1973 by *Azernashr* and Bach's *Goldberg Variations* (Aria and Variation no. 13) published by *Bärenreiter* in 2014, followed by restating and improvising on each movement when playing the repeated sections.[164] Both of the pieces are written for the keyboard and are in the same genre of variations. My deliberate choice of this musical genre as a starting point for the research on improvisational ideas seemed essential and logical. Berkowitz describes the form of variation as a 'pedagogical tool in the present-day teaching of Classical improvisation'.[165] The improvisational strategy within the form of variation helped me to represent several options of initial melodic concepts in the introduction sections in both cases. According to Berkowitz:

> Learning the range of possible variants of any formula provides not only a much larger and more diverse stock of material with which to improvise, but also a more nuanced knowledge of the stylistic properties and possibilities of the underlying formulas.[166]

The structural, rhythmical and melodic similarity of the introductory movements and some of the selected Variations helps to distinguish a general resemblance at first. Another important aspect was my previous engagement with the compositions; prior to the research I have performed them in public (not improvised or embellished) and have worked with different teachers on their interpretations. However, the new researched ideas helped to demonstrate an updated approach to cross-cultural

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the notion of multiple creativities in music', in: Odena, O., *Musical Creativity: Insights from Music Education Research* (Ashgate: Routledge, 2012), p. 15.

[164] *See*: Full transcriptions in Appendices 15-18.

[165] Berkowitz, *The Improvising Mind*, p. 48.

[166] *Ibid*., p. 46.

recombination methods of both works, especially in their repeated sections.[167] Berkowitz introduces a cross-cultural recombination as a 'feature of improvisation in a wide variety of musical traditions'.[168]

2.5 Similarities in Improvisatory Practise: Amirov's *Variations for Piano* (Introduction) and Bach's *Goldberg Variations* (Aria)

The strong influence of *mugham* improvisatory performing aesthetics were deeply seeded in his music and directly imposed by his childhood memories extremely important to Amirov and his classical instrumental music. Amirov was born and raised in the atmosphere of folk music. His father, Mashadi Jalil Amirov, was a very famous *mugham* singer and an established composer, whose opera *Seyfal Mulk* (1915) was one of the early examples of Azerbaijani professional music at that time (before the beginning of the Soviet Era in 1918). Amirov himself was a musician who synthesized both traditional and classical music, creating works that could not be marked as a product of a single tradition. According to Jamil Amirov (his son), the works by Bach, Vivaldi, Bartók, Shostakovich and Hajibeyli influenced the Western component in his musical vocabulary and strengthened the embodiment of classical traditions in his music.[169]

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[167] Despite the clearly stated repeat signs in the original and edited versions of the Bach, most pianists prefer to play the first written version of each variation twice, without significant changes. In some cases, pianists do not repeat them at all (for example a 1955 recording by Canadian pianist Glenn Gould); there is no specific explanation of why the repeats are completely ignored in some cases or unchanged in others when performed at concerts. However, most of the harpsichord interpretations of the piece include improvisatory methods in the repeated sections, such as Rosalyn Tureck and Igor Kipnis.
[168] Berkowitz, *The Improvising Mind*, p. 67.
[169] Garibova, J., 'Folk Melodies and Symphonic Masterpieces: Fikrat Amirov', *AI*, 5, (4), 1997, pp. 54-57. [Online] Available from:

It is not surprising that a genre such as variations allowed Amirov to change the musical texture, while typically keeping it within conventional limits of the genre. According to Azerbaijani pianist and musicologist Tarlan Seyidov, '*Variations for Piano* represent an interesting experiment of accommodating Azerbaijani national music characteristics in professional classical music form'.[170] I suggest that this work is the first set of solo piano variations in Azerbaijani classical music that vividly identify lyrical and melodic qualities of national folkloric elements as a main musical feature of the piece. The composition shows how the poetic expressiveness and colourful means of delivering the melodic part through ornamentation became the most dominant tendency in the early stages of professional piano music composition in Azerbaijan.

Throughout this cycle, Amirov avoids very busy polyphonic textures and creates a space for horizontal melodic development, while keeping a vertical rhythmic pattern. Monophony is not only a simple melodic texture in the piece but a perfect tool for allowing pianists to execute the improvisation of the melody through its ornamentation. I would like to briefly explain the methods of ornamentation and related characteristics in *mugham* music used by Amirov and will then discuss my methods of interpretation.

<https://www.azer.com/aiweb/categories/magazine/54_folder/54_articles/54_amirov.html> [Date last accessed: 2nd October 2017].

[170] Seidov, T., *Azerbaidzhanskaya sovetskaya fortepiannaya muzyka 1930-1970* [Azerbaijani Soviet Piano Music 1930-1970] (Baku: Yazichi, 1980), p. 148.

Usually the ornamentation does not overpower *mugham* improvisation; it is a 'grammatical definition' of the Azerbaijani musical language.[171] The foundation of harmonic structure in Azerbaijani traditional music is dictated by the ornamentation and its melodic intonations. *Mugham* improvisations are enriched with elaborate decorative methods that also help the segmentation of the movements (called *shobe*), accommodating the musical ideas of the performer. The modal theories developed by Hajibeyli in his research studies suggested that some of the nuanced *mugham* modes could be mistakenly recognized as chromatic. The illusion of chromaticism in the ornamentation of some modes delivered by singers are more difficult to introduce on the well-tempered instruments, such as the modern piano, where minor seconds are the smallest possible interval to showcase on the keyboard. The disadvantage of this can be also interpreted as an opportunity to increase the number of embellished notes within one ornamentation figure; this facilitates a smooth combination of *mugham* and Baroque improvisatory elements when practising or performing.

The *Variations for Piano* open with an Introduction movement based on the elements of the lyrical *mahni* written in the mode Shur.[172] The Shur scale, as mentioned in the first chapter, is combined of three first collateral tetrachords (tone - semitone - tone) joined together via the conjoint method. The fourth note of this key is also the maye (tonic). The accompaniment bass line of the *mahni* in my

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[171] Mamedova, R. A., *Muzykal'no-eseticheskie osobennosti Azerbaijanskih mugamov* [Musical and Aesthetic Requirements in Azerbaijani Mugham] (HBAM, PhD, 1987), p. 53.
[172] *See:* Appendix 15

interpretation maintains its original rhythmic form and the frequently-repeated dissonance chords (*See: Fig. 2.1*).

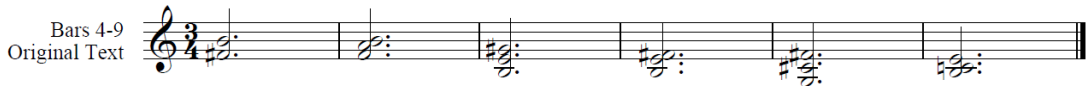

Fig. 2.1 Introduction: Bass Line, bb. 4-9

According to Dilbar Huseynova, 'The tendency of using non-tonic chordal sounds, attaching major and minor second intervals to the tonic chords, signifies an Eastern harmonic landscape in Amirov's music'.[173] This also gave enough space for the composer to change or add the voicing of the dissonant interval pattern in the left hand. In comparison with Hajibeyli's perfect tonic consonances, Amirov's harmonic choices, that can seem sharp at first, open up the opportunity for the musicians to orchestrate the melody and expand the role of improvisation in his music (*See: Fig. 2.2*).

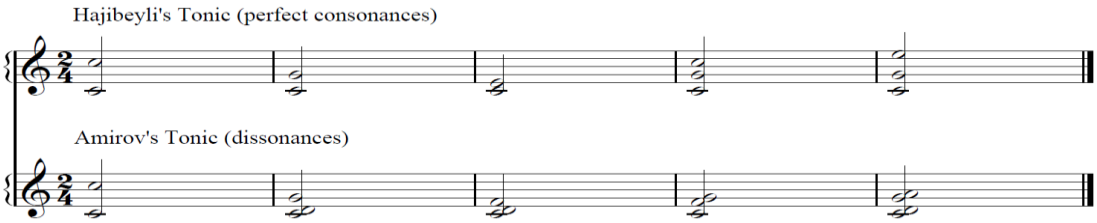

Fig. 2.2 Hajibeyli's and Amirov's Tonic

Through a stepwise pattern (using the closest pitches), the left hand highlights the Eastern sound, which often involves leading and mediant notes. The chords are mainly harmonized using triads, and in my improvisations, I have kept almost entirely the harmonic pattern of the left hand and avoided any changes of harmony or rhythm. Only in bb. 9, 15, and 28 have I used a passing combination of quavers as a gradual

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[173] Huseynova, *The Beginning*, p. 174.

expansion of the modal space. These short combinations play the role of a ‘follow up’ of the bass chord, constantly shifting it to the next closely-related harmonic combination (*See: Fig. 2.3*).

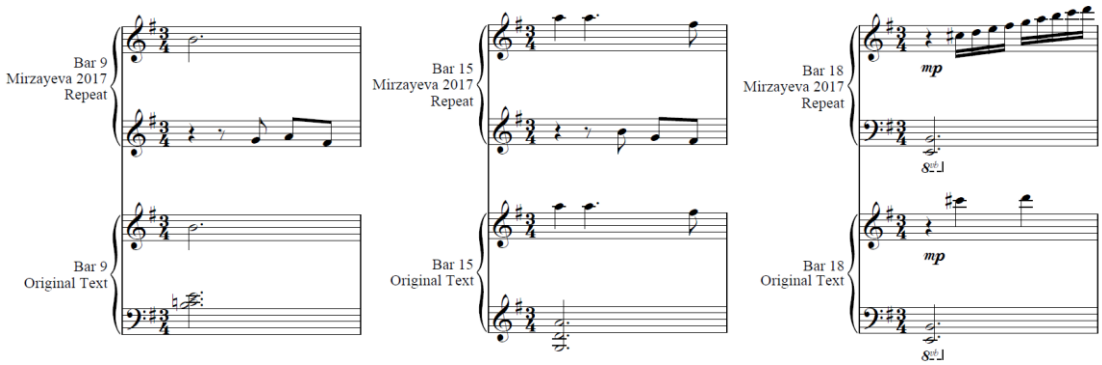

Fig. 2.3 Introduction: bb. 9, 15 & 28. Original and Repeated Versions

In the left hand of b.17, I have used the dissonance progression of the top voice (B and A) and embellished it with the pattern of notes; this has removed the dissonance progression and plays a role in the leading voice returning to the tonic of E minor bass (*See: Fig. 2.4*).

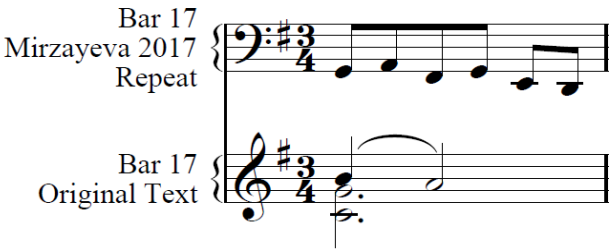

Fig. 2.4 Introduction: b. 17. Original and Repeated Versions

All the new performance directions used in my interpretation of this piece are only changed if the ornamentation allowed me to signify the arrival of the tonic (maye) or worked as a natural gesture, highlighting the progression into the next variation (*See: Fig. 2.5*).

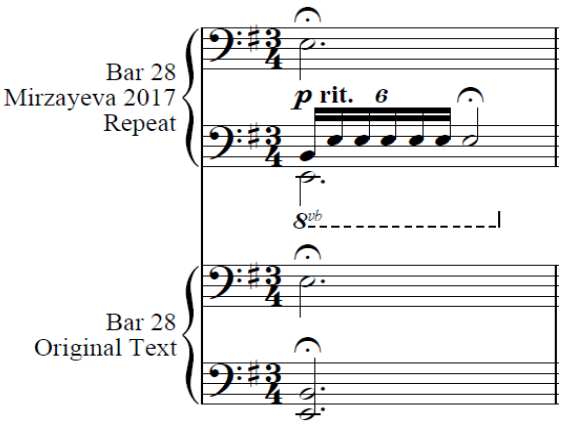

Fig. 2.5 Introduction: b. 28. Original and Repeated Versions

Additionally, I have embellished the upper part of the leading part in the Introduction and coloured the melodic contour using the elements of *gorgia* (an improvised sung passage of music). The melodic pattern or 'skeleton' of the main theme have not changed and the additional ornamentation have been used as a decorative contouring only (*See: Fig. 2.6*).

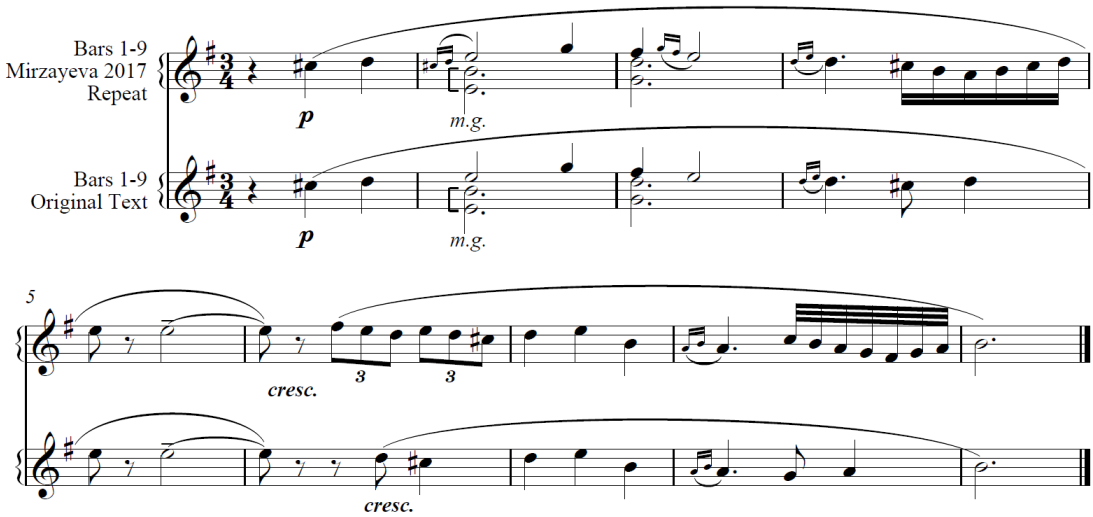

Figure 2.6 Introduction: bb. 1-9. Original and Repeated Versions.

This improvisatory tactic was only used by me in the Introduction movement. One of the main reasons for this was the importance of establishing the theme, as a core melodic element of the piece: I wanted to keep it relatively recognizable and not severely changed.

The improvisation of the next Variation, no. 1, is more thematically and harmonically extended. This extensive ornamentation could only be applied to the music performed by the *mugham* soloists, excelling at cantabile and legato singing, using the breath control that enable singers to articulate the melody more vividly. Since in both movements of Amirov *Variations* (Introduction and Variation no. 1) the right hand imitates the singer (*mugham* and Baroque respectively), I have signified the importance of cantabile in the right, slightly changing the phrasing of the melody: this is also related to the extra use of the embellishments which would normally affect singers and their phrasing. Additionally, I have added improvisational changes in the last four bars of the melody, which are intended to increase the dramatic tension of the theme. The elaboration of the fermata at the end of Introduction seemed appropriate for a brief flourished improvisation: this revealed the climactic moment of the E minor key and also the interval of a perfect fourth (B-E) in the bass which sets the tone of the next movement, Variation no. 1 (*See: Fig. 2.7*).

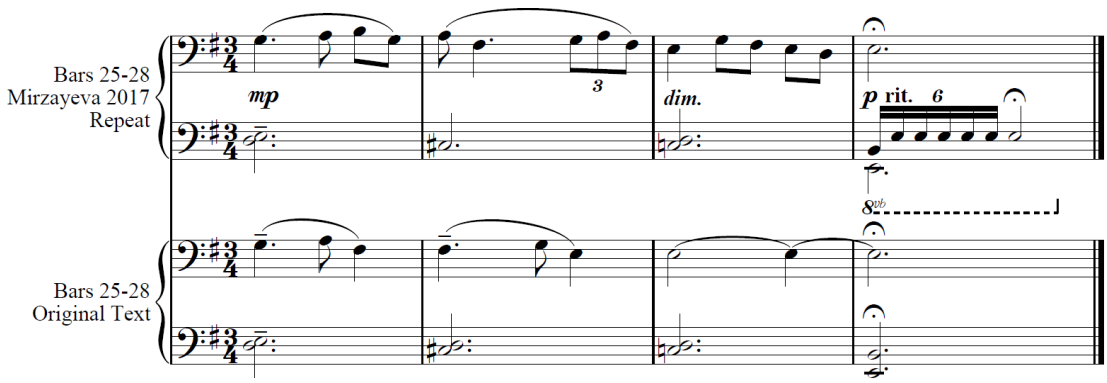

Fig. 2.7 Introduction: bb. 25-28. Original and Repeated Versions

I have then adopted the elements used in the entire movement of Amirov's Introduction and applied them to Bach's Aria from *Goldberg Variations*. The fusion of similar musical ideas projected in both contrasting styles were vital in

understanding the concept of personal interpretation. Although both of the works represent different cultures, they can be revealed in the performance practise in a very similar way. Pryer states that 'musical performances rarely derive purely from one tradition or the other – the oral or the written'; however, 'an understanding of the boundaries of style is central for the art of improvisation'.[174] It will be fair to acknowledge and demonstrate a similar learning process mirrored in my interpretation of Bach's Aria: here, the structural analyses of the composition helped me to define various forms of thematic progressions and creative ornamental figurations.

The importance of vocal music in both Amirov's and Bach's compositions cannot be emphasized enough. According to Troeger, discussing Bach's instrumental music, 'When in doubt about an ornament or indeed many about musical issues, ask yourself, "How would I sing it?" No good singer would adopt a mechanical realization of an ornament'.[175] The ornaments used in Amirov's Introduction and Bach's Aria are similar – trills, mordents, turns, slides, graces and arpeggios. However, the way in which Amirov imagined a sung performance and Bach did must surely be different. How did this effect the performance in each case? According to Neumann, there are many 'instances where knowledge about the performance practices of a given style can be of help'.[176] As a performer I chose to identify the 'suitable' sung perspective for both Amirov and Bach, which frequently relies on stylistic principles used by both composers. Therefore, instead of pursuing the concept of direct similarity and relativity, I find it more appropriate to approach the

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[174] Pryer, 'On the Borderlines', p. 154.
[175] Troeger, R., *Playing Bach on the Keyboard* (Cambridge: Amadeus Press, 2003), p. 176.
[176] Neumann, *Ornamentation*, p. 5.

performance of each piece by identifying the interpretative principles. The simpler embellished version in my interpretations of Bach's Aria and Amirov's Introduction had a purpose; the ornaments in both introductory movements functioned mainly as small accents rather than distinct arrangements of the melodic pattern. Bach's Aria is not the theme but itself a variation (the opening of the main theme is a consistent and purposeful thematic development growing out of an initial thematic cell) – or, rather, a melodious and rich setting of harmonies accompanying a certain model bassline. As Tovey states, 'the rigid [rhythmic] regularity [of the theme] gives no hold for a variation to establish itself on rhythmic principles; nor do we find anything definite enough in the smaller details of rhythm inside the bars'.[177] The Aria is a *sarabande tendre* with simple pulse, implied accent on the second beat, slow harmonic rhythm, the harmony full of triads and a singing melody (*See: Fig. 2.8*).

[177] Tovey, D. F., *Essays in Musical Analysis: Chamber Music* (London: OUP, 1944), p. 35.

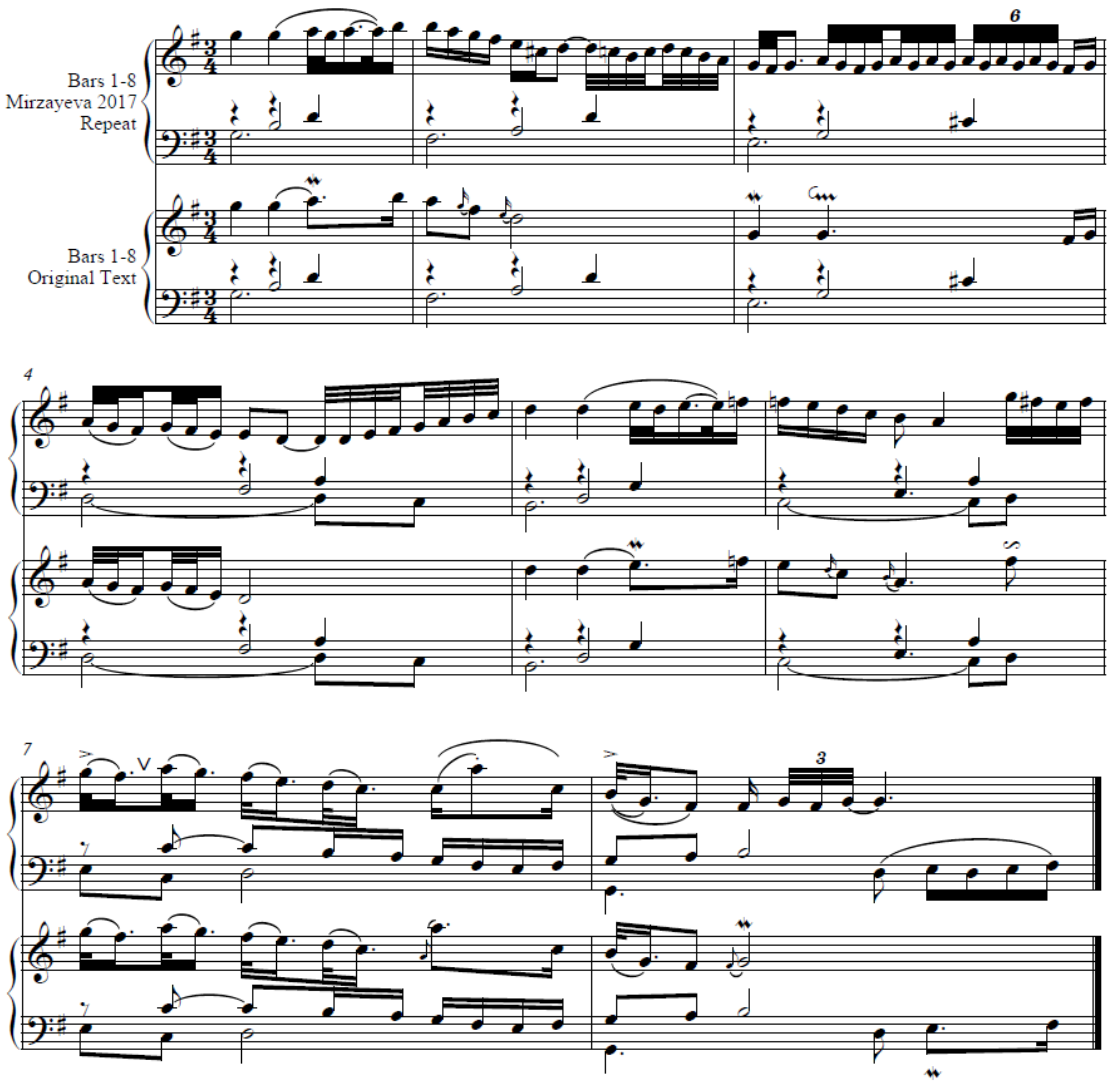

Fig. 2.8 Aria: bb. 1-8. Original and Repeated Versions

The Aria is in 3/4, which helps me to draw a parallel connection with the similar time signature of Amirov's *Variations*. A precise and similar rhythmic structure was very important to follow in my practices, as a foundation for changing characterizations in the melody. Thus, the improvisation of the melody becomes a dominant interpretative force that serves and changes the character of the music by the pianist. It also plays a decisive role in the style of a performance. Following this, in the next subchapter, my practise research will focus on more advanced (thematic) improvisatory arrangements

that have been used in the repeated versions of Amirov's Variation no. 1 and *Goldberg Variation* no. 13.

2.6 The Adaptation of Similar Improvisatory Elements: Amirov's Variation no. 1 and Bach's Variation no. 13

Amirov's Variation no. 1 gives the opportunity to demonstrate a greater understanding of how to punctuate *mugham's* music through embellishing details. In my interpretation of motivic details, the improvisatory arrangements not only play the role of accenting specific melodic points (as in the Introduction) but enhance the definition of thematic line and harmonic details. According to Azerbaijani musicologist Sabina Mekhtieva, 'The performer [of this Variation] has to define the bass voice (bb. 3-7) and if possible, reinforce it in a singing manner' (*See: Fig. 2.9*).[178]

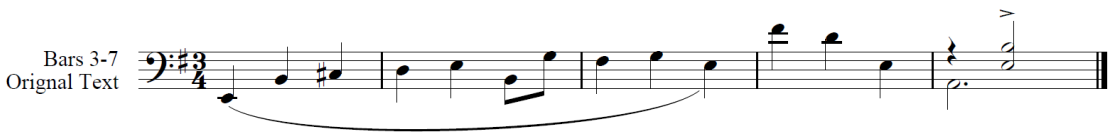

Fig. 2.9 Variation no. 1: bb. 3-7, Bass Line

The reinforcement 'in a singing manner' in bb. 3-7 was possible to achieve by developing the harmonic pattern in the lower voices; this highlighted and broadly signified the polyphonic contour between top and bottom voices (See: *Fig. 2.10*).

[178] Mekhtieva, S., *Janrovie, stilevie osobennosti i faktura v fortepiannih proizvedeniyah Fikreta Amirova* [Stylistic Features in Fikrat Amirov's Piano Music] (HBAM, PhD, 1997), p. 38.

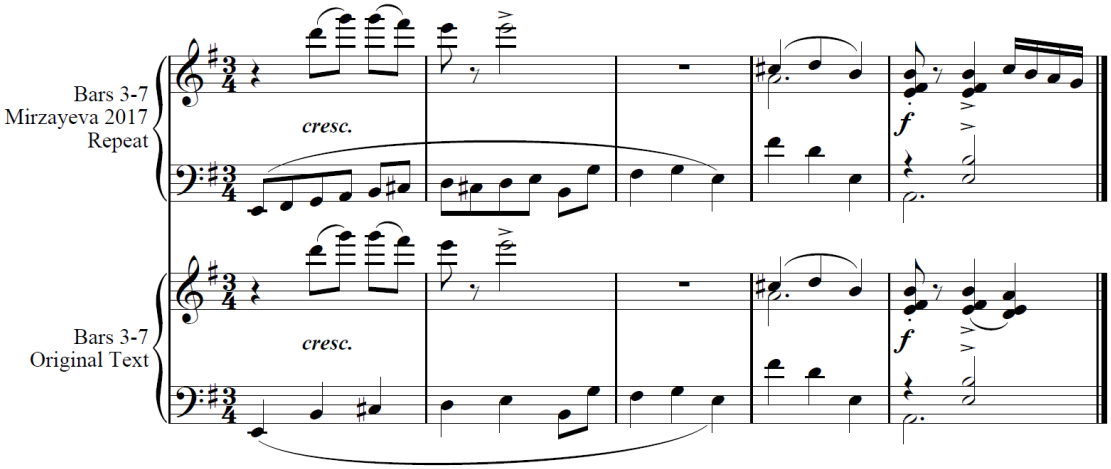

Fig. 2.10 Variation no. 1: bb. 3-7. Original and Repeated Versions

The thematic element used by Amirov at the beginning of the Introduction is moved here to the higher register and then repeated lower in the bass (imitating a canon-like exchange between *mugham* singers and accompanying instruments, such as the tar). I have further developed this tendency in the Allegretto grazioso: from b. 10 onwards, a thematic element is expanded and decorated, imitating a virtuoso interpretation of *mugham* music and national songs (*See: Fig. 2.11*).

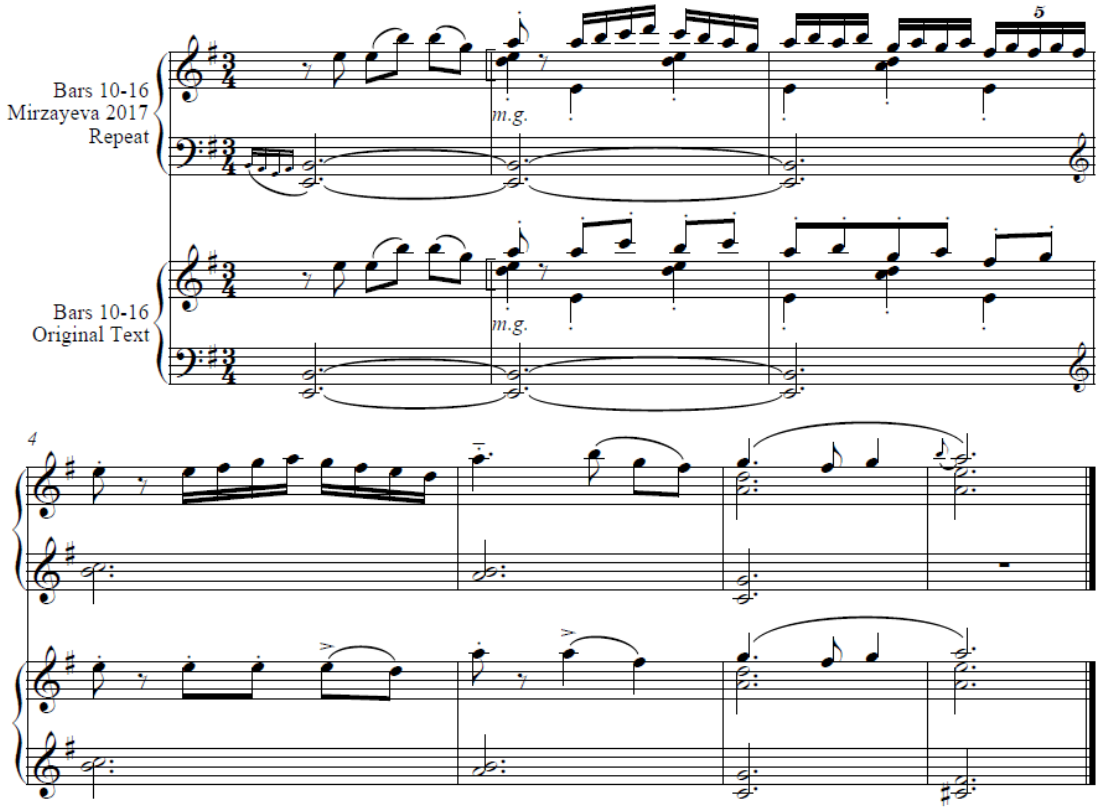

Fig. 2.11 Variation no. 1: bb. 10-16. Original and Repeated Versions

One of such interpretational reminders is the performance of the Kronos String Quartet and the Alim Qasimov Ensemble of the traditional Azerbaijani song *Getme, Getme* [Don't Go, Don't Go] live at the Barbican Hall, in London on September 26th, 2008.[179] The impressive spontaneity of embellishment choices of this performance transmitted the intensity between listeners and performing artists. Additionally, this facilitation of Western and Azerbaijani instruments created new interpretational arrangements. However, I have noticed that the Kronos Quartet used the music throughout the performance, while Qasimov and his Ensemble performed without scores. I presume this can imply that during the process of creating the work, the idea

[179] *See:* Online video < https://www.youtube.com/watch?v=S9u8ukJ6Heg> [Date last accessed: 3rd October 2017].

of improvisatory changes for the Kronos Quartet (Western performers) was achieved through experimenting with different combinations offered by Qasimov and his ensemble (Eastern performers), who are more experienced in this field, and had to be eventually notated for performance purposes. Therefore, the notation became an essential part and a foundation of additional improvisational possibilities that might have occurred during the concert. In many ways, the performance eliminated the borders between spontaneous embellishment changes in *mugham* and pre-arranged ideas; this created a seamless connection between both improvisatory methods which I have explored when experimenting with the repeated version of Variation no. 1.

The thematic embellishment of the repeated Agitato section in this variation is replaced with flexibility in tempo (*rubato*, *fermata*) and is sub-divided into two parts. This demanded the prolongation of the melody through more extensive elaboration of the theme and its division into smaller sub-phrases towards the end, which signified a modulatory development in B minor (from the original E minor) (*See: Fig. 2.12*).

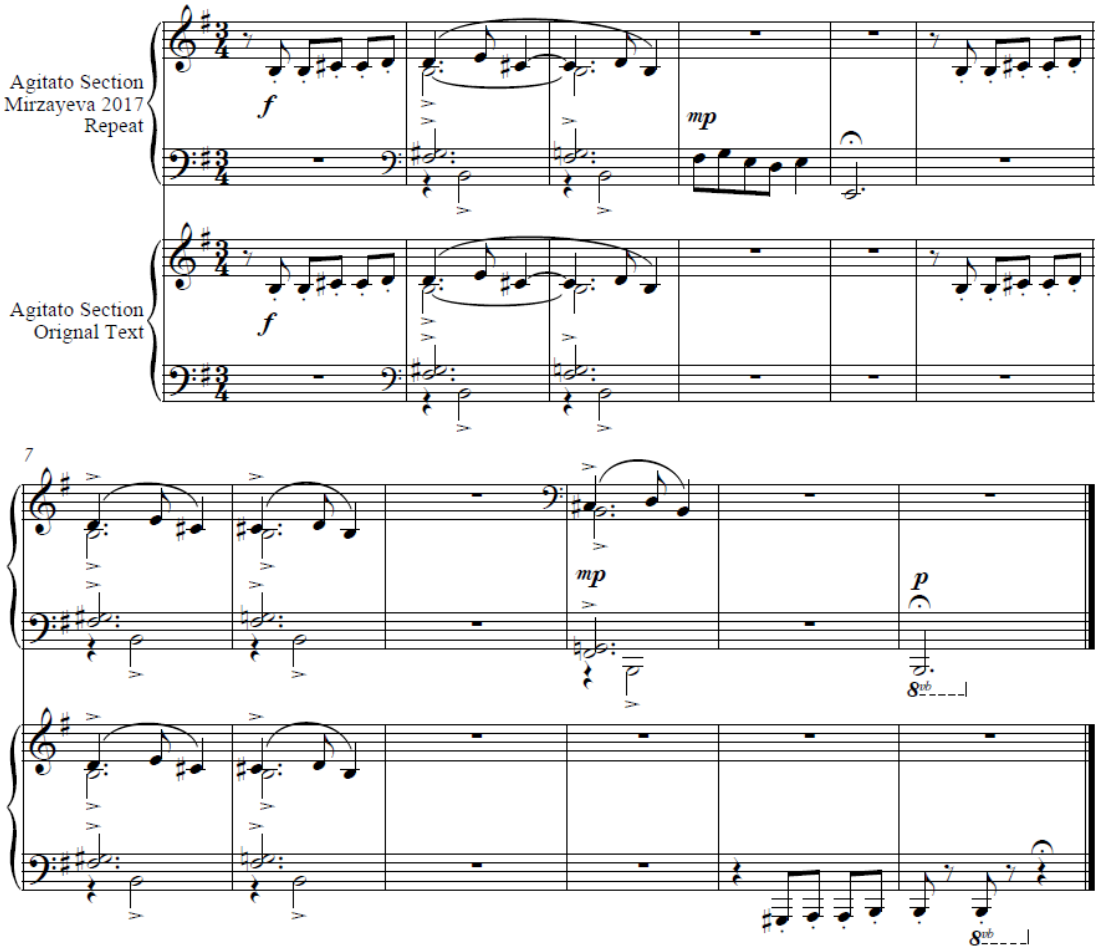

Fig. 2.12 Variation no. 1: Agitato Section. Original and Repeated Versions

The embellished interpretation displays my attempts to interpret the Variation no. 1 as a short vocal piece featuring a distinct national music style. By doing so, I want to amplify the importance of personal preference and musical character.

The earlier mentioned virtuoso interpretation of Qasimov's *Getme, Getme* also remind me of the similar tradition for flashy improvisations shown in performances of the music of Italian Baroque composers such as Scarlatti and Vivaldi, where the chromatic colouring and alteration not only decorate the melody but also expand its thematic development. The exuberance of decorating the melody in a similar style

was not only patterned by Italian composers but gained its popularity in seventeenth-century Germany, particularly in the music of Bach.[180] According to Neumann:

> It would be, of course, an exaggeration to say that in the 17th century all of Germany followed Italian models. There were certainly German masters who went their own indigenous ways or who absorbed what they heard or learned from France, Holland, or England. But Italian influence was very strong indeed; and in the field of vocal ornament it was dominant – so dominant that it is not possible to distinguish a German 17th-century ornamental practice from the Italian. Therefore, the practices that were current in the Germany of that age will be referred to [in Neumann's publication] as "Italo-German". They represent one of the two great tributaries that shaped the ornamental situation in the Germany of Bach's time.[181]

Neumann additionally explains that Bach 'began with the adoption of multinational models, mostly French and Italian, which he then assimilated as an integral part of his musical idiom'.[182] Such implications developed the improvisational decisions I have made when choosing the appropriate ornamentation in the repeated section of Bach's Goldberg Variation no. 13, different from more delicate improvisatory arrangements I chose in the Aria. Tovey states that a glance at the printed page will show the difference between the shakes and mordents of the Aria and the fully-written arabesques of the Variation no. 13.[183] He also states that the variation is an archetype of Bach's other work, the Andante of *Italian Concerto*.[184] The freely embellished text of the Andante's right hand refers to the Italian style featuring diminutions, or improvised passage-work, which is generally referred to as free embellishment and historically was 'to be supplied only if the performer could improve upon the

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[180] This is particularly relevant to my improvisational decisions in *Goldberg's* Variation no. 13 and *Bach-Mugham*.
[181] Neumann, *Ornamentation*, p. 38.
[182] *Ibid*., p. 42.
[183] Tovey, *Essays*, pp. 52-53.
[184] *Ibid*.

original'.[185] This will be particularly relevant to my methods of integrating *mugham* passages with Bach's written-out text that I will discuss in the last section of this Chapter.[186]

The immense stream of improvisatory arrangements I have used in Variation no. 13 follows Bach's original formula of Italian embellishment technique, and introduces a highly-individualised aria in the right hand while preserving the original text in the left. The musical extract of the Variation no. 13 presented below (*See: Fig. 2.13*) provide the opportunity to examine a never-ending variety of improvised melodic lines and help to connect with a similar musical improvisatory essence of Amirov's Variation no. 1 (*See: Fig. 2.13*).

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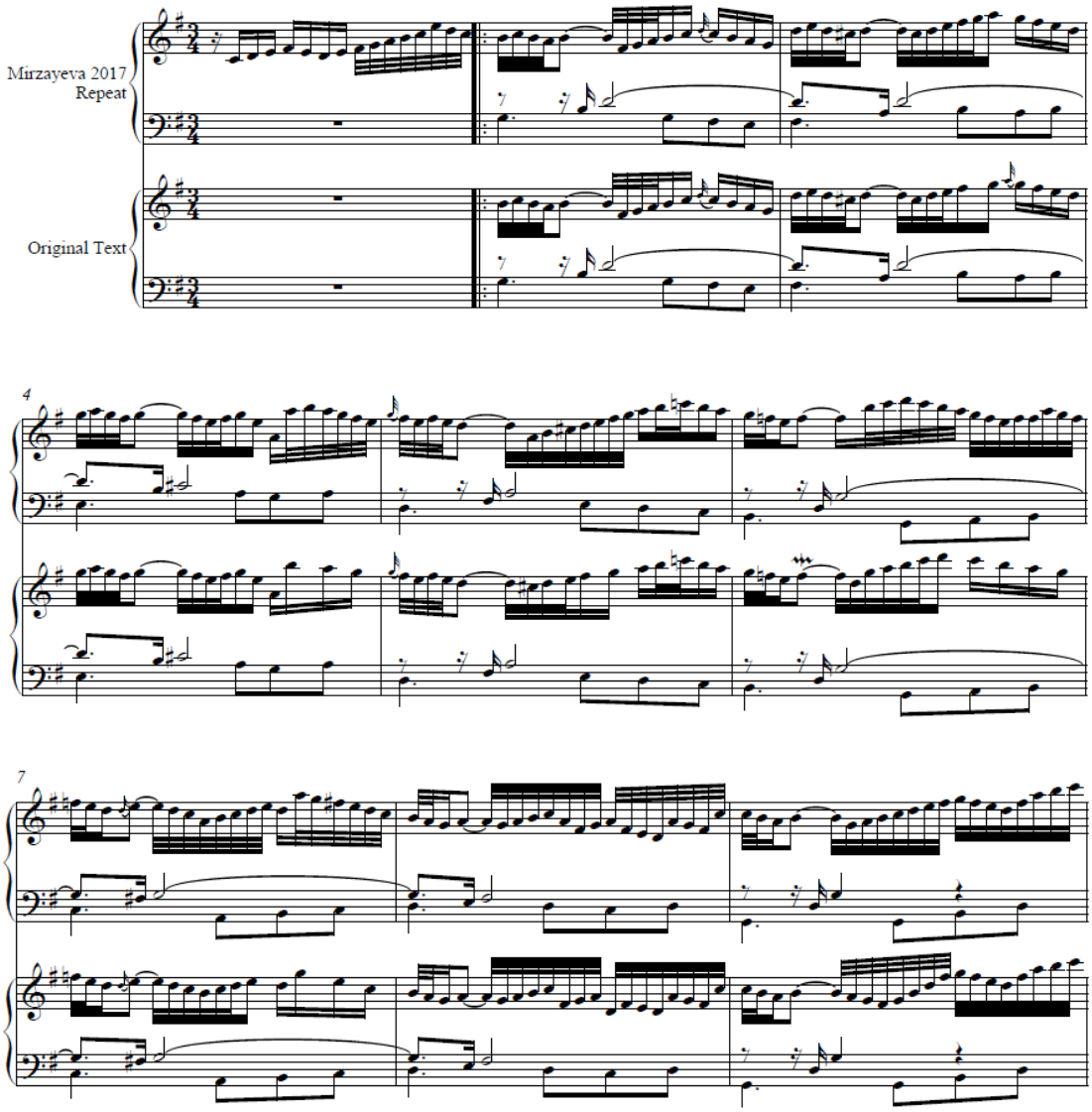
[185] Moersch, M. C., 'Keyboard Improvisation in Baroque Period', in: Solis & Nettl (eds.), *Musical Improvisation*, 2009, pp. 153-154.
[186] *See*: Chapter 2.7 *Bach-Mugham*.

Variation 13



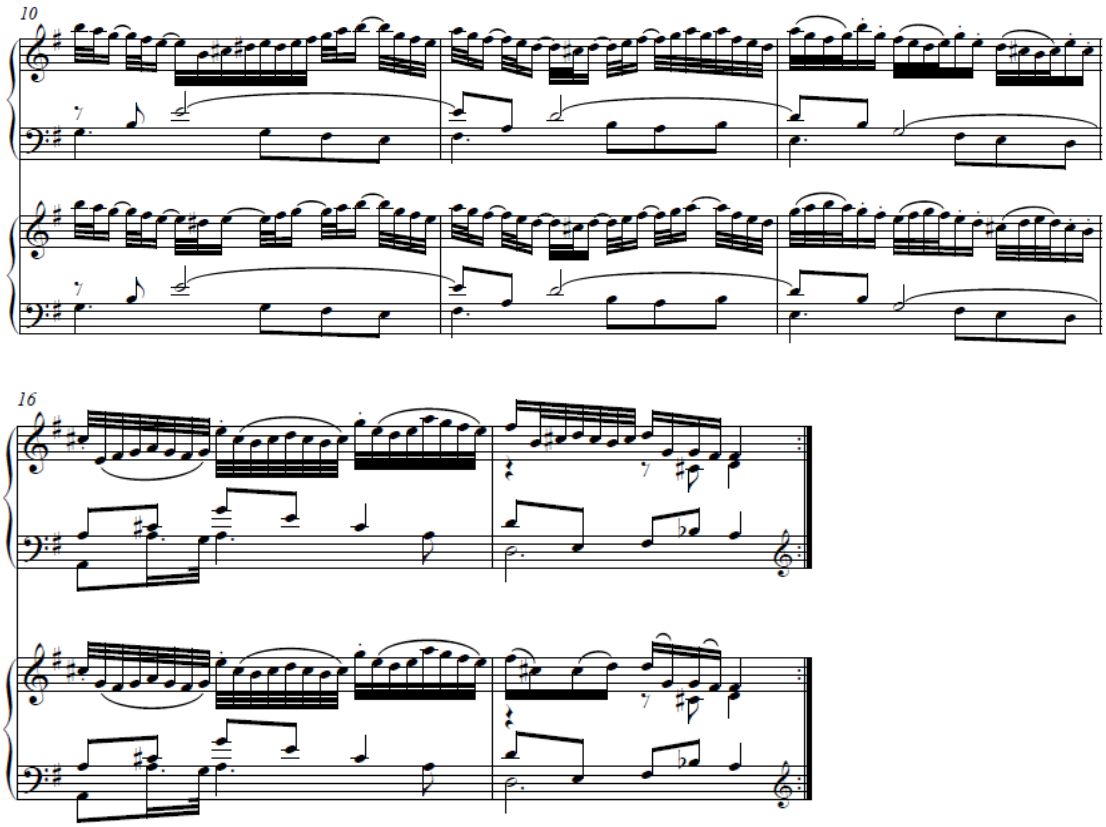


Fig. 2.13 Variation no. 13: bb. 1-17. Original and Repeated Versions

A 'traditionally accepted' attitude of performers towards the interpretation of 'written-out' Azerbaijani or Western classical music in many ways becomes irrelevant in regard to this repertoire. This can raise questions about the importance of the historical context and what Amirov (or Bach) said about how his piano pieces (this or others) should be played. Does that matter and what is my view, as a performer, on this subject? According to Richard Troeger:

> Historical information should be used from a positive point of view. Although it shows a sincere attitude, the frame of mind that leads a performer to ask, "Am I safe in playing this way?" or, "Is this allowed, am I within the rules?" is unproductive in the long run. A good grounding in historical information both answers questions and provokes new ones while allowing one to play with a greater sense of context. The historical approach should be a stimulus to creative musical feeling and music making.[187]

[187] Troeger, *Playing Bach*, p. 260.

As a pianist and a researcher, I feel a certain responsibility in delivering the initial aesthetic principles of the written composition and to an extent view the role of the performer as someone who can fulfil composers' intentions. However, the role of the performer can be looked at from another contrasting angle, as a co-creator. In this case, the performer can widen his or her interpretive decisions: this can include an account of notating new embellishments, improvisatory arrangements of the text and other new stylistic possibilities of the interpretation. According to Berkowitz:

> In a large proportion of the world's musical traditions, the composer and performer are not only one and the same, but the music is, to varying degrees, invented in the moment of performance. Of course, the circumstances of performance are such that any performance, even of a previously memorized, precomposed piece will have some improvisation as the performer reacts to the unique circumstances of the performance such as place, audience, performer's mood, etc. From this minimal amount of spontaneous decision-making to the creation of the entire fabric in real time, different musical traditions run the gamut in the degree to which performances are improvised.[188]

Such changes in interpreting written compositions can raise questions of historical authenticity, its 'definitive performance' and the importance of following the assigned rules that are written in the scores. Neumann explains the issues with the concept of 'definitive performance' in his studies and insists that 'there is no such thing as "definitive" interpretation'.[189] He further states that 'we have to search for approximation and not for the non-existing chimera of one definitive performance which applies with still greater force to ornaments'.[190] Even today, this issue remains to be reviewed and revised by the modern practice-based researchers. 'The question of a performers' responsibility to the composer and to the score, and the parallel issue

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[188] Berkowitz, *The Improvising Mind*, p. 11.
[189] Neumann, *Ornamentation*, p. 575.
[190] *Ibid*.

of the freedom or liberty available to the performer of a composer's score is a complex and unresolved matter'.[191]

In this Chapter, I have viewed the role of a composer as primary musical innovator, whose intentions tell me what is important about the work. The determination behind the interpretation of the composer's message can be then navigated through different interpretational findings, particularly through improvisation. Amirov re-established the Eastern roots of national music in most of his classical works, including *Variations for Piano*.[192] His vision on improvisational nature in *mugham* was undoubtedly the main source of inspiration in creating piano and orchestral works. Amirov's compositional aesthetics inspire me to defend my creative impulse in re-interpreting his music with freedom: once the musical conception of his music became apparent to me, I as a performer, was able to execute it using my personal vision of how this music could be transformed. The American composer Roger Sessions has left some pertinent remarks about the nature of composition which might be applied to all composers perhaps: 'The composer is 'not so much conscious of his ideas as possessed by them' and 'It is the inspiration which sets creation in motion, and the energy which keeps it going.[193] Amirov's personal expectations on how *Variations for Piano* should be performed will remain unknown to me, but his close ties with Azerbaijani folk music traditions and its improvisatory identity of defined my choice in interpretational methods. The notation of final

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[191] Woods, E. J., *The Composer-Performer Relationship, the Musical Score, and Performance: Nelson Goodman's Account of Music as Applied to the Thought and Work of Glenn Gould* (McGill University, PhD, 1997), p. 7.
[192] Huseynova, *Music of Azerbaijan*, p. 78.
[193] Cone, E, T. (ed.), *Roger Sessions on Music. Collected Essays* (Princeton, NJ: Princeton University Press, 1979), pp. 76 & 26.

improvisatory choices during my practice hours, simplified my complex practise methods and became a form of visual documentation. In Baroque period: 'the traditional role of notation was to secure certain performance elements, while leaving others to the musicianship passed on to a player by teachers and absorbed from the environment.[194] As Woods states, it is 'at the mercy of the interpreter who can make a thousand realizations of every symbol, whether of a noise, a note, or a word'.[195]

The recognition of similarities in compositional methods has allowed me to determine new elements in, and versions of, Amirov's *Variations for Piano* that still fit stylistically with the principles of national music and depict his compositional aspirations. The discussion signifies the importance of integrating improvisation in other piano music influenced by similar stylistic ideas, where 'the ability to improvise in a style relies on an intimate knowledge of the musical elements, processes, and forms of that style'.[196]

2.7 *Bach-Mugham*

The improvisational connections and parallel application of the ideas that I have started investigating in the selected movements of *Variations for Piano* and the *Goldberg Variations* have become a fundamental part of my re-compositional project called *Bach-Mugham*, which I briefly mentioned in the Introduction of my thesis.[197] In the early stages of this project, I discovered recordings by French jazz pianist Jacques Loussier (1934-2019), who is known for his interpretations of the works of

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[194] Woods, *The Composer-Performer*, p. 18.
[195] *Ibid*., p. 19.
[196] Berkowitz, *The Improvising Mind*, p. xv.
[197] The transcription is in Appendix 24.

Bach; one of them, Andante (the second movement of Bach's *Italian Concerto*) that I found on YouTube became a particular interest of mine.[198] As Loussier states himself, 'I was so fascinated with the way Bach used that theme and his harmonies that I played it once, then 10 times, then 20 times. The more I played it, the more I wanted to explore it further'.[199] The most striking feature of this interpretation, and the most relevant to my research, was his focus on using common types of classical improvisatory methods, that Hill also explains in her studies:

> Improvising chords over a fixed bass line (*basso continuo*); floridly ornamenting pre-composed melodies (e.g. diminutions on a ground); creating sets of variations of familiar themes; varying a section of a piece upon its repetition or reprise; inserting free sections between composed sections (e.g. *passaggi*, cadenzas); and extemporizing whole pieces (e.g. fantasies, preludes, toccatas and fugues).[200]

The unchanged realization of *basso continuo* in Louisser's interpretation of the Andante movement showed how crucial its role is in 'supplying the harmonic foundation' for 'extemporization of right-hand melodies'.[201] The original texture of the melody, which was already heavily embellished by Bach, was followed by the repeated section, which Loussier underlined with his own embellishment patterns. Carol S. Gould and Kenneth Keaton, in their article on improvisation in musical performance, put both classical Baroque and jazz performances on a comparable footing, where the value was always placed upon improvisation traditions.[202] They

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[198] *See:* Online video <https://www.youtube.com/watch?v=R8aUZ9fzCPU> [Date last accessed: 1st December 2018].
[199] Reid, G., *Jacques Loussier at 75: Bach and all that Jazz* [Online] 16 May 2009. Available from: <https://www.elsewhere.co.nz/jazz/2365/jacques-loussier-at-75-bach-and-all-that-jazz/> [Date last accessed: 2nd December 2018].
[200] Hill, 'Incorporating improvisation', p. 223.
[201] Moersch, 'Keyboard Improvisation', p. 164.
[202] Gould, S. C., Keaton, K., 'The Essential Role of Improvisation in Musical Performance', *The Journal of Aesthetics and Art* Criticism, 58, (2), Spring 2000, p. 144. [Online] Available from: www.jstor.org. [Date last accessed: 18th November 2018].

also argue that improvisation in both jazz, and classical music determines already-existing patterns from which a musician is able to draw a necessary background for their performances.[203] The original text of the Bach's Andante 'exemplified the "Vivaldian" concerto style' and reflected elements of the Baroque aria.[204] This allowed me to draw an intuitive connection with the Azerbaijani tradition of lyrical song, *mahni*, which I talked about in Chapter One.[205] As the most common genre of Azerbaijani national music and as a foundation of the *mugham* genre, *mahni* consists of improvised melodic patterns being explored throughout repeated sections of the composition, and the so-called bayati texts that share their name with Azerbaijani *mugham* mode Bayati-Shiraz. According to Hajibeyli, who delineated the semantics of each *mugham*, Bayati-Shiraz was associated with grief, melancholy and sadness.[206] Being one of the seven main *mugham* modes, Bayati-Shiraz was a focus of numerous Azerbaijani classical pieces, among them Amirov's one-movement *Symphonic Mugham Suite Gulustan Bayati-Shiraz* (1968/1971). In this suite, Amirov explores the distant idioms of Bayati-Shiraz and avoids the compositional formula of simply re-arranging the version of *mugham* for large orchestra. I personally find the orchestration of Amirov's music, amongst all the Azerbaijani classical composers, the most elaborate and monumental in sound. The harmonic language of the orchestra and the emotional elevation of a female solo voice part remind me of a reference to a traditional manner of *dastgah*. This orchestral work expands the imaginary world of

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[203] *Ibid*., p. 146.
[204] Schulenberg, D., *The Keyboard Music of J. S. Bach* (London: Routledge, 2006), p. 351.
[205] *See*: Chapter One, p. 42.
[206] Huseynova, *Music of Azerbaijan*, p. 22.

the Eastern landscape, where the soft melodic elaboration of the main theme is replaced with the dynamic expansion of Bayati-Shiraz represented by the symphony orchestra sound. The heavy prevalence of melodic transformation of *mugham* in the classical symphonic interpretational context, together with poetic imagery and a strong nationalistic sentiment, encouraged me to finalize the idea of combining Bayati-Shiraz and the Andante from the *Italian Concerto*.

Another helpful discovery of mine was the *Meditation* composed by Eduard Artemiev (b.1937) for the Soviet science fiction art film *The Stalker* (1979), directed by Andrei Tarkovsky (1932-1986). In the second and final version of the score, Artemiev created a version of *Meditation* on synthesizer along with traditional instruments from the Caucasus region and the Western flute.[207] The two main melodies used in this composition, were a parallel coexistence of Bayati-Shiraz *mugham* improvisation performed on Azerbaijani tar and a medieval prayer *Pulcherrima rosa* (by an anonymous author of the fourteenth century) used in the litany of the Virgin Mary. According to Tatiana Egorova, the director and composer wanted to show the possibility of a different approach 'to the artistic and philosophical problem of the West and East'.[208] As Artemiev states himself:

> To mask the obvious division in sounds I passed the foreground music through the effect channels of my *Synthi 100* synthesizer. These effects included modulating the sound of the flute and lowering the speed of the tar. Tarkovsky was amazed by the result, especially liking the sound of the tar, and used the theme without any alterations in the film.[209]

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[207] Johnson, V.T., Graham, P., *The Films of Andrei Tarkovsky: A Visual Fugue* (Bloomington: Indiana University Press, 1994), p. 57.
[208] Egorova, T., *Soviet Film Music: A Historical Survey (Contemporary Music Studies)* (New York: Routledge, 1997), p. 250.
[209] Egorova, T., 'Edward Artemiev: He has been and always will remain a creator', *Muzykal'naya zhizn, 17*, 1988 [Online] Available from: <

Artemiev's statement on the obvious division in sounds between Azerbaijani improvisation performed on tar and a medieval prayer is not particularly obvious to me. The emotional and dramatic description of both works shows that they are evidently inseparable. Both Bayati-Shiraz and the medieval psalm share the essential similarity of mood, narrative process, tempo and even content. Both are representing the emotional symbolism of grief and both can be used in secular and sacred contexts. This includes the role of *mugham* in Islamic beliefs and Islamic music, such as in worship called *Azan*, and a psalm which is a sacred hymn used in Christian and Jewish worship. My continuous desire to find the shared basis of Eastern and Western music elements, as an inseparable cultural practise that had an equal influence on my educational upbringing, deepened the overall re-interpretation of *Bach-Mugham*. I decided to start the introduction of the *Bach-Mugham* by expanding the original introductory four bars of Bach's Andante and empowering it with an improvisatory section on Bayati-Shiraz *mugham* based on its *bardasht*, the interval of A-D (*See: Fig. 2.14*).

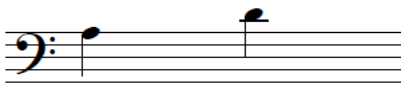

Fig. 2.14 Bayati-Shiraz: Bardasht

The overall tendency of my improvisatory decisions in the introduction of *Bach-Mugham* was emphasized when using several aspects, such as the symmetrical structure of Azerbaijani *dastgah* together with the 'French practise of extemporizing

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http://www.electroshock.ru/eng/edward/interview/egorova> [Date last accessed: 3rd December 2018].

unmeasured preludes' and free fantasias which were popular in the Baroque era.[210] I have used the intervallic cell (shown in the example above) repeated and alternated as a foundation of a longer arabesque-like melodic pattern, emphasizing contrasting changes in sound repetition (*See: Fig. 2.15*).

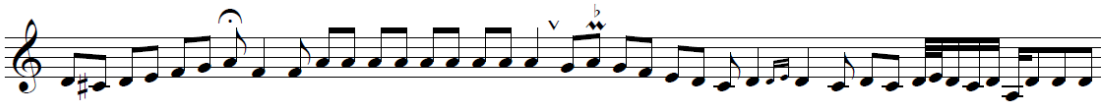

Fig. 2.15 Bayati-Shiraz: Melodic Pattern

The melodic cell shown above extends an improvised exchange of the Bayati-Shiraz into Bach's original text; the melodic pattern in the upper part, together with a continuous and (mainly) unchanged *quasi-ostinato* bass in the left hand, became a principal story-telling narrative and a foundation of my re-composing principle (*See: Fig. 2.16*).

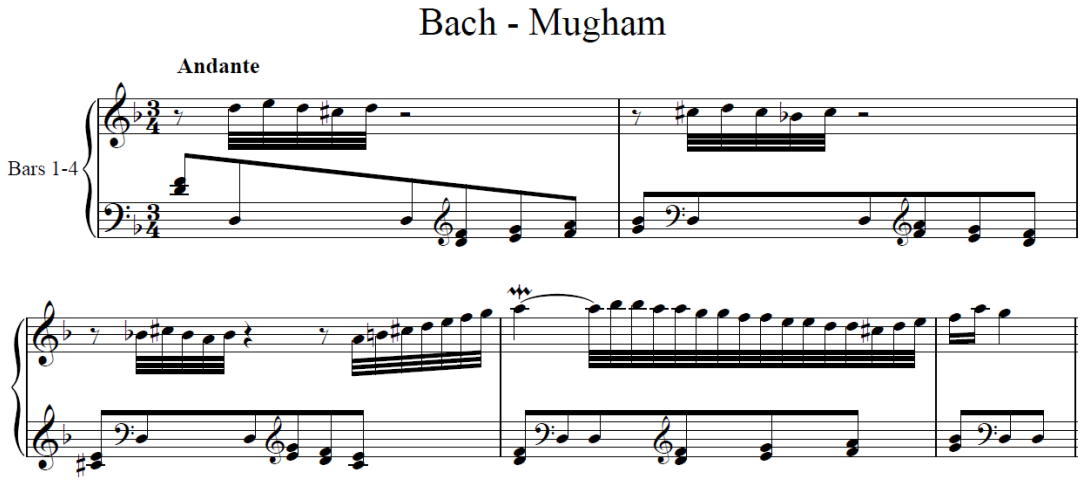

Fig. 2.16 Bach-Mugham: bb. 1-4

In the same spirit, German composers of the eighteenth-century improvised free unmeasured fantasias. Carl Philip Emanuel Bach (1714-1788), in his *Essay on the*

[210] Moersch, 'Keyboard Improvisation', p. 160.

True Art of Playing Keyboard Instruments, gives an explanation of and theoretical rules for the creation of such fantasias.[211] According to Moersch, 'he advises the keyboard player to begin by writing a bass line, to which harmonies are added' and the melodic passages 'can then be elaborated over this harmonic framework'.[212] The steady motion of the walking Andante kept a consistent fluidity to the essential narrative elements and helped me to intensify the awareness of the Eastern perception of this piece. In short, the transposition of Eastern *mugham* and Western Baroque musical sections within one composition relies on my personal interpretational sense of balance and spontaneity. I aimed to fuse the cross-cultural continuum of improvising traditions introduced by *mugham* studies and the written improvisatory formulation by C.P.E. Bach. I studied and tried numerous amounts of different, repeated, symmetrical and asymmetrical patterns of each unit (*gushe)* and then contemplated it within a unified musical flow, keeping the structure of Bach's original Andante. At this exploratory stage of multiple possibilities, I made a deliberate choice to not notate the improvisatory arrangements of the introduction; since the sound of the Bayati-Shiraz was predominantly introduced to me through oral folk culture, the option of notation here seemed wrong.[213] The notation became more relevant when the *mugham* introduction was replaced with the original text of the *basso continuo* and the continuous modification of the melodic pattern in the right hand. I have re-arranged the theme of the right hand with self-composed ornamentation, replacing it

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[211] Bach, C.P. E., *Essay on the True Art of Playing Keyboard Instruments*, 1753, trans. and ed. by Mitchell. W., (New York: W. W. Norton & Company, 1949), pp. 430-45.
[212] Moersch, 'Keyboard Improvisation', p. 162.
[213] Please refer to the audio and video recording of *Bach-Mugham* from my Doctoral Recital, Appendix 19, p. 172.

with melodic phrases of Bach's original text throughout the work; this became the main improvisatory construction of the composition.

The focus on and personal dedication to the interpretational ideas expressed a sense of ownership and included developing a personal concept where I identified myself in the deliberate effort of narration. The original text of Andante, as the primary example of the keyboard music of the Baroque era, became a perfect platform where my role as a performer could rival or even exceed that of the composer. Bach's original text of the *basso continuo* provided a skeleton framework for *mugham* melodic ornamentation which in many ways recaptured original performance intentions, 'to recreate the lost art of Baroque keyboard improvisation in our century.'[214] In addition to this, performing *Bach-Mugham* lessened my performance-related anxieties and signified the relevance of my national and sociological background for the interpretation of the work.

2.8 Conclusion

The interpretation elements generated from my research process in Chapter Two gave me the advantage of a comprehensive self-analysis as a practising researcher, extending different possibilities of this investigation in a renewed way. The initial comparison of stylistic ornamentation between Islamic and Western arabesque has led to a greater understanding of improvisation in *mugham* and Baroque piano music, and has expanded a rational justification of the theories that I have started applying in my current performances. The investigation also revealed a renewal of historical and

[214] Moersch, 'Keyboard Improvisation', p. 168.

cultural relationships between styles and created a new platform for performance possibilities, including cross-referencing of musical material. This includes my revived historical awareness of Amirov's compositional intentions and my role as a performer or co-creator of his works. The application of new improvisatory methods to early Azerbaijani piano repertoire encouraged me to continue investigating the development of national compositional traditions after Amirov, which will be discussed in Chapter Three.

Chapter Three

Azerbaijani Soviet Neoclassicism

Azerbaijani piano music after the 1950s started growing in its maturity and showcased the immense impact of the Russian-Soviet composition school led by Dmitri Shostakovich (1906-1975) on its formation. In this chapter, I would like to draw attention to Shostakovich's direct influence on Gara Garayev's piano music, specifically on his piano cycle *Twenty-Four Preludes* (1951-1963). How was the Russian-Soviet influence, led by Shostakovich's musical ideas, reinforced in Garayev's *Twenty-Four Preludes*? Why did the role of improvisatory decoration, previously dominant in early Azerbaijani classical music examples, decrease in Garayev's piano music and how did he express the traditional importance of *mugham* instead? In Amirov's *Variations for Piano* I insisted on the renewed interpretation of the composition with extensive self-improvisatory arrangements taken from *mugham* and folk music. However, in Garayev's Preludes the main interpretational characteristics will be expressed through my analysis of his compositional formulas: it has revealed the compositional influences of the Romantic era (Chopin), the Baroque (polyphonic genres) and the Soviet Neoclassical style (Shostakovich). I will first give a general view of the Preludes before turning to the consistent characterization of traditional music.

3.1 Shostakovich and Garayev

In 1972, the Azerbaijani Soviet government awarded Shostakovich its highest cultural title, People's Artist of Azerbaijan, for his outstanding contribution to developing the Azerbaijani classical music scene. According to Garayev, the Azerbaijani national composition school that was founded by Hajibeyli rightfully took on the tradition of Shostakovich.[215] Shostakovich showed a consistent interest in Azerbaijani classical composers: four of them – Garayev, Jovdat Hajiyev, Soltan Hajibeyov and Elmira Nazirova – studied with him at the Moscow Conservatory in the 1940s. Garayev started his studies with Shostakovich in 1943, and the following three years were crucial in shaping his compositional choices. Shostakovich's compositional style 'redefined the clarity of the graphic linearism, definition of modal foundation, distinction of climax and functional characteristics of the polyphonic forms'.[216] Shostakovich influenced the growth of polyphonic tendencies in Azerbaijani piano music, while Garayev was a key figure in establishing this new direction. The importance of Shostakovich to all the Soviet composers is undeniable and as Taruskin states, 'The significance of Shostakovich in and for the history of the twentieth-century music is immense, possibly unparalleled, and above all continuing'.[217] Indeed, Shostakovich was a representative of the Russian intelligentsia, and was continuing the noble artistic traditions of pre-Soviet Russia. According to Kholopov, he was among the figures who represented 'a clearly defined and necessary line in the

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[215] Karagicheva, L., *Kara Karaev: Statyi, pisma, vyskazivaniya* [Gara Garayev: Articles, Letters, Observations] (Moscow: Kompozitor, 1978), p. 17.
[216] *Ibid*.
[217] Taruskin, *Defining Russia Musically*, p. 497.

evolutionary flow of twentieth-century music'.[218] He further states that 'the idea of this artistic trend is fused with its embodiment in the music forms of the classical tradition, which externally has something in common with neoclassicism'.[219] At this stage, Russian-Soviet music played a particularly influential role on composers of Azerbaijan and 'neoclassicism was historically the first style that demonstrated native composers' growing synchronization with Western contemporary music'.[220] Garayev was the most important figure in establishing neoclassicism in Azerbaijani classical music. According to Leo Mazel:

> In his music, which meets the criteria of classicism by its quality and stylistic characteristics, we are able to sense his unique interpretation of the East where, despite all the variety of feelings, colours, and rhythms, refined intellect prevails over the flow of emotions.[221]

The influence which Shostakovich's neoclassical style had on Garayev's music was inevitable, and transformed the stylistic language of Azerbaijani piano music written after the 1950s.

3.2 Shostakovich and Eastern Modal Systems

The concept of mode developed in Russia over the course of nearly three centuries. As I have mentioned in Chapter One, in nineteenth-century Russia the role of national music became more significant and the composers like Glinka 'successfully merged the modal flavour of folk music with the forms of serious art music in [his opera] *A*

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[218] Kholopov, Y., 'Form in Shostakovich's Instrumental Works', in: Fanning, D. (ed.), *Shostakovich Studies* (New York: CUP, 1995), p. 57.
[219] *Ibid*.
[220] Huseynova, *Music of Azerbaijan*, p. 144.
[221] Karagicheva, L., *Kara Karaev. Lichnost, sujdeniya ob isskustve* [Gara Garayev: His Personality, Discussions about Art] (Moscow: Kompozitor, 1994), p. 96.

Life for the Tsar'.[222] Additionally, the contribution of the dominating role of orientalism, expanded the Eastern musical traditions. Russian musicologist Aleksandr Dolzhansky, in his essay *From the Observation of Shostakovich's Style* (1959), was the first to publicly detect the prevalence of modal melodic relationships in Shostakovich's music, specifically the links between Shostakovich's modality and the Jewish music system (which is also part of Eastern music culture). Shostakovich's song cycle *From Jewish Folk Poetry* (1948) is regarded by Taruskin as one of his riskiest compositions and 'was the most demonstrative of his several appropriations of Jewish thematic and subject matter'.[223] After this point, the Eastern soundscape element was present in most of his work.[224] According to Maes: 'The composition ushered a new trend: the so-called New Folklore Wave, a movement that dwelled on national and ethnic elements'.[225] Additionally, Laurel Fay states that 'the inflected modes of Jewish music went hand in hand with his own natural gravitation towards modes with flattened scale degrees.[226]

The tendency to use the diminished modes in Shostakovich's music appeared to play a significant role when he wanted to accent the tragic characteristics of his music. The modes and their intense dramatic lyricism were an essential tool of expressiveness in the music of Shostakovich.[227] These 'Eastern' modal patterns and

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[222] Carpenter, E. D., 'Russian Theorists on Modality in Shostakovich's Music', in: Fanning, D. (ed.), *Shostakovich Studies*, 1995, p. 78.
[223] Taruskin, *Defining Russia Musically*, p. 473.
[224] Such as the First Violin Concerto (1947-1948), Fourth String Quartet (1949), Twenty-four Preludes and Fugues (1951), First Cello Concerto (1959) and the Thirteenth Symphony (1962).
[225] Maes, *A History*, p. 365.
[226] Fay, L. E., *Shostakovich: A Life* (New York: OUP, 2000), p. 169.
[227] Tairova, F., *D. Shostakovich i Azerbaidzhanskaya muzykalnaya kultura* [D. Shostakovich and Azerbaijani Music Culture] (Baku: Nurlan, 2006), p. 3.

thematic features were naturally attractive and easy to relate to for Azerbaijani composers who studied with Shostakovich, including Garayev. Similarly to the *mugham* modal system, they are 'defined by mood, scope and intervallic structure, which is either non semitonic (no half steps) or semitonic (with half steps), the latter further divided according to the presence or absence of diminished or augmented intervals from the tonic'.[228] These characteristic elements can also be applied to the *mugham* modal system explored by Hajibeyli that I described in Chapter One. Shostakovich's tendency to use the diminished fourth, and its connection with the idea of the tetrachordal structure in *mugham* modes, helps us to observe another similar principle of the Eastern melodic system which he often used. The combination of melodic cells that are revealed in different levels introduces the system of continuous melodic phrases, closely connected with each other. I use Sereda's explanation of this harmonic basis as the 'support', and 'the melodic subsystems surrounding the support', which have their own harmonic coordinates, creating a 'superstructure'.[229] I suggest that this modal formation creates clearer understanding of different levels in harmonic combination and contributes to the multi-layered structure of the mode. I also suggest that Sereda's articulation of a systematic modal foundation can also be applied to the superstructure of the *mugham* modal system: it represents a similar flexible organisation despite the complexity of its functional system. The group of connected notes form into initial musical cells which usually are constituted of tetrachords. This clear system, based on the varied functions of the

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[228] Bershadskaya, T., *Printsipi ladovoy klasifikatsii* [Principles of Modal Classification] (Moscow: Sovetskaya Muzyka, 1971), p. 126.
[229] Carpenter, 'Russian Theorists', in: Fanning (ed.), *Shostakovich Studies*, 1995, p. 104.

degrees, becomes the foundation of the modal system. The native modal traditions of Azerbaijani *mugham* music also link it with the modality of the Jewish/Eastern modal system that Shostakovich uses in his compositions. This can imply the possibility of the smooth integration of Shostakovich's style with the national modality and harmonic language of Azerbaijani classical music, especially present in the music of Garayev.

Garayev does indeed broaden the Azerbaijani classical music style: he is the first representative of the neoclassicism movement in Azerbaijan, and Shostakovich, inevitably as his mentor and teacher, was particularly influential. That means that the stylistically traditional elements and aesthetics were presented differently from Amirov: if *mugham* and its improvisatory elements were the main tools in the compositional concept of Amirov's music, Garayev used rigidity of form and polyphonic development with the melodic linearity of *mugham.* This also suggests that the *mugham* improvisatory practices that I have used in my interpretation of Amirov's *Variations for Piano* will not be possible in Garayev's piano music. If Amirov preserved the more direct expressiveness of *mugham's* melodic language, giving the performer a deliberate space for improvisatory interpretation, Garayev adds hidden and less obvious elements of traditional music genres. My main goal in researching selected movements from his *Twenty-Four Preludes* will be to discover what mechanisms Garayev used in integrating national elements in his compositional methods.

3.3 General Observations on Garayev's Music

Garayev's music from the 1940s was first characterized in his symphonic compositions, such as his First Symphony in B minor (1943), and 'laid the foundation for the national symphonic genre'.[230] This was different from other Azerbaijani orchestral works before Garayev; according to Karagicheva, 'Garayev's academic grades [in the HBAM] in analyses of musical forms and contrapuntal studies were significantly higher than in studies in harmony'.[231] The polyphonic nature of his Symphony was influenced by twentieth-century composers (such as Hindemith or Shostakovich) who explored new levels in the intellectual conception of their music. The Symphony was a challenging experimental polyphonic work for Garayev, particularly obvious when comparing it with the orchestral works of Hajibeyli or Amirov. But already in his Second Symphony in C major, written just a year after in 1946, he returned to traditional roots. For example, in the last movement, Garayev composes a passacaglia in the mode Shur, using a *mugham* narrative-like expressiveness as the melodic representation of the theme. Garayev (similarly to Bartók and Hajibeyli) was constantly in search of new folk material. In the summer of 1937, he travelled to the Nuhi region of Azerbaijan, where he collected more than eighty folk songs, among them dances and *ashiq* songs: 'The transcriptions of the folk songs (arranged by Garayev for piano and voice) were found in the personal archive

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[230] Kasimova, S., Mehmandarova, L. & Zohrabov, R., *Azerbaidzhanskaya muzykalnaya literatura* [Azerbaijanian Musical Literature] (Baku: Maarif, 1984), p. 125.
[231] Karagicheva, *Gara Garayev: His Personality*, p. 30.

of the composer. Most of them were written with the text and conjoined in one cycle'.[232]

I would like to direct my attention to the general principle of Garayev's neoclassical style during his main period of creative work on his piano cycle *Twenty-Four* Preludes: he composed it during a long period of time, and the work reflected his admiration for polyphonic writing, as well as Shostakovich's and national influences. The structure of the cycle, similar to Amirov's *Variations for Piano*, will help me to reflect on the interpretational variety of selected Preludes, and underline new compositional style.

3.4 Garayev's *Twenty-Four Preludes*

The *Twenty-Four Preludes* take a central place in Azerbaijani piano repertoire of smaller forms. Garayev's predecessors (including Amirov) were still in the early development of the classical piano genres – in form, structure, harmonic language and performance aspects. We can notice the immediate influence of Amirov's compositional ideas in Garayev's Preludes, but mostly in the first half of the cycle, which is inspired by simple lyricism, monody and the miniature forms of the preludes (pastoral, nocturne, songs, etc.). The more complicated intellectual processes of his compositional language were only introduced in the second set of the cycle (polyphonic fugue, canon and variations on *basso ostinato*).

The *Twenty-Four Preludes* play an important role for educational purposes for Azerbaijani piano students. The intentional diversity of this music, where Garayev has managed to introduce familiar national elements in different forms, has helped

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[232] *Ibid*., p. 34.

generations of Azerbaijani pianists to master the technical and harmonic aesthetics of his compositional style. The interpretations of the Preludes by Farkhad Badalbeyli (1947) and later by Yuri Sayutkin (b. 1972), Elnara Ismailova (n/a) and Murad Huseynov (b. 1973) are widely accepted by Azerbaijani classical musicians as popular performances of this work.[233]

It is fair to suggest that the *Twenty-Four Preludes* adopt and often synthesize the diverse style of two other cycles of twenty-four preludes: Chopin's (1839) and Shostakovich's (1932-33). According to Nicholas Temperley, 'in the Classic and early Romantic periods of European music, there was an established practice of playing an improvised prelude before a written composition.'[234] However, Chopin's cycle of *Twenty-Four Preludes* 'transcended their predecessors in individuality and imaginative power' and 'they were not solely models for improvised introductions' anymore.[235] If each of Chopin's preludes represents a different poetic message or specific emotional encounter, Shostakovich's cycle of *Twenty-Four Preludes* represented the first signs of his compositional maturity and growing interest in contrapuntal clarity and clear structural forms. As Mazullo further describes, this cycle 'represents the composer's first true stylistic maturity – marked by a tonal language with free chromatic expansion, contrapuntal clarity, clear and lucid

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[233]*See*: Online videos <https://www.youtube.com/watch?v=EOwxCWtP3hc>; <https://www.youtube.com/watch?v=lJFVsM1snNA>; <https://www.youtube.com/watch?v=qBx4k-FYEeQ&t=198s> [Date last accessed: 5th July 2018]; CD recording *Gara Garayev: Sonata for Violin and Piano; 24 Preludes*, Huseynov, M., Repin, V. (Toccata Classics, TOCC 0255, 2017). <https://www.youtube.com/watch?v=qBx4k-FYEeQ&t=198s>

[234] Temperley, N., 'Preluding at the Piano', in: Solis & Nettl (eds.), *Musical Improvisation*, 2009, p. 337.

[235] *Ibid*., p. 338.

structures and textures, and plenty of individual flair'.[236] Like Shostakovich and Chopin, Garayev gave each of his preludes a distinct incisive character, with a great variety of colour and interpretational decisions. Garayev combined the poetic sense of Chopin's preludes together with the contrapuntal clarity of Shostakovich's cycle and the *mugham* elements.

3.5 A General Characterization of the Cycle

The *Twenty-Four Preludes* are divided into four books (six preludes in each book) and can be performed as a complete set, in a smaller group of six (each group representing one of the four books), or as individually selected pieces. The level of technical difficulty arranged in three groups: the easiest Preludes are in Book One, those of moderate difficulty in Book Two, and the most demanding are in Books Three and Four. Every book represents a specific characteristic; Books One and Two are mostly lyrical, where the melodic characteristics are similar to Chopin's Preludes. For example, in Prelude no.7 (A major), Garayev borrows Chopin's key signature and intervallic distance (E-C sharp) of the opening melodic progression (*See: Fig. 3.1* & *Fig. 3.2*).

[236] Mazullo, M., *Shostakovich's Preludes and Fugues: Contexts, Style, Performance* (New Haven & London: Yale University Press, 2010), p. 48.

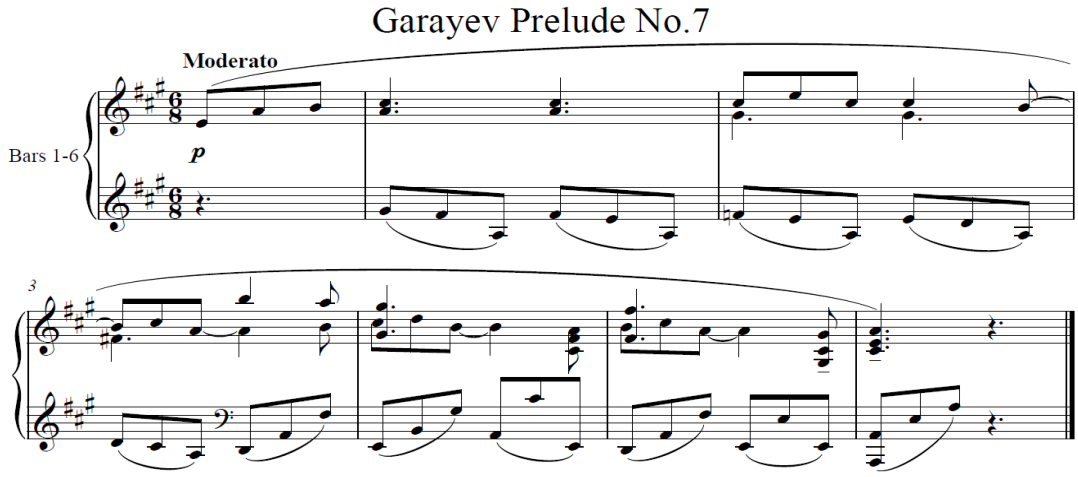

Fig. 3.1 Garayev's Prelude no. 7: bb. 1-6

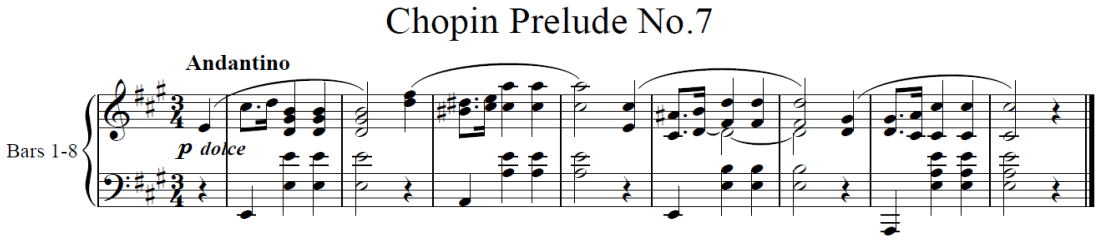

Fig. 3.2 Chopin's Prelude no. 7: bb. 1-8

In both composers' Preludes no. 11 (written in B major), the singing nature of the melody plays the most dominant role; the flowing melodic patterns in both hands create a picturesque landscape of registers (*See: Fig. 3.3* & *Fig. 3.4*).

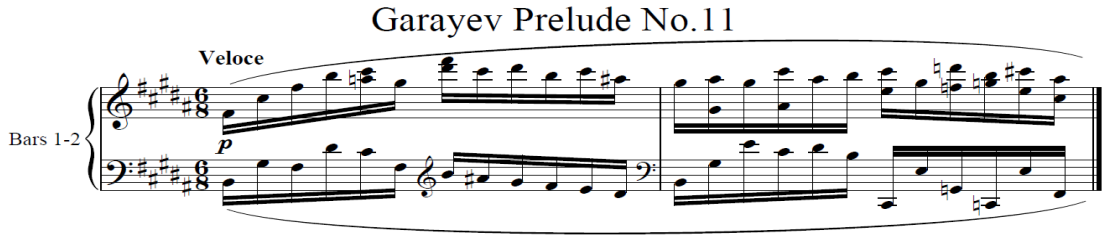

Fig. 3.3 Garayev's Prelude no. 11: bb. 1-2

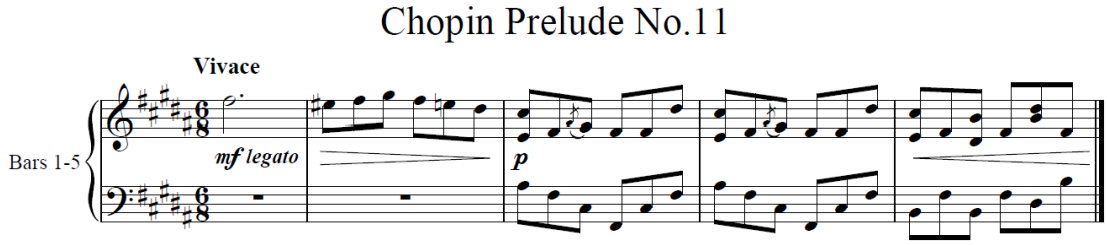

Fig. 3.4 Chopin's Prelude no. 11: bb. 1-4

Book Three shows the important influence of Shostakovich's aesthetics and compositional style. According to Moshevich:

> Composed in a sequence of ascending fifths, the [Shostakovich's] Twenty-Four Preludes, op. 34, adopt, synthesize, and often comment on diverse styles of earlier composers, including Bach (in preludes no. 1 and no. 4), Chopin (no. 7), Hindemith (no. 6), and Prokofiev (no. 24). Yet, Shostakovich also spiced these preludes with intonations of Russian contemporary songs and elements of popular music, and he enriched them with unorthodox modality and modern counterpoint. As a result, he achieved the long-desired balance between novelty and accessibility.[237]

Preludes no. 14 (Garayev's in F sharp minor and Shostakovich's in E flat minor) capture the tragic funeral progression-like quality of the chromatic and dissonant melodic progression. Both of them have enormous expressive power and create a dramatic tension (*See: Fig. 3.5* & *Fig. 3.6*).

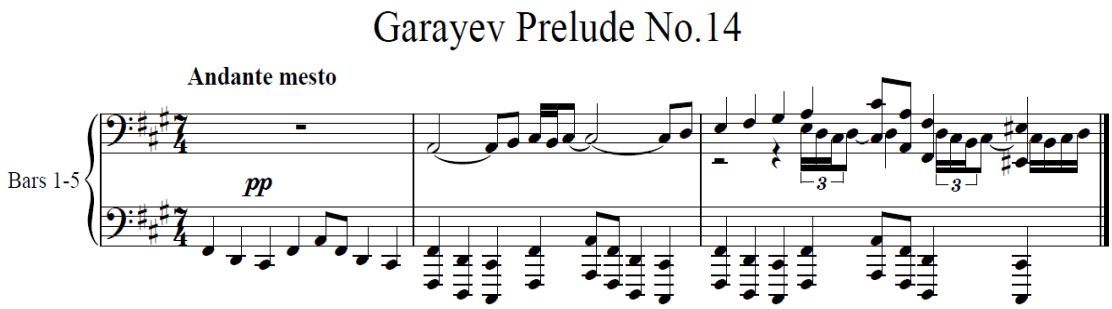

Fig. 3.5 Garayev's Prelude no. 14: bb. 1-3

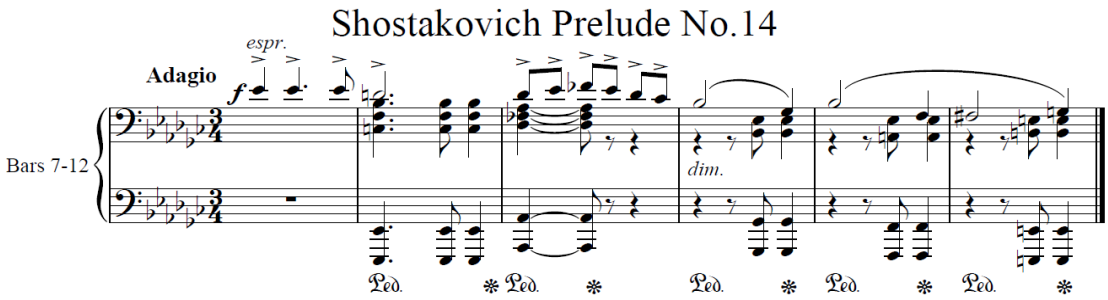

Fig. 3.6 Shostakovich's Prelude no. 14: bb. 1-6

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[237] Moshevich, S., *Shostakovich's Music for Piano Solo: Interpretation and Performance* (Bloomington & Indianapolis: Indiana University Press, 2015), p. 43.

Such comparisons also help to capture important distinctions between the cycles, both structural and interpretive. Garayev's music grew from the music of his teacher and pushed him even further towards polyphonic notions. He took upon himself a creative task in exploring polyphony (little used in Azerbaijani classical music before him) and introduced it in his Fourth Book. In Prelude no. 20, Garayev created a synthesis of both genres, prelude and fugue, in one miniature as a 'polyphonic prelude'. This prepares the performer for the following ricercar (Prelude no. 21) and passacaglia (Prelude no. 22). In the passacaglia Prelude no. 22, Garayev achieves a tragic reference in the cycle which broadens towards its end; the private mourning of the passacaglia returns us to a peak of intensity (*See: Fig. 3.7*).

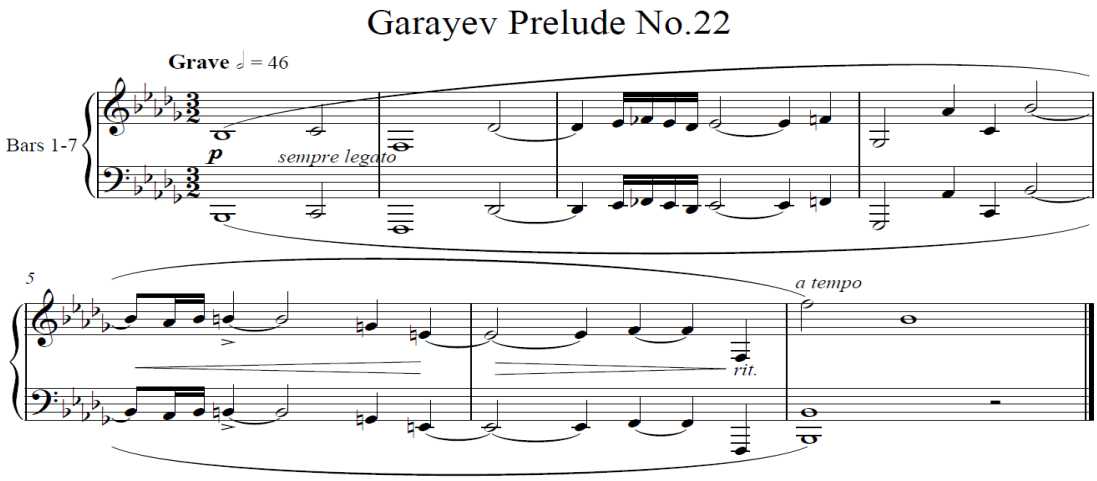

Fig. 3.7 Garayev's Prelude no. 22: bb. 1-7

A similar connection can be shown in Shostakovich's passacaglia in Symphony no. 8 Largo, fourth movement (*See: Fig. 3.8*).

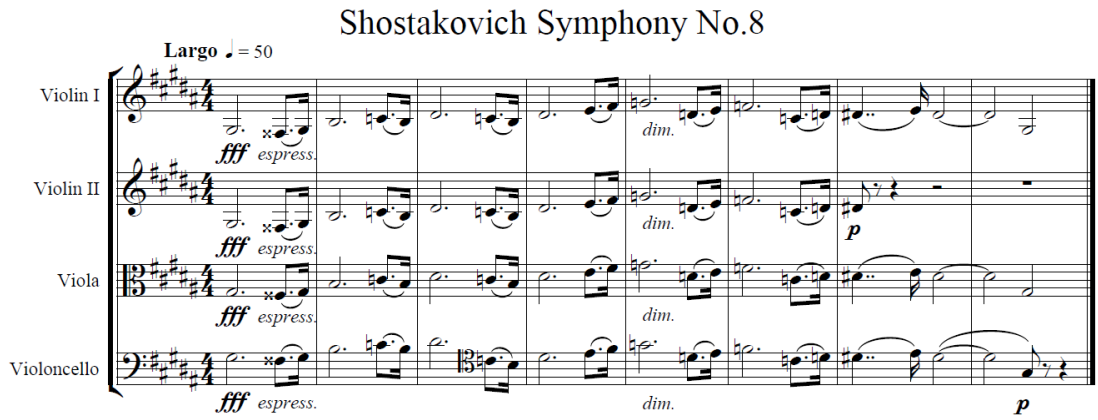

Fig. 3. 8 Shostakovich's Symphony no. 8, Largo: bb. 1-8

As Henderson states, the Baroque form of the passacaglia 'had intermittently drawn Shostakovich over the preceding twenty years or so. He was not alone in this interest; there was a widespread revival of the form in the second quarter of the twentieth century'.[238] The tragic nature of the passacaglia expresses the effect of the elevation of dramatic feeling, and Garayev, following Shostakovich, presents the genre as powerful by using a full exposition of contrasts in tempi, texture and dynamics.[239]

3.6 A Reinterpretation of the Composition; National Music Features in Garayev's Piano Music

Before I start to draw comparisons and associations between Garayev's Preludes and the national music style, I would like to examine how this makes me feel as a performer, and how this knowledge works in my performances?

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[238] Henderson, L., 'Shostakovich, the Passacaglia, and Serialism', in: Mishra, M. (ed.), *A Shostakovich Companion* (Westport: Praeger, 2008), p. 409.
[239] Abbaskuliyeva, L., *Osnovnie tendentsii formirovaniya i razvitiya Azerbaijanskoy professionalnoy fortepiannoy kulturi* [The Basis, Formation and Development of Professional Azerbaijani Piano Culture] (HBAM, PhD, 2004), p. 48.

In general terms, the mainstream understanding of Garayev's music during my studies in Azerbaijan was generally observed by my teachers as a leading voice of the Azerbaijani National Soviet Compositional School from 1950 to the 1970s. The powerful presence of Shostakovich's influence in Soviet Russia and the prestigious position of being associated with Shostakovich might have particularly influenced this concept. Garayev's music had the highest recognition in his time and rightly became a synonym for a leading intellectual voice and for professionalism. I suspect that in some ways this probably created a pressure from the Soviet Party to fulfil these expectations. In Amirov's case, the compositional language of his music was undeniably recognized as predominantly folk-influenced, and focused on direct similarities with national music; it was expected to be very Azerbaijani. However, Garayev's music at first can sound more neutral, less intense in its national sensuality and in some ways more appealing for the Soviet political expectations of his time. As I mentioned at the beginning of this Chapter, the aesthetics of his compositional language were heavily inspired by Shostakovich and had a recognized element of his teacher's aesthetics. Even today, when practising Garayev's Preludes at the GSMD, I am often asked by my colleagues if this is in fact the music of a Russian or Russian Soviet composer; usually they refer to Shostakovich. The wide spread of classical music traditions in Azerbaijan in the middle of the twentieth century created possibilities for Garayev to explore more ambitious projects, such as full-length symphonies or ballets, and discover more Western dramaturgical and polyphonic skills, compared to his predecessors. The vision of his music focused on the Soviet Azerbaijani aesthetics of his times and was stylistically different to the music of Hajibeyli or Amirov. However, as with Shostakovich's connection to Jewish music,

the Azerbaijani folk elements in Garayev's music are reincarnated in a less obvious manner. I presume that in some ways this was the only experimentally available tool for Garayev in his time. In my analysis below I want to show how his works demonstrated a commitment to national dance elements, which have very often changed my perception of the *tempi* in some of his Preludes; his phrasing in a recitative-like writing; the story-telling forms of *dastan* and in general replacing the less predictable associations with Soviet aesthetics when using this knowledge. Since my interpretations of his work are not going to be affected by the improvisation or changes in text, I had to start searching for different values in the notated music. Lastly, the previous comparison to Chopin's *Twenty-Four Preludes* was made to show Garayev's willingness to use classical Western perceptions of this genre. Unable to freely experiment in his music in the strict political environment, in comparison to his Western colleagues such as Arnold Schoenberg (1874-1951), John Cage (1912-1992) or Karlheinz Stockhausen (1928-2007), Garayev must have relied on the 'hidden' or 'reasonable' artistic experimentation at this time. Even during my childhood in the 1990s, the contemporary music classes, together with music literature, were still heavily influenced by Soviet publications, associating twentieth-century music with Shostakovich's era in general. Understanding the influences of Garayev's piano music will be particularly helpful to me when exploring the music of his student Franghiz Ali-Zadeh in Chapter Four, and how she re-created a less restrained experimentation on national perception and *mugham* elements in her piano compositions. Below I will explain Garayev's organically incorporated references to folk-like thematic tunes (in Book One), elements of folk dances (in Book Two), the stylistic narrative of *dastan* (in Book Three) and the fusion of Baroque polyphonic

forms, such as ricercar and passacaglia, with national music components (in Book Four). The fusion of the forms with strong national elements in Garayev's Preludes bring us back to the suggestions I made in Chapter Two regarding typological parallels between modal and improvisatory formulas.

Prelude no. 3 (G major) and Prelude no. 5 (D major) from Book One facilitate the use of traditional folk idioms, using repeated patterns and a simple structure. In Prelude no. 3 the elements of national folk dance written in *mugham* Rast are dominant throughout the composition. *Mugham* Rast has great significance in Azerbaijani music and Hajibeyli describes it as 'the only Azerbaijani *mugham* that has managed to stay unchanged and has kept its original [dance like] characteristic'.[240] The tonal foundation and emotional expressiveness in Garayev's Prelude no. 3 associates with the main contour of Safarova's transcription of *Maye Rast* in the examples below (*See: Fig. 3.9* & *Fig. 3.10*).[241]

Maye Rast

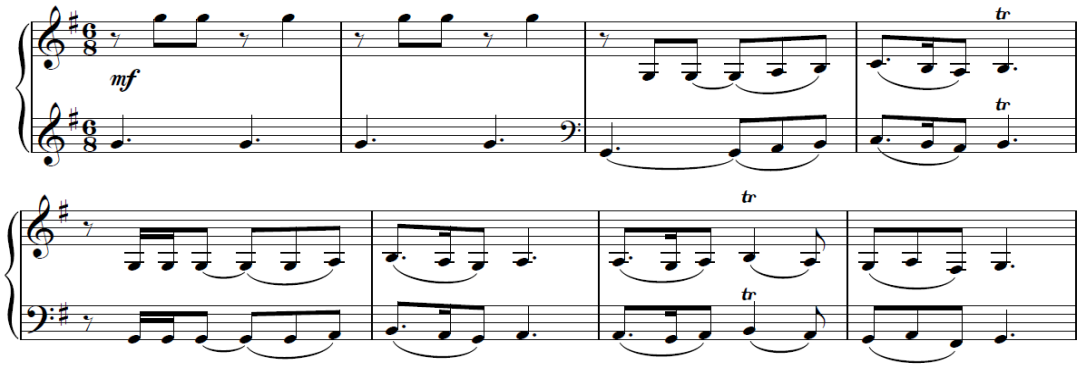

Fig. 3.9 Maye Rast

[240] Hajibeyli, *The Principles*, p. 9. Safarova describes it as 'the most monumental and popular *mugham*' in her *Istoriya muzyki Azerbaidzhana* [History of Azerbaijani Music] (Baku: Elm, 2014), p. 171.
[241] Safarova, *History*, p. 579.

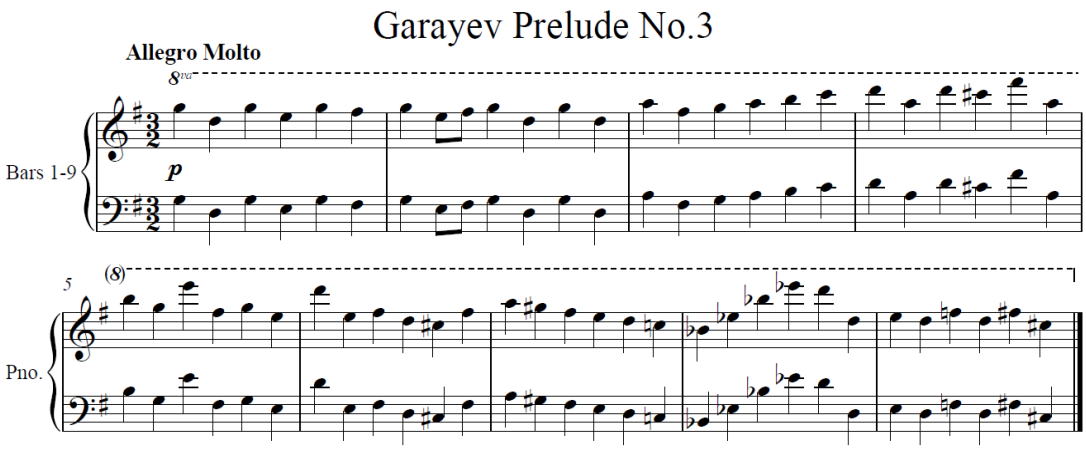

Fig. 3.10 Prelude no. 3: bb. 1-9

Both examples highlight the Rast's maye G which becomes the central point of gravity in each of the examples, representing the tendency of the repeated patterns and dance-like compositional character. Both *Maye Rast* and Garayev's Prelude introduce a similar modal development where the composer imitates the original movement-like foundation of *mugham* Rast, opposed to song-like elements of other *mughams* such as Segah and Bayati-Shiraz, and incorporates the style of a dance. In my interpretation of this Prelude, I express the cheerfulness and heroic traits of *mugham* Rast described by Hajibeyli in his research studies, such as its character, and emphasize by accenting the repeated arrival of maye G throughout the composition. The dance-like compositional elements in Prelude no. 3, are followed by the lyrical representation of *mugham mahni* stylistic features in Prelude no. 5. My association is based on melodic and expressive resemblances between the Azerbaijani traditional *mahni* (song) *Lachin* and the thematic melody in Garayev's Prelude (*See: Fig. 3.11* & *Fig. 3.12*):

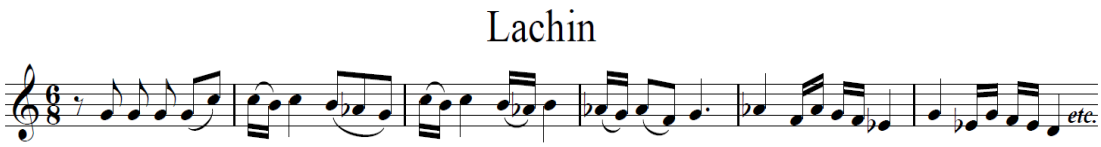

Fig. 3.11 Folk Song Lachin

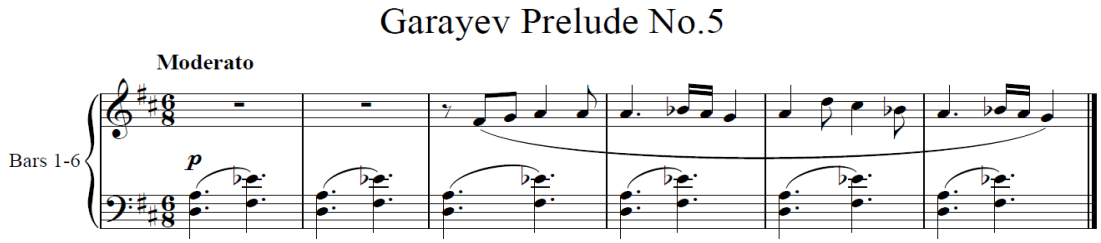

Fig. 3.12 Prelude no. 5: bb. 1-6

Garayev expresses the national characteristics of the main subject in the right hand through the linear thematic attributes of folk songs which serves as a 'connecting' movement, similar to the role of *mahni* in *mugham dastgah*. As I explained earlier in Chapter Two, *dastgah* is a compound suite-like *mugham* piece encompassing several independent or semi-independent improvised sections.[242] As Babayev states:

> The lyrical and poetic nature of traditional *mahni* songs introduced in *dastgah* is perceived as a connecting improvisatory element between metric dance-like *rangs* and song-like *tasnif* movements. The melodic structure of *rangs* and *tasnifs* are often influenced and based upon the elements of preceding or following *mahnis*.[243]

In Book Two, Garayev continues to explore national dance characteristics but in a less obvious way; in his Prelude no. 11 (F sharp major) he uses a metric pulse of 6/8 and the continuous progression ascending/descending virtuoso passages. This can resemble a hidden tribute to the elements of the Azerbaijani dance *Qaytaqi* which I discussed earlier in Chapter One (*See: Fig. 3.13*).[244]

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[242] *See:* Chapter Two, p. 64.
[243] Babayev, E., *Ritmika Azerbaidzhanskogo dastgyaha* [The Rhythmical Structure of Azerbaijani Dastgah] (Baku: Ishiq, 1990), p. 93.
[244] *Qaytaqi* can also be referred to as *Lezginka*. I mentioned the elements of *Lezginka* in Balakirev's *Fantasy on Oriental Themes (Islamey)*. *See*: Chapter One, p. 18.

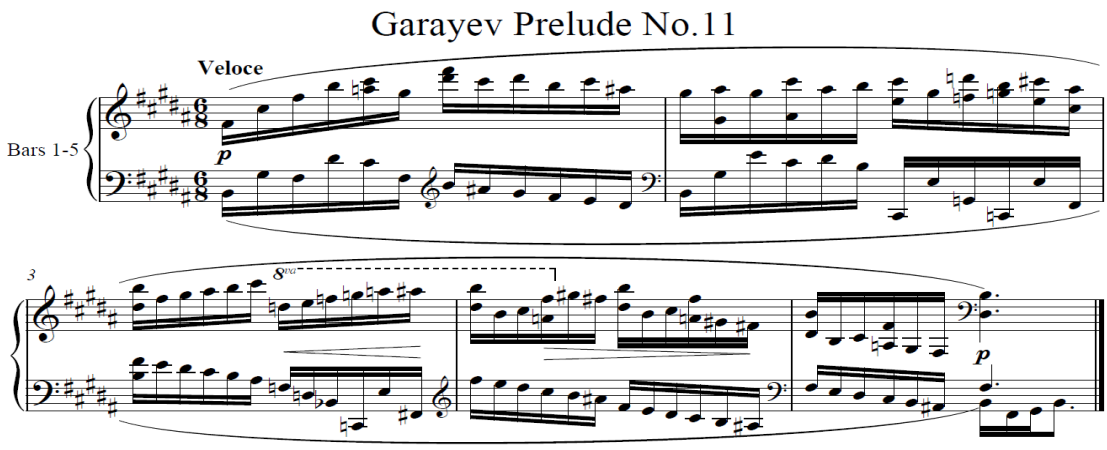

Fig. 3.13 Prelude no. 11: bb. 1-5

Garayev's compositional suggestions, such as the tempo marking of *Veloce* and the dynamic marking of *p*, submerge the round/circle-like movements of the *Qaytaqi* dance throughout the Prelude, and references traditional stylistic signs in less direct transformation. Both *Qaytaqi* and Prelude no. 11 are characterized by a fast-upbeat tempo, usually in 6/8 time, and light, quick whirling step sequences creating the effect of fast spinning movement. The non-stop fast pacing of the melodic line creates an expression of continuous physical movement, which also increases the technical difficulty in comparison with Garayev's other Preludes. Additionally, my implied rhythmical and whirling associations with *Qaytaqi* repeatedly suggested an attempt at a faster tempo (*Vivace*) and a change to the dynamics (*mezzo forte)* in the interpretation. This has helped me to adjust to the intent of this Prelude and improve my work in delivering the challenging technical content of this piece.

In Book Three, Garayev's tendency to portray national style developed and extended with a slightly different compositional approach: in the Prelude no. 17, he expands its presence through recitative and a tragic characterization. If in the previous Preludes, the main analogies with Azerbaijani music were described through his

representation of dance and song elements, here he goes further and transcribes the idea of oral traditions in piano writing.

In Chapter One, I described the importance of oral musical heritage for Hajibeyli and a generation of musicians before him. One of the most prominent forms was the earlier discussed storytelling genre of *dastan*, the association of which are signified by narrative steadiness (*Andante Maestoso*) in Garayev's tempo marking.[245] *Dastan* (meaning *story* in Persian) is the most important genre of national narration and represents ecstatic expression or an epic poem. The Prelude relates and underlines this analogy through expressive recitative-like texture of the composition (*See: Fig. 3.14*) where the gradually ascending emotional dynamics reach the recitative culmination before the arrival of the coda (*See: Fig. 3.15*).

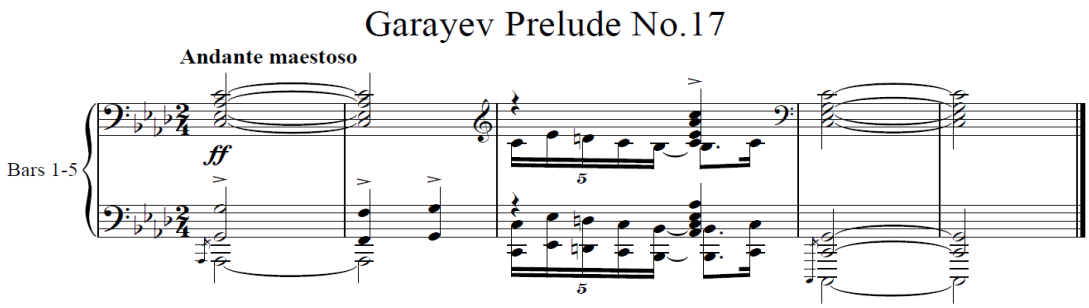

Fig. 3.14 Prelude no. 17: bb. 1-5

[245] *See:* Chapter One, pp. 43-44 for description of *dastan* in the *ashiq* tradition.

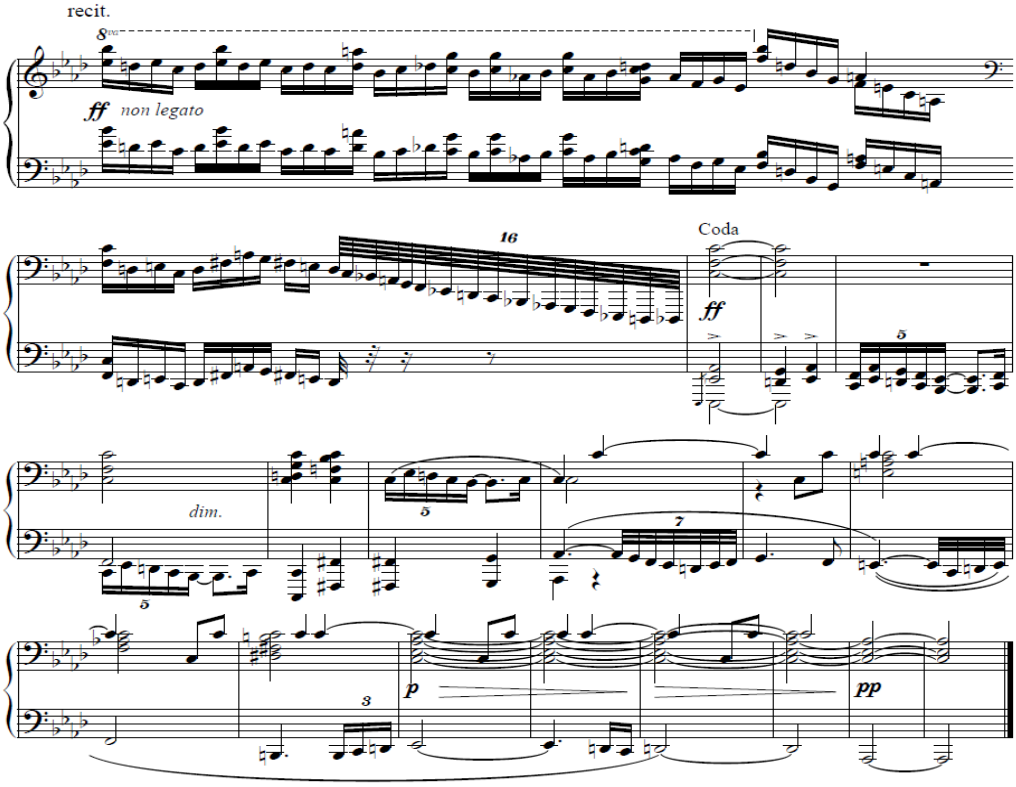

Fig. 3.15 Prelude no. 17: Coda

The dynamically contrasting and recitative-like expressiveness of this *dastan* has made me consider its similarity with the Western genre of ballad or rhapsody. Like the *dastan* genre in music, the rhapsody is a one-movement work that is episodic yet structured with the free-flowing range of highly contrasted moods and harmonic tonality'. The spontaneity and allowed sense of freedom associated with the rhapsody/dastan genre, its real similarity or accidental co-occurrence, could possibly draw Garayev's attention and explain the lack of metronome marking in this section.

The gradual conception and the programming of first three Books developed even further in Book Four, where Garayev explores the polyphony. The issue of polyphony is one of the least researched aspects of Azerbaijani music.[246] Historically,

[246] Safarova, *Musical and Aesthetical Views*, p. 154.

Azerbaijani traditional music is performed by a solo singer or a musician: only on a few occasions (such as weddings or other public festive events) can the music be performed by a choir or chamber orchestra. But even in these cases, the melody is sung or played in unison. Azerbaijani music is monophonic, and as Hajibeyli explained:

> Clumsy application of harmony to Azerbaijani melodies may change their character, neutralize the distinction of their modal peculiarities and even make them rough. But it does not follow that Azerbaijani music must necessarily remain monophonic.[247]

According to Hajibeyli, polyphony had to be built not on the principles of achieving the correct succession of chords and harmonic cadences, but on the laws that could logically combine the independent melodies. Hajibeyli started writing a theoretical paper devoted to the problem of polyphony on which he worked in his lifetime, but it was not completed, and the written material was lost after his death.

His statement above welcomes further discussion on the inseparable lyrical flow of Azerbaijani music, its harmony and its integration with polyphonic structure. I suggest that his statement might have implied the dominant use of suitable imitative polyphony that would naturally correspond with the linearism of monody in Azerbaijani *mugham*. As we know, polyphony is usually divided into two categories, the imitative and non-imitative types. Non-imitative polyphony allows independent features in a polyphonic text, where the melodic lines can be different in their rhythm or sound. This highlights the direct contradiction with the fundamental characteristics of Azerbaijani music. Similar to Azerbaijani *mugham*, the relations between a leading theme and supporting voices are highly compatible with imitative polyphonic

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[247] Hajibeyli, *The Principles*, p. 46.

passages: the individual lines are very similar in their direction mimicking the thematic appearance in different portions, imitating a canon-like structure. One voice can imitate another one on the same or a different pitch level. Each musical passage avoids the role of accompanying material and instead continues to be flowing from one voice to another, creating conversation-type exchanges. I personally prefer to think of it as a horizontal or linear way of polyphony, which can be often heard in polyphonic genres such as fugues, inventions, passacaglias and ricercars.

I suggest that this also might explain my natural attraction, as a pianist, to the imitative polyphony in Western classical music. When choosing new polyphonic repertoire, I am perhaps subconsciously associating the imitative polyphony with the basic principles and melodic distinctions of Azerbaijani vocal music, where each new section is defined by the modification and recurrence of the main subject elements. The unifying features of imitative polyphony and harmonic flow in Azerbaijani melodies eventually increased the growth of polyphonic tendencies in Azerbaijani classical music after Hajibeyli and outlined its compatibility with the national music system. In Western classical music, imitative polyphonic writing was widely found in the Renaissance and Baroque periods. The return and re-introduction of the more complex imitative features in polyphonic music occurred in the twentieth century, where composers such as Shostakovich adopted the traditional polyphonic process of writing. Hajibeyli believed that introducing polyphonic music was a necessary step towards the modernization of classical instrumental music in Azerbaijan at that time.[248] However, until Garayev, polyphony was one of the less-used musical genres

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[248] *Ibid.*

in Azerbaijani classical music, specifically in piano repertoire. The monodic voicing dominant in *mugham*, and the improvisational focuses on melodic development with continuous *ostinato*-like accompaniment, prevented composers before Garayev from expressing national elements in genres such as ricercar.

In the Prelude no. 21 (B flat major), which is written in the form of a ricercar, Garayev introduces the *ashiq*-like folk song in the right hand and modulates the melodic theme in new variation form (*See: Fig. 3.16*).

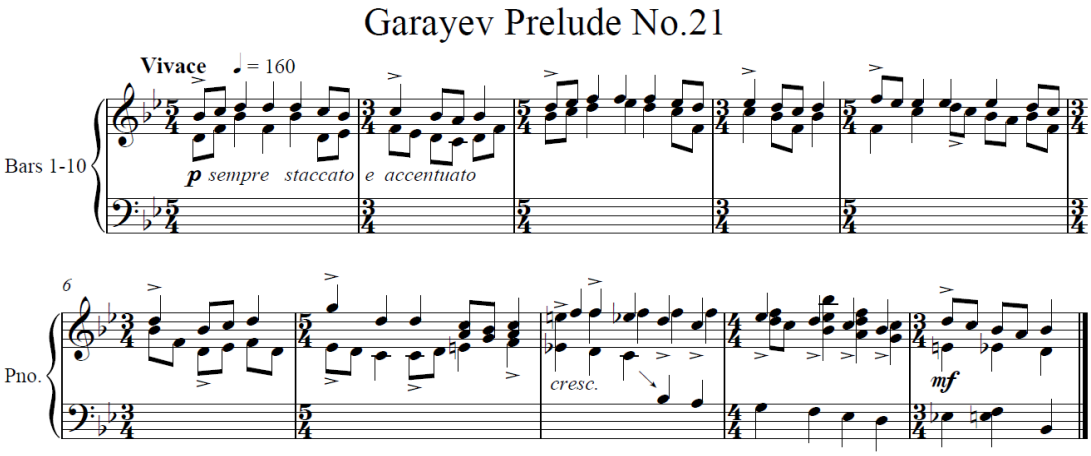

Fig. 3.16 Prelude no. 21: bb. 1-10

The rhythmical formula of a continuous exchanging (but steady) flow of 5/4 and 3/4 signifies the driving force of the melodic development and suggests the elements of specific type of *mugham* called *zarbi mugham*.[249] According to Babayev, '*zarbi mugham* is mainly associated with *ashiq* performance traditions, where the *ashiq* singer performs melodically defined poetic texts over an instrumental, and often self-accompanied, part'.[250] *Zarbi mughams* are rather short and show only part of the chosen mode, not the entire *dastgah* version. Additionally, the structural form of this

[249] Known as 'rhythmic' *mugham*.
[250] Babayev, *The Rhythmical Structure*, p. 76.

Prelude and its sudden change from folk-like song theme to spontaneous dance section towards the end, combines singing and dancing characteristics that directly imitates *ashiq* performance style.[251] The jolly and uplifting vocal thematic exchange of the ricercar is interrupted by the sudden interference of a descending quaver passage, similar to the structural representation of the dance *Qaytagi* from Prelude no. 11; the passage concludes and disrupts the variation of theme (*See: Fig. 3.17*).

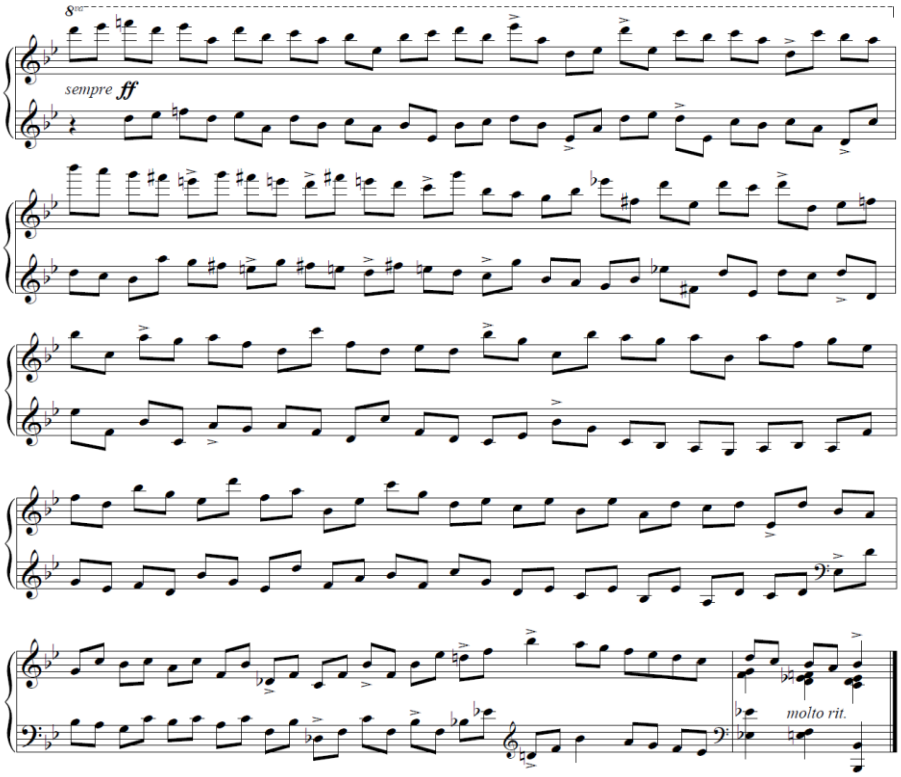

Fig. 3. 17 Prelude no. 21: Final Passage

The ricercar is followed by Prelude no. 22, the passacaglia, which plays the role of an intellectual culmination of the entire cycle (Refer back to *Fig. 3.7*, p. 117). The slow rhythmic values and the step-wise thematic evolution profoundly affects the emphasis of an intense dimension in this Prelude. The music is driven forward in

[251] *See*: Chapter One, p. 43.

dissonant counterpoint where the theme develops in a spiral of non-stop improvisatory interpretation. However, such Westernized characterization of this passacaglia also introduces elements of the mode Shur, where maye (B flat to E flat) is a central formation of the whole compositional structure. The steadiness and linear thematic progression in bb. 1 and 2 are disrupted by a chromatic pattern of semiquavers in b. 3. This melismatic pattern of Eastern sound provides stylistic hints of the national musical decorations and also echoes the ornamentation principles of Baroque passacaglia. Garayev purposefully overlaps the structural stability of a thematic progression in long notes with a secure tonal tension throughout the Prelude. In my interpretation of this movement, I aim to heighten the expressivity of the *mugham*-like semiquavers micro-sections, which intensify the stylistic characterization of this passacaglia.

3.7 Conclusion

The analysis of the cycle here has shown different and more evolutionary methods of applying national elements in Azerbaijani piano music: from Amirov's expression of melodic improvisation and ornamentation to Garayev's experimentation with the hidden forms of *mugham* modes and folk music genres. Soviet 'realism' was always a cult subject during Garayev's days, and evidently influenced the compositional technique of his piano music. However, when examining the *Twenty-Four Preludes*, it becomes apparent that Garayev made an attempt to re-introduce national elements in Azerbaijani classical music under a formal model of the Soviet compositional tradition.

The formation of Garayev's musical language paved the path for a future generation of neofolklorist composers in Azerbaijan, such as Franghiz Ali-Zadeh. In

the final Chapter Four of this thesis, I will briefly explore Ali-Zadeh's biographical and educational timeline, followed by an analysis of her solo piano work *Music for Piano* (1989, revised 1997).

Chapter Four

The Return of the National Soundscape

4.1 Franghiz Ali-Zadeh

Ali-Zadeh is a world-famous contemporary Azerbaijani classical composer and pianist, born into a family of nonprofessional musicians, where her father played tar and devoted all his time to this musical activity. As Ali-Zadeh states herself:

> When I first opened my eyes to the world, Baku was flourishing as a centre of the arts. There were frequent orchestral performances conducted by the great Maestro Niyazi (1912-1984) in the Philharmonic Hall. We grew up listening to superb operas by Uzeyir Hajibeyov, and ballets like "Seven Beauties" (1949) by Gara Garayev, along with the symphonic mughams of Amirov and works of other composers like Jahangir Jahangirov and Jovdat Hajiyev. I spent many enjoyable hours watching Hajibeyov's musical comedies, *Arshin Mal Alan* (The Cloth Peddler, 1913) and *O Olmasin, Bu Olsun* (Not This One, That One, 1911).[252]

Such a family tradition introduced Ali-Zadeh to Baku's musical life, where she could learn the art of *mugham* and *ashiq* music that was performed at weddings, state celebrations, street festivals etc. Her professional classical piano education had established itself in the post-Second World War Soviet era, as one of the most admired and respected elite musical activities of that time. She studied piano with Ulfan Khalilov and composition with Garayev at the HBAM where she graduated as a pianist in 1970 and a composer in 1972. Her doctoral dissertation in 1989 was

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[252] Mastanova, V., 'Famous People Then and Now: Firangiz Ali-Zadeh', *AI*. 7, (4), 1999, pp. 34-35. Available from: <http://www.azer.com/aiweb/categories/magazine/74_folder/74.articles/74_Ali-Zadeh.html > [Date last accessed: 7th March 2017].

devoted to *Orchestration in Works by Azerbaijani Composers*. Upon finishing her degree, Ali-Zadeh started teaching contemporary music history at the HBAM, where in 1990 she became a professor of composition and the history of orchestral studies. From 1990 until 2005, Ali-Zadeh continued her professional compositional and performing career, first in Turkey and then in Switzerland and Germany. In 2007 she was elected the chair of the Azerbaijani Composers Union and returned to Azerbaijan. Since her appointment, Ali-Zadeh spent the rest of her musical career to the development of Azerbaijani classical music scene and its promotion abroad. This includes annual *International Mugham World Festival* in Baku[253] and *International Music Festival "Silk Road"* in Shaki.[254] Within the framework of the festivals, concerts were held in a number of regions of the country with participation of musicians from Azerbaijan and foreign countries: international *mugham* contests, scientific symposiums and masterclasses were arranged. Organizing such significant music events in Azerbaijan's cultural life Ali-Zadeh transmits the establishment of Azerbaijani music scene to the future generations of musicians. As she describes it herself:

> I would like to say that my love and devotion to music has benefited me in many ways. It is our duty to introduce Azerbaijani culture and music to the world and to demonstrate its depth and richness. That's what I've always tried to do-to make Azerbaijan known in the world because I love my country.[255]

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[253] Heydar Aliyev Foundation, *Mugham World 5th International Mugham Festival comes to the end*, 14 March 2018 [Online] Available from: <https://heydar-aliyev-foundation.org/en/content/view/73/4611/Mugham-World-5th-International-Mugham-Festival-comes-to-the-end-> [Date last accessed: 9th July 2018].
[254] Azernews, *Silk Way stretching from Baku to Sheki*, 27 June 2018 [Online] Available from: <https://www.azernews.az/culture/134024.html> [Date last accessed: 9th July 2018].
[255] Mastanova, 'Famous People', p. 35.

4.2 Ali-Zadeh's Compositional Style

In the early piano works, such as Sonata no.1 *In memory of Berg* (1970) and her composition *In memory of Mahler* (1977), Ali-Zadeh made an attempt to approach a Western musical style by focusing on the twelve-tone system, which she introduced into Azerbaijani piano music for the first time. Dodecaphony has formed and influenced her compositional conception of early piano repertoire. However, after some years of dedication to twelve-tone technique, from the 1980s Ali-Zadeh finally returned to a national music features, which reincarnated the harmonisation of Eastern sounds in her piano music. According to Maya Sadiqzade:

> Ali-Zadeh's understanding of *mugham* roots coincided with the particular period in her life when she was introduced to the art of famous mugham singer Gadir Rustamov (1935-2011). He was one of the eminent representatives of the Qarabakh singing school and influenced Ali-Zadeh's emotional vision of mugham art.[256]

Her compositions such as *Habil-Sayagi* (1979), *Mugam Sayagi* (1993), *Oasis* (1998) and *Apsheron Quintet* (2001) used titles in the Azerbaijani language, and brought an awareness of the Azerbaijani *mugham* symbolism of this music: representation of emotional contrasts, poetic context, story-telling, programmatic visualisation and imitation of the national sound.[257]

I suggest that Ali-Zadeh highlights the principal narrative of a poetic monologue in her music and directly connects it with the story-telling form of *mugham*'s *dastgah.* According to Naroditskaya the overall dynamic structural pattern of *dastgah* can be introduced as:

> (1) introductory sections leading to the exposure of the main thematic and modal area, often called *mugham bashi* ("head of *mugham*"), (2) the sections disclosing the

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[256] Sadiqzade, *The Performance Interpretation*, p. 80.
[257] *Habil-Sayagi* is dedicated to renowned Azerbaijani kemancha player Habil Aliyev (1927-2015).

> tonal and modal transitions and revealing an uprising tendency, (3) a culmination of the main theme-thesis frequently repeated an octave higher, and (4), a conclusion called Ayag ("foot", symbolizing stabilization) symmetrically returning to the main modal and thematic material.[258]

My personal associations with Naroditskaya's structural description of *dastgah* have become particularly apparent in Ali-Zadeh's composition *Mugam Sayagi*. This composition introduces sudden change of character, poetic subtext and emotionality supposedly using Hajibeyli's theory on emotional aspects of each *mugham*.[259] For example, the first, melancholic part of the piece is written in the mode Shur (the word can also be translated from Persian as 'emotion'), the second half in the mode Shahargah (which can be described as more violent). According to Huseynova:

> This piece is another rendition of the Sufi idea of fulfilment of love through death, a concept also depicted in Hajibeyli's opera [*Leyli and Majnun*]. No action or plot is present in this purely instrumental piece, which derives from mugham. All events that occur in the score are no less visual than if they would have been part of a theatrical production. The score even contains theatrical markings [alone on the stage, behind the stage] for the instrumentalists.[260]

The associations with Sufism and emotional state of the artists was always historically relevant to Azerbaijani region and Iranian musicians who according to Nettl 'regard music making essentially as a mystical experience'.[261] He also adds that 'the musician learns the spiritual or emotional aspects of the model and the derived techniques, the way in which different musical sounds may express moods and ideas'.[262] In the psychological literature there are two major categories of classifying emotional expressions: simple or basic emotions (joy, sadness, etc.) versus complex emotions (anxiety, guilt etc.) and positive (the only well-defined is joy) versus negative

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[258] Narodistkaya, *Song from the Land of Fire*, p. 43.
[259] The word *sayagi* means 'in the style of'.
[260] Huseynova, *Music of Azerbaijan*, p. 186.
[261] Nettl, 'On Learning the Radif', p. 192.
[262] *Ibid*., 186.

emotions (sadness, fear etc.).[263] As for emotional expression in music, Cohen & Inbar state that there are three main fields of research: *written music*, where studies discuss the rules of general excitement versus calm; *musical performances* where the aim is to express specific emotions and rules of performance of any other type; and emotional expression by the human voice and animal vocalisations from various perspectives on the transition from speech that evokes excitement to music.[264]

Huseynova's description of Ali-Zadeh's compositional language and its relevance to Sufi idea of emotions, such as of fulfilment of love and death, links it with Azerbaijani classical poetry, specifically with the works of Nizami. In Chapter One I have briefly discussed the role of *mugham's* emotional and dynamic relation to Azerbaijani poetry, specifically to classical *gazals* written in the Medieval period. According to Azerbiajni scholar Evgeni Berthels:

> A close study of his [Nizami's] poem [*Makhzan al-asrar*, which can be translated as The Treasury of Secrets] suggests that Nizami gave his poem the appearance of a Sufi work: its introductory sections have a pronounced mystical flavour, and its twenty main sections have headings including terminology used in Sufi doctrine. [265]

The Sufi story-telling narration of *Mugam Sayagi* and philosophical symbolism in *Makhzan al-asrar* emphasised how similar and unbreakable are the expressive sources in Azerbaijani music and the rich cultural heritage of Azerbaijani classical literature.

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[263] Cohen, D., Inbar, E., 'Musical Imagery as Related to Schemata of Emotional Expression in Music and on the Prosodic Level of Speech', in: Godøy, R. I., Jørgensen, H. (eds.), *Musical Imagery* (New York: Taylor & Francis, 2001), p. 138.
[264] *Ibid*., 139.
[265] Berthels, E. E., *The Great Azerbaijani Poet, Nizami: Life, Work and Times*, ed. by Herzig, E., Wordsworth, P. D. (London: Gilgamesh Publishing, 2016), p. 103.

The further representation of Islamic world, apart from poetry, is the inclusion and principles of Eastern sound imitation in Ali-Zadeh's compositions; for example, in *Habil-Sayagi*, written for cello and prepared piano. The cello imitates the sound of the kemancha and mutes inside the piano create specific sounds that simulate the Azerbaijani *nagara* (traditional percussion instrument) and mallets that imitate the *oud* (lute).[266] This aimed to broaden direct association with the Azerbaijani national string and percussion instruments. *Habil-Sayagi* was written 'when music from such avant-garde composers as Messiaen, Schoenberg and Cage was still not approved of by the Soviet authorities.'[267] As Stevenson describes:

> The 13-minute work has an exciting dramatic arch of ever-increasing tension and excitement. Its shape resembles a Northern Indian raga performance or a Persian classical piece: It begins with an unmeasured statement on the main solo instrument of a basic melodic shape and continues without a feeling of basic pulse through an exploration of ideas based on that contour. In the instant piece this includes a complex double-stopped section while the piano steals in with an unpitched buzzing sound that resembles the sonority of the drone instrument in Persian or Indian music. Soon the piano begins to add lute- and zither-like notes, and basic rhythms begin to appear sporadically, then predominantly, but they are often stopped by passionate outbursts on the cello. A powerful bass-drum effect from the piano leads to an intense passage, in a fierce Middle-Eastern melodic style, and then powerful rhythms begin to assert themselves. After a return to the improvisatory opening mood, rhythms again erupt with the pianist drumming the beat on the wooden body of the instrument.[268]

In Rakcheyeva's description, the overall impression of the composition is as an 'enormous tension; a drama that, in a way, may be compared to a *crescendo* of

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[266] Rakcheyeva, *Music as Cultural Diplomacy*, p. 166.
[267] *Ibid*.
[268] All Music, *Franghiz Ali-zadeh: Habil-Sayagy for cello & prepared piano* [Online] Available from: <http://www.allmusic.com/work/habil-sajahy-for-cello--prepared-pianoc150924/> [Date last accessed: 7th March 2018].

mugham performance'.[269] The composition is divided into several sections (another reference to *dastgah*) where the melody is constantly imitated between two instruments, using principles melodic and modal blocks. This technique was similarly depicted not only in her chamber works but in her solo piano music, such as *Music for Piano*.[270] The desire to recreate a physical resemblance to visual Eastern landscape in her works creates a musical unity of sound, poetry and image. In following description of *Music for Piano* I explain how the characteristic means of Ali-Zadeh's compositional language, such as application of an Eastern atmosphere and my associations with its poetry, story-telling narration and visualisation, affected current interpretational performance decisions of this music.

4.3 *Music for Piano*

Music for Piano is a short piece (the duration of the piece can vary from five to ten minutes) that combines the Western avant-garde and traditional Azerbaijani music styles; it was premiered by Ali-Zadeh on 25th October 1989.[271] The title of the composition indicates her refusal of classical structure, and the interpretation is represented in a more abstract form. One can notice that the composer only introduces the composition as 'music for piano', relying on the imagination of the performer for the exposition of a variety of performance interpretations. The composition was written in 1989 but was revised by Ali-Zadeh in 1997. In its Sikorski edition (1998),

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[269] Rakcheyeva, *Music as Cultural Diplomacy*, p. 166.
[270] Most of Ali-Zadeh's music is written for Western instruments, piano and string instruments: *Mugam Sayagi* and *Oasis* for string quartet, *Apsheron Quintet* for string quartet and piano, *Habil-Sayagi* for cello and piano and *Music for Piano* for piano solo.
[271] The composition was dedicated to musicologist, conductor and an influential figure who promoted twentieth century music, Leonard David Stein (1916-2004) and to the Arnold Schoenberg Institute in Los Angeles where the composition was premiered by Ali-Zadeh.

Ali-Zadeh only specifies key characteristics of the piece, such as what tools to use when performing it on prepared piano (the pianist should put a beaded necklace over the middle strings inside the instrument), what sections may be repeated and the approximate suggestions for the duration of the piece.[272] The use of prepared piano incorporates the European instrument for the principle of imitating the traditional range of sounds: Ali-Zadeh included the sound of a string plucked instrument, which I associate with the sound of tar, in the middle register of the piano, as an accompanying voice to the main melodic theme. This theme introduces the narrative musical tradition that was principal in *mugham* and is among the most significant essentials in *Music for Piano.*

Music for Piano consists of the main three sections, labelled as 'ABC', followed with its varied (and optional) sections; A-B-C, A1-B1-C1, A2-B2, C-A1-B1 (optional), C-coda. As mentioned earlier, similar to *dastgah* structure, the composition is sectional: the repeated and varied consecutive movements of the piece imply a certain freedom and give possibilities for displaying several variations of musical fragments. The absence of time signature adds an element of a natural flow from one section to another. Ali-Zadeh also demonstrates that in the absences of a melodic theme in the style of *mahni*, specific mood or clear rhythmical structure, the composition still delivers the essence of *mugham* soundscape. These sounds evoke strong association in my interpretive visualisation of this music, such as a moving caravan in the first section of the piece (Section A – *largetto amoroso ad libitum*,

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[272] Ali-Zadeh is the only Azerbaijani composer whose music has been published by Sikorski Music Publishing Group. The publishing house is famous for their representation of Russian and German twentieth-century composers such as Alfred Schnittke (1934-1998) and Sofia Gubaidulina (b.1931).

improvvisazione), the effects of a wind storm on the Caspian Sea (Section B – *Allegro con fuoco),* or the rustling spiral of the melodic line which emerges as the return of moving images after dramatic turbulence in Section B (Section C – *Andante tranquillo*). The dramaturgy and imaginary visualisation of this music has helped me to draw another observation: a connection with the narrative cyclic form of *dastan* which was used in the music of *ashiqs* and later in Garayev's *Twenty-Four Preludes*.

Section A (*Larghetto amoroso, ad libitum, improvvisazione*) is centred on a transparent melodic pattern introduced in the right hand. It is concentrated around the ornamented motion of flowing embellishments that define the essence of *mugham*, filling in notes and expanding continuous melodic linearity. The other central part of the section is the secondary support of an 'ostinatotype' left-hand figuration (*See: Fig. 4.1*).

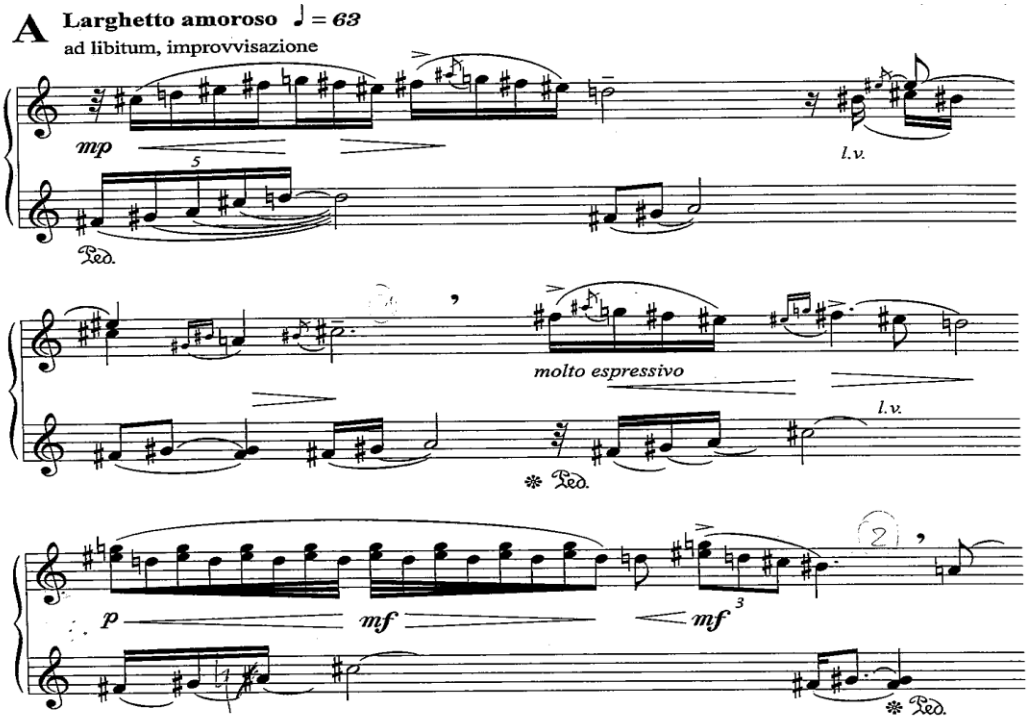

Fig. 4.1 The Music for Piano: Section A

The repetitive figuration of the left hand stabilizes the melodic flow of the construction: it becomes somewhat a gravitational support system, intensifying the improvisatory passages flowing in the right hand of the composition. This has helped me to focus on the melodic function of this music and expand the stylistic features of its thematic foundation through sound. The contrasting differences are highlighted in the sound production between the melodic theme and the plucking ostinato in all the sections of the composition. Ali-Zadeh returns to the Hajibeyli's traditionally-accepted methods of *mugham* accompaniment used in the solo arias of *Leyli and Majnun* and applies the quasi-improvisatory contrasting sections (*shobas*) throughout the composition.

In Section B (*Allegro con fuoco*), the atmosphere is represented by violent virtuoso octaves *secco*, and vigorously dramatic chromatic passages in the right hand (*See: Fig. 4.2*):

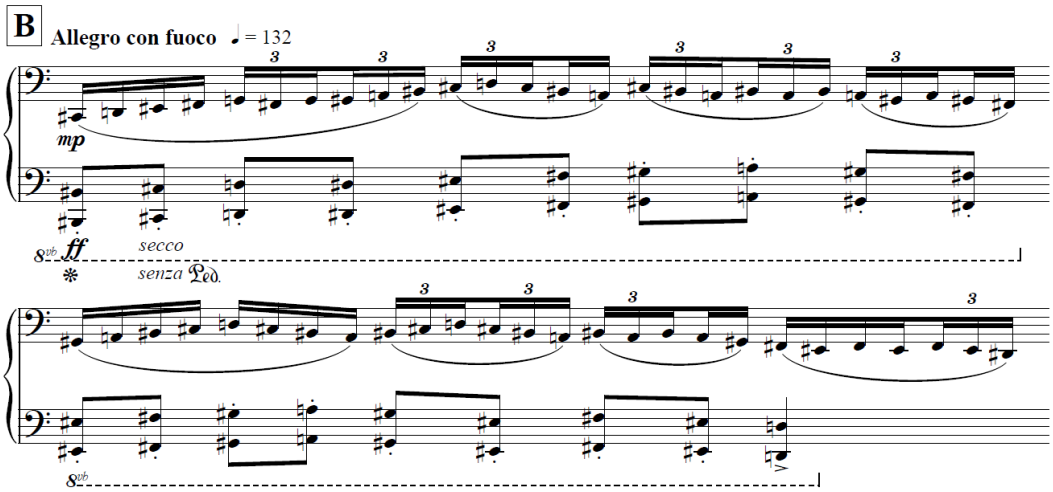

Fig. 4.2 Music for Piano: Section B

This is followed by Section C (*Andante tranquillo*) which resolves the controversy between Sections A and B (*See: Fig. 4.3*):

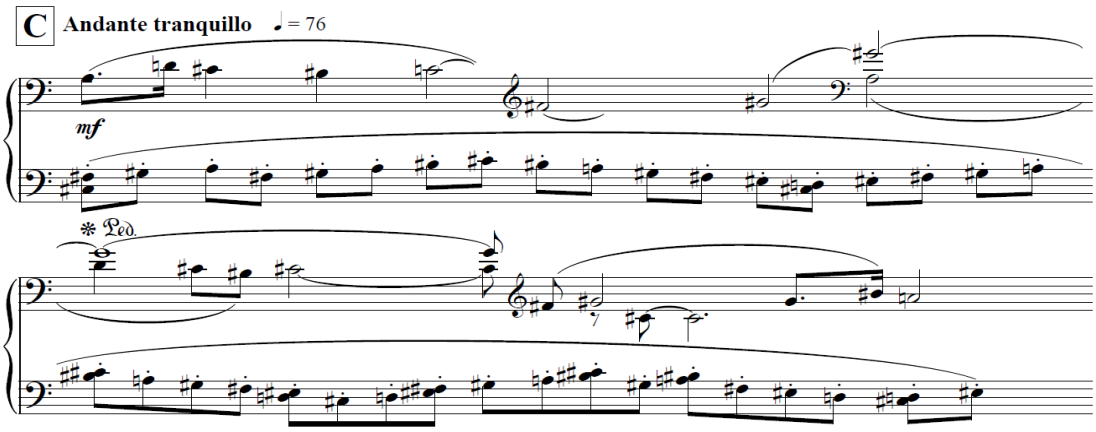

Fig. 4.3 Music for Piano: Section C

Similar to Sections A and B that introduce the repetitive figures of melodic fragments, Section C is dominated by the continuous flow of plucked passages in the left hand: this creates the effect of circularity which is vital in the story-telling principle of the composition and its structural form. The circularity and Ali-Zadeh's idea of repetition in *Music for Piano* (within each section and its general form) reminded me of my earlier associations with the national art of Azerbaijani carpet-making and ornamentation, where the balance and symmetry result from the repetition of musical and visual motives.

My constant focus in interpretational soundscape, sonority and expressive emotional concept of *Music for Piano* (rather than experimentation with the improvisatory arrangements, analytical research of folk motifs or *mugham* modal elements) was deliberate. Prior to this research I didn't perform any of Ali-Zadeh's solo piano or chamber music works. The lack of familiarity in performing this type of Azerbaijani piano repertoire during my studies in Baku and London, can certainly explain my less ambitious intention in changing Ali-Zadeh's original text or performing directions. However, I suggest that our similar musical upbringing, first started in Azerbaijan and then followed in the West, builds an invisible relationship

and possibly explains my emotional closeness to her music: the idea of self-reflection and self-identification in music is closely connected with my personal impression of the world. The dramatic, recitative-like nature of *Music for Piano* highlights 'cinematic' or 'metaphoric' associations of national soundscape and plays the role of an emotional expression and symbolic representation of Azerbaijan. I view the conceptualisation of emotions in Ali-Zadeh's music through the prism of Azerbaijani culture, oral history and national landscape, which revealed the importance of introducing these personal associations in my public performances of her works.

As a classical pianist, I spend a significant number of hours learning new piano pieces. The focus that comes with this type of isolated practise can be challenging: I have noticed that most of my creative episodes on performance ideas I have used in *Music for Piano* came informally, from my time outside practise room. According to Smart & Green, 'people learn from everywhere, all the time, as is neatly expressed in the adage "you live and learn"'.[273] Recently, attention has been directed in the recognition of this learning process by among researches and musical educationalists. Smart & Green describe it as 'informal' learning:

> 'Informal' learning refers to learning that occurs at an individual or group level in contexts unrelated to institutional provision. It also includes many aspects of the unsupervised practice of a young classical learner. Informal learning is usually defined as spanning the conscious, intentional and structures, as well as the nonconscious, unintentional and unstructured. By 'conscious', we mean here the extent to which learners intend to learn, structure their learning or are aware of their learning; by 'non-conscious', we mean the extent to which they either learn without intending to learn or without realizing at the time that they are learning, or learn in a chaotic or haphazard manner rather than a planned route. The former, conscious type of informal learning would include various self-teaching methods such as playing along with a recording, studying online media, inventing technical exercises, or going to a music library and sifting through scores. The latter, nonconscious type would

[273] Smart, T., Green, L., 'Informal Learning and Musical Performance', in: Rink, Gaunt & Williamon (eds.), *Musicians in the Making*, 2017, p. 108.

> include learning by 'osmosis' or enculturation, by listening to music and watching other musicians.[274]

Such 'informal' way of acquiring new aspects of knowledge or musical skills for me, was often greatly affected by conscious and non-conscious awareness of my visionary surroundings, wide range of concerts and recordings, musical and holiday trips to different cities and other non-academic environments. During my residency in Banff Centre I have met with an accomplished Australian composer, pianist, multimedia and sound artist Yantra de Vilder. De Vilder presented her art film trilogy, *In Search of the Artistic Moment* in one of the self-directed concerts. This project draws on research de Vilder did for her doctoral degree. She describes the project as a:

> …deepening creative process to produce a trilogy of art film works based on site specific locations in France (Paris), Japan (Edogawa), Banff Centre for Arts and Creativity, Canada (Rocky Mountains) and Latitude 33, Australia (Central Coast), South Africa and South America.[275] Yantra described it as the opportunity for the audience to connect globally through an artistic vision, based on the central coast of Australia and connecting with our wider international community.[276]

The combination of using moving digital images, light, colour and visual story-telling narrative created a powerful performance. I was immensely inspired by her project and consider to explore similar ideas of visualisation and moving images in my future performances of *Music for Piano* as a multi-media performance project. An investigation of this potential performance project would go beyond the scope of my current research studies; however, it is apparent that such interpretational associations became apparent because of my work discussed in this dissertation. The visual-performance project of *Music for Piano* might be potentially developed with the

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[274] *Ibid*.
[275] Harker, A., *In Search of the Artistic Moment – An Art Film Trilogy by Yantra de Vilder (60 minutes)*. [E-mail]. Message to: Banff Music Residency participants. 3rd December 2018.
[276] *Ibid*.

inclusion of Medieval Azerbaijani poetry, *dastans* or *mugham gazals*. This can encourage me, as a performing artist, to identify the relation of this work to broaden art-historical traditions of Azerbaijani culture.

Despite the strong influence of the Soviet compositional school and early interest in the Western avant-garde music of Cage and Berg, which dominated her compositions until the 1980s, Ali-Zadeh has returned to the national Eastern soundscape and re-established its dominant role in Azerbaijani classical music towards the end of the twentieth century. As Huseynova states:

> F. Alizade depicts *mugham* as a general idea and as an aesthetic phenomenon; meanwhile, she demonstrates the deepest possible awareness of all the modal patterns and compositional rules of this ancient genre. This paradoxical combination of the two – general and more detailed – perspectives on *mugham* and the ability to achieve a new balance between these two outlooks F. Alizade's voice in Azerbaijani music and explains the unique charm of her compositions.[277]

[277] Huseynova, *Music of Azerbaijan*, pp. 182-83.

Conclusions

The outcome of this research in its present form is notably different from my previous understanding of Azerbaijani classical piano music. I began exploring the roots of its general characteristics many years ago; I had a general concept of the topic and knew that upcoming working process on this thesis would change my vision and individual understanding of this subject. The research had to represent detailed sources of historical events that directly affected the development of Azerbaijani music, and at the same time, my thoughts as a pianist and practice-based researcher about how to perform this music, providing the right methodology, experimenting with text and studying the cross-cultural comparison of Eastern and Western musical influences.

My attempts to articulate such an approach in this investigation can be observed as a combination of theoretical and practical possibilities while exploring its contemporary performance practices. The intention to include all three important aspects of Azerbaijani music - national folk music, classically composed works and improvisation practices meant that I had to deliberately raise several questions: how did this music originate? How was it adopted by composers? And how can I express the interpretation of these works to Western audiences? The last part was particularly challenging and, as I discussed earlier, can be related to the political and historical role of Azerbaijan in the world. Azerbaijan is still relatively unknown within Western countries and thus my study can be witnessed as one of the few works written outside of Azerbaijan that reflects a personal account of this culture. Most of the sources of information that I have used in Azerbaijani and Russian were published before the

1990s. By contrast, most of the material in English that I have used in Chapters Two, Three and Four was published in the last twenty to thirty years. The linguistic distinction similarly signified my reflection on the historical perspectives of the research: this was particularly relevant to my work in Chapter One where the analysis of the roots of Azerbaijani classical music occurred on the crossroads of political environment. Working with Azerbaijani, Russian and English resources over few years, while studying, performing and re-composing some of the music, gave me a renewed experience in advanced understanding of oral forms, modality, notation and performance execution. I was involved in different performance projects where most of my theories were practically examined: these performances deepened multi-layered research studies and other related musical endeavours.

My thesis has divided Azerbaijani classical piano music history into three periods, each represented by two common subjects, such as national *mugham* and cross-cultural influences. Additionally, I have developed knowledge of improvisational and decorative arrangements, essential not only in *mugham* but also in the Western repertoire: this included writing my own cadenzas, ornamenting the repeated versions, re-composing, finding hidden elements of composers' ideas of each work, and delivering it to the audiences. In order to understand this, in Chapter One I explained the foundations of Azerbaijani national music, my understanding of the term 'orientalism', the role of *mugham*, previously-researched material and how composers of *mugham* operas introduced the modal concept of this music to the national classical music scene. The research work contributed by Hajibeyli became a great source of information, not only for composers who followed after him, but a century later, for performers like me. In Chapter Two, I explained how the role of

mugham art and *mugham* decoration, which was traditionally performed on national folk instruments, got integrated into Western classical music genres and on European instruments, such as piano. I outlined the possibilities of integrating essential improvisation and ornamentation technique of the *mugham* and Baroque genres which directly influenced cross-cultural musical projects, such as *Bach-Mugham*. This was specifically exciting, since I didn't see the possibilities of doing such work prior to my doctoral studies and had no references to such studies before this investigation. My own cultural and musical upbringing in both Eastern, ex-Russian Soviet and Western musical societies directly affected most of the investigational decisions. The Soviet-Russian link was specifically relevant in Chapter Three which intended to show how national music was reinterpreted by composers during the 1960 and 70s, under the influence of Soviet Russian musical traditions. Uncovering *mugham* and national dance elements revealed a more complex creative process behind the composers' ideas. Additionally, I was able to start examining the new and vital solutions of new compositional tendencies that later led to the transformation of Azerbaijani piano music into contemporary aesthetics. In Chapter Four, I intended to show the return and domination of Eastern music elements and the role of *mugham* features under new stylistic rules. Composers, such as Ali-Zadeh, used the concept of *mugham* in a much broader sense, not limiting their compositional ideas to specific modal patterns. The inherited traditions from Hajibeyli, Amirov and Garayev were identified in a more symbolic 'improvisation' and reflected a cultural reorientation of Azerbaijani classical music towards the East.

Inevitably, as a performer and a researcher I constantly look for a new interpretative concept. I believe that this project will make a difference to how a

pianist performing both Eastern and Western classical repertoire can introduce new learning process skills, and can encourage the audience to expect and accept the incorporation of personal stylistic arrangements during the concerts. The newly-explored musical considerations I have raised aim to encourage all classical musicians to bring an awareness to a personalization of the music, and enhance a deeper creativity in adopting a new interpretational approach. The scope of this concept is specifically integral in creating a fusion between natural intuition and pre-learned skills. To conclude, I would like to reference Robert Levin's vital perception of music making, which I have adopted repeatedly in my own understanding about the purpose of this research:

> Learn the grammar and the aesthetic, learn to discern the myriad character changes inherent in the fluid discourse, learn what is to learn, and then walk onstage and do what you must do to communicate this dizzying sensual world to an audience that will be forever changed by the message you bring to them.[278]

[278] Wilson, F., 'Meet the Artist… … Robert Levin' *Crosseyedpianist.com*, 17 November 2016 [Online] Available from: <https://crosseyedpianist.com/2016/11/17/meet-the-artist-robert-levin/> [Date last accessed: 11th January 2019].

Appendices

Appendix 1. Uzeyir Hajibeyli with Soviet Composers, 1946

Front row (left to right): Aram Khachaturian, Uzeyir Hajibeyli, Dmitri Shostakovich, Reinhold Glière, Sergei Prokofiev.

Back row (left to right): Yuri Shaporin, Dmitri Kabalevsky, Ivan Dzerzhinsky, Mark Koval, Vano Muradeli.

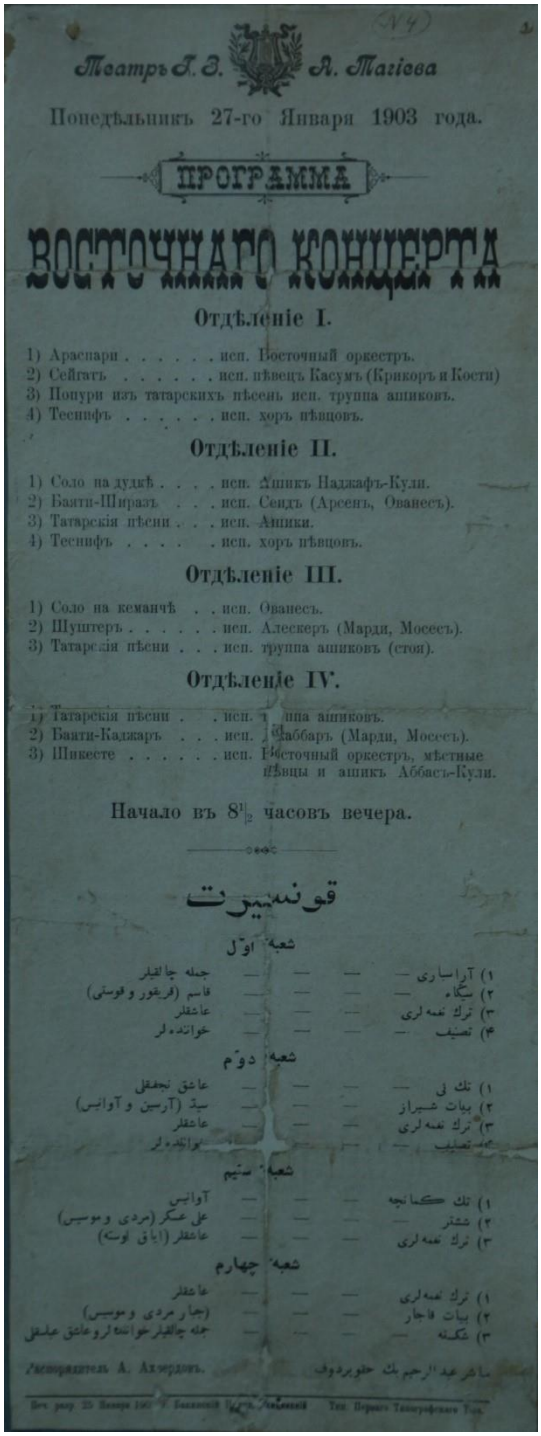
Moscow, 1946. *Courtesy of the House Museum of Uzeyir Hajibeyli.*

Appendix 2. Uzeyir Hajibeyli & Alexander Goedicke, 1939

Moscow, 1939. *Courtesy of the House Museum of Uzeyir Hajibeyli.*

Appendix 3. Poster of Eastern Music Concert, 1903

Baku, 1903. *Courtesy of the Jafar Jabbarli State Theatre Museum of Azerbaijan*.



(N 4)

Театръ Г. З. А. Тагіева

Понедѣльникъ 27-го Января 1903 года.

ПРОГРАММА

ВОСТОЧНАГО КОНЦЕРТА

Отдѣленіе I.

1) Араспари . . . . . исп. Восточный оркестръ.
2) Сейгатъ . . . . . исп. пѣвецъ Касумъ (Крикоръ и Кости)
3) Попури изъ татарскихъ пѣсень исп. труппа ашиковъ.
4) Теснифъ . . . . . исп. хоръ пѣвцовъ.

Отдѣленіе II.

1) Соло на дудкѣ . . . . исп. Ашикъ Наджафъ-Кули.
2) Баяти-Ширазъ . . . исп. Сеидъ (Арсенъ, Ованесъ).
3) Татарскія пѣсни . . . исп. Ашики.
4) Теснифъ . . . . . исп. хоръ пѣвцовъ.

Отдѣленіе III.

1) Соло на кеманчѣ . . исп. Ованесъ.
2) Шуштеръ . . . . . исп. Алескеръ (Марди, Мосесъ).
3) Татарскія пѣсни . . . исп. труппа ашиковъ (стоя).

Отдѣленіе IV.

1) Татарскія пѣсни . . . исп. труппа ашиковъ.
2) Баяти-Каджаръ . . . исп. Джаббаръ (Марди, Мосесъ).
3) Шикесте . . . . . исп. Восточный оркестръ, мѣстные пѣвцы и ашикъ Аббасъ-Кули.

Начало въ 8½ часовъ вечера.

قونسیرت

شعبهٔ اوّل

۱) آراسباری — — — — جمله چالقیلر
۲) سیگاه — — — — قاسم (قریقور و قوستی)
۳) ترك نغمه لری — — — عاشقلر
۴) تصنیف — — — — خوانندهلر

شعبهٔ دوّم

۱) تك نی — — — — عاشق نجفقلی
۲) بیات شیراز — — — سیّد (آرسین و آوانیس)
۳) ترك نغمه لری — — — عاشقلر
۴) تصنیف — — — — خوانندهلر

شعبهٔ سیّم

۱) تك کمانچه — — — آوانیس
۲) ششتر — — — — علی عسکر (مردی و موسیس)
۳) ترك نغمه لری — — — عاشقلر (ایاق اوسته)

شعبهٔ چهارم

۱) ترك نغمه لری — — — عاشقلر
۲) بیات قاجار — — — (جبار مردی و موسیس)
۳) شکسته — — — — جمله چالقیلر خوانندهلر و عاشق عباسقلی

Распорядитель А. Ахвердовъ. مباشر عبد الرحیم بك حقویردوف

Печ. разр. 25 Января 1903 г. Бакинскій Г[illegible] Тип. Перваго Типографскаго Т-ва.

Appendix 4. Poster of Eastern Music Concert, 1914

Baku, 1914. *Courtesy of the Jafar Jabbarli State Theatre Museum of Azerbaijan*.

ТИФЛИСЪ

КАЗЕННЫЙ ТЕАТРЪ

ВЪ ПЕРВЫЙ РАЗЪ

ВЪ СРЕДУ, 26-го МАРТА 1914 ГОДА

прибывшими изъ Тегерана извѣстными придворными ЕГО ВЕЛИЧЕСТВА ШАХА пѣвцами:

АБУЛЪ ГАСАНХАНОМЪ, ТАХИРЪ ЗАДЕ во главѣ съ извѣстнымъ таристомъ

ДЕРВИШЪ-ХАНОМЪ

при участіи Багиръ-хана Абдулахана и мѣстныхъ мусульманскихъ артистовъ

— ДАНЪ БУДЕТЪ —

ВОСТОЧНЫЙ КОНЦЕРТЪ

I отд.
1. Персидскій маршъ.
2. Матива Пишъ-Мугадима.
3. Мауръ. 4. Дилъ-Кяшъ.
5. Таснифъ. 6. Аракъ.
7. Рянкъ. 8. 2-ой Таснифъ.

II отд.
1. Хоръ національный.
2. Ордуханъ-Мурадханъ.
3. Сафдаръ Кули Чичакъ ханумъ.
4. Куплеты.

III отд.
1. Пишъ Мугадима.
2. Баяти-Исфаганъ.
3. Баяти-Рачэи. 4. Таснифъ.
5. Фарахъ-ангизъ.
6. Рангъ. 7. Таснифъ.

ПОДРОБНОСТИ ВЪ ПРОГРАММАХЪ.

НАЧАЛО 8½ ЧАСОВЪ ВЕЧЕРА

Распорядитель М. Т. Яковлевъ.

Appendix 5. Première Poster of Uzeyir Hajibeyli's Operetta Arshin Mal Alan [The Cloth Peddler], 1914

Baku, 1914. *Courtesy of the House Museum of Uzeyir Hajibeyli*.

Залъ Балаханскаго Кружка

МУСУЛЬМАНСКАЯ ОПЕРА

ПРОГРАММА

Въ Пятницу 7-го Марта 1914 года

Мусульман. опер. артистами представлено будетъ

1-й разъ

оригинальная оперетта УЗЕЙР-БЕКА

АРШИН МАЛ АЛАН

(Рецептъ удачной женитьбы)

оперетта въ 4 д.

Дѣйствующія лица:

Султанбекъ, помѣщикъ . . . . . г-нъ **Гусейнзаде**
Кюль-чехра, его дочь . . . . . г-нъ **Багдатбековъ**
Асія, его племянница . . . . . г-нъ **Х. Гусейновъ**
Телли, прислуга . . . . . г-нъ **Гаджибабабековъ**
Аскеръ-бекъ . . . . . г-нъ **Сарабскій**
Джаханъ . . . . . г-нъ **Мамедовъ**
Сулейманъ-бекъ, товар. Аскербека . . г-нъ **Терегуловъ**
Вели, слуга Аскербека . . . . . г-нъ **Геокчайскій**

Режиссеръ: **Сарабскій**

Суфлеръ: **Рустамовъ**

Начало въ 8 час. веч.

Уполном. **Х. Гусейновъ**

Отвѣт. Распор. Дреж.: **Муслимъ-бекъ**

قروژوقك زالنده

مسلمان اوپه راسی

مرامنامه

گونی مارت آینك ۷ سنده ۱۹۱۴ نجی ایلده مسلمان اوپه را آرتیستلری موقع تماشایه قویاجا قللر

برنجی دفعه

تازه یازیلوب وموسقی ایله ترتیب اولونمش اوپه‌رتا

رشین مال الان

(ایو لتمك نسخه سی)

۴ پرده ده اثر عزیر بك حاجی بگوف

اشتراك ایدن اشخاص

بك ملکدار . . . . . جناب حسین زاده
اونك قزی . . . . . جناب بغداد بکوف
اونك قرداشی قزی . . . . . جناب خ. حسینوف
اونلارك قوللوقچیسی . . . . . جناب حاجی بابابگوف
جوان تاجر (آرشین مال ساتان) . جناب سرابسکی
اونك خالاسی . . . . . جناب محمد اوف
بك عسگرك یولداشی . . . . جناب تاگریقلیوف
عسگرك نوکری . . . . . جناب گوگچایسکی

یسور: سرابسکی

سوفلیور رستم اوف

تماشا باشلانا جاق آخشام ساعت ۸ تمامده

خلیل حسین‌اوف

مدیر مسئول: - دیریژور: مسلم بك

Appendix 6. Poster of Uzeyir Hajibeyli's Opera Leyli and Majnun, 1917

Baku, 1917. *Courtesy of the House Museum of Uzeyir Hajibeyli*.

№ 8

Театръ Г.З.А. Тагіева

Союзъ Мусульмакск. Актеровъ

ПРОГРАММА

Въ Пятницу 8-го Декабря 1917 г.

Представ. будетъ извѣстная опера

Лейли и Меджнунъ

Въ 6ти картинахъ изъ поэми Физули пер. и му

Бр. У. б. и Д. б. Геджибековыхъ

Поступающіе пожертвованіе поступить въ польз.

школы Бакинскаго Національнаго Полка

Дѣйств. Лица

Абулгеисъ . . . . . г-нъ Мирза Мух

Гейсъ (Меджнунъ) . . . . . г-нъ Агдамскій

Уммiи Гейс Мать Гейса . . . . . г-нъ Гаджибабабе

Абдулъ Манафъ . . . . . г-нъ Бакули

Лейли . . . . . гнъ Багировъ

نمره ۸

شهر باکو

آختام تماشاسی

باکو مسلمان ارتیستلرینك اتفاقی

حاجی زین العابدین تقی یوفاك تیاتر بنده

مراسامه

جمعه گونی دیقابر آینك ۸ده

موقع تماشایه قویولاجاق مشهور اوپرا

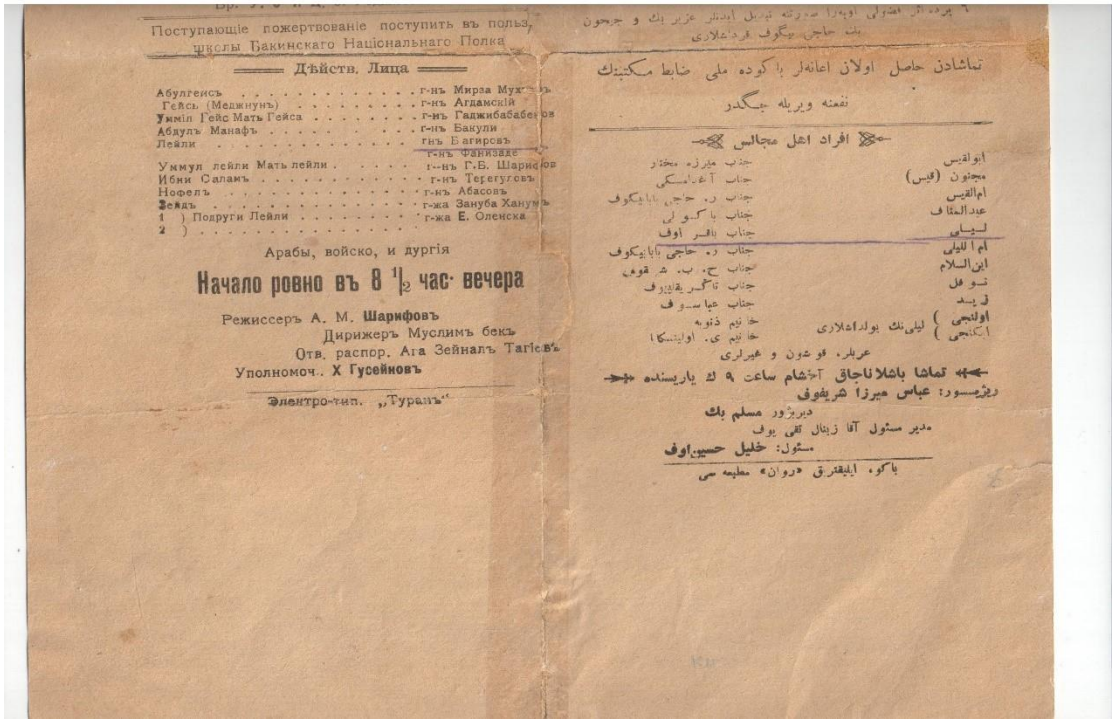
لیلی و مجنون

٦ پرده اثر فضولی اوپرا صورته تبدیل ایدنلر عزیز بك و جبحون بك حاجی بیگوف قردشلاری

تماشادن حاصل اولان اعانه‌لر باکوده ملی ضابط مکتبینك

نفعنه ویریله جکدر

افراد اهل مجالس



Поступающіе пожертвованіе поступить въ польз.

школы Бакинскаго Національнаго Полка

Дѣйств. Лица

Абулгеисъ . . . . . г-нъ Мирза Мух

Гейсъ (Меджнунъ) . . . . . г-нъ Агдамскій

Уммiи Гейс Мать Гейса . . . . . г-нъ Гаджибабабе

Абдулъ Манафъ . . . . . г-нъ Бакули

Лейли . . . . . гнъ Багировъ

г-нъ Фанизаде

Уммул лейли Мать лейли . . . . . г-нъ Г.Б. Шариф

Ибни Саламъ . . . . . г-нъ Терегуловъ

Нофелъ . . . . . г-нъ Абасовъ

Зейдъ . . . . . г-жа Зануба Ханум

1) Подруги Лейли . . . . . г-жа Е. Оленска

2) . . . . . .

Арабы, войско, и дургія

Начало ровно въ 8 ½ час. вечера

Режиссеръ А. М. Шарифовъ

Дирижеръ Муслимъ бекъ

Отв. распор. Ага Зейналъ Тагіевъ

Уполномоч. Х Гусейновъ

Электро-тип. „Туранъ"

٦ پرده اثر فضولی اوپرا صورته تبدیل ایدنلر عزیز بك و جبحون بك حاجی بیگوف قردشلاری

تماشادن حاصل اولان اعانه‌لر باکوده ملی ضابط مکتبینك

نفعنه ویریله جکدر

افراد اهل مجالس

ابوقیس	جناب میرزه مختار
مجنون (قیس)	جناب آغاعامسکی
ام القیس	جناب ر. حاجی بابایکوف
عبدالمناف	جناب باکولی
لیلی	جناب باقر اوف
ام الیلی	جناب ر. حاجی بابایکوف
ابن السلام	جناب ح. ب. شقوی
نوفل	جناب تاگریقلیوف
زید	جناب عیاسوف
اولنجی)	خانم ذنوبه
اکنجی)	خانم ی. اولینسکا

عربلر، قوشون و غیرلری

تماشا باشلاناجاق آخشام ساعت ۹ ك یاریسنده

رژیسور: عباس میرزا شریفوف

دیریژور مسلم بك

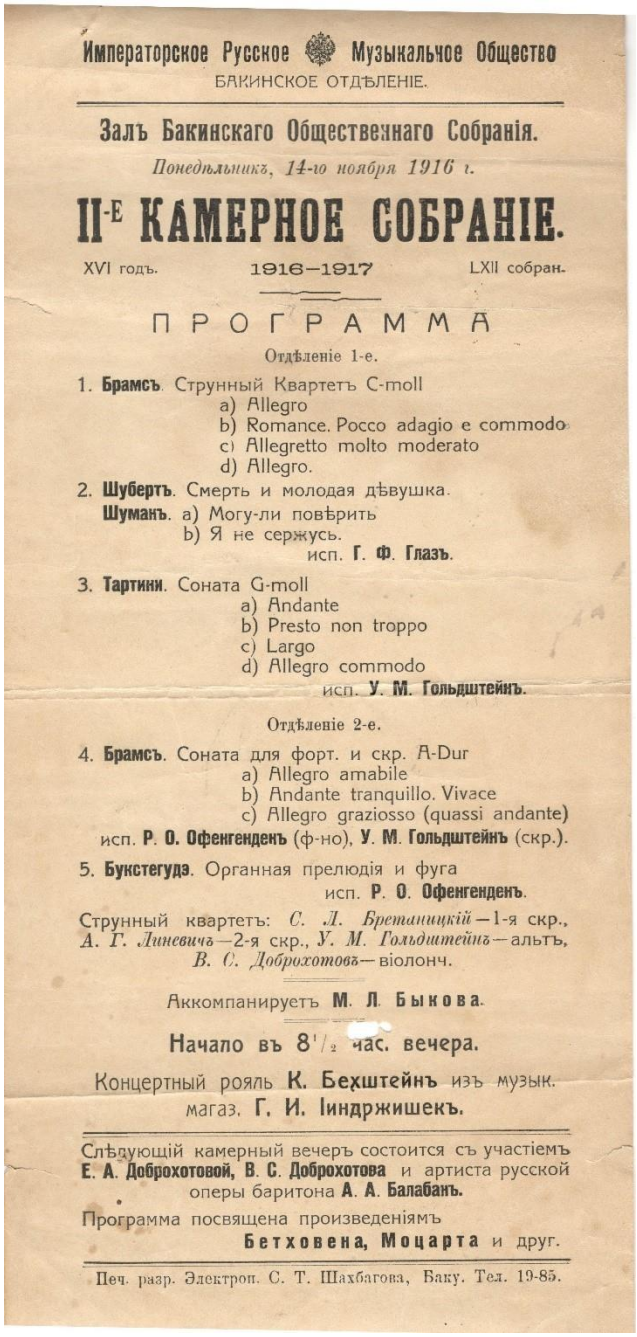
مدیر مسئول آقا زینال تقی یوف

مسئول: خلیل حسین اوف

باکو، ایلیفترق «روان» مطبعه سی

Appendix 7. Poster of Western Classical Music Concert, 1916

Baku, 1916. *Courtesy of the State Museum of Azerbaijani Musical Culture.*



Императорское Русское Музыкальное Общество
БАКИНСКОЕ ОТДѢЛЕНІЕ.

Залъ Бакинскаго Общественнаго Собранія.

Понедѣльникъ, 14-го ноября 1916 г.

II-Е КАМЕРНОЕ СОБРАНІЕ.

XVI годъ. 1916—1917 LXII собран.

ПРОГРАММА

Отдѣленіе 1-е.

1. **Брамсъ**. Струнный Квартетъ C-moll
   a) Allegro
   b) Romance. Pocco adagio e commodo
   c) Allegretto molto moderato
   d) Allegro.
2. **Шубертъ**. Смерть и молодая дѣвушка.
   Шуманъ. a) Могу-ли повѣрить
   b) Я не сержусь.
   исп. **Г. Ф. Глазъ**.
3. **Тартини**. Соната G-moll
   a) Andante
   b) Presto non troppo
   c) Largo
   d) Allegro commodo
   исп. **У. М. Гольдштейнъ**.

Отдѣленіе 2-е.

4. **Брамсъ**. Соната для форт. и скр. A-Dur
   a) Allegro amabile
   b) Andante tranquillo. Vivace
   c) Allegro graziosso (quassi andante)
   исп. **Р. О. Офенгенденъ** (ф-но), **У. М. Гольдштейнъ** (скр.).
5. **Букстегудэ**. Органная прелюдія и фуга
   исп. **Р. О. Офенгенденъ**.

Струнный квартетъ: *С. Л. Бретаницкій*—1-я скр., *А. Г. Линевичъ*—2-я скр., *У. М. Гольдштейнъ*—альтъ, *В. С. Доброхотовъ*—віолонч.

Аккомпанируетъ **М. Л. Быкова**.

Начало въ 8½ час. вечера.

Концертный рояль **К. Бехштейнъ** изъ музык. магаз. **Г. И. Іиндржишекъ**.

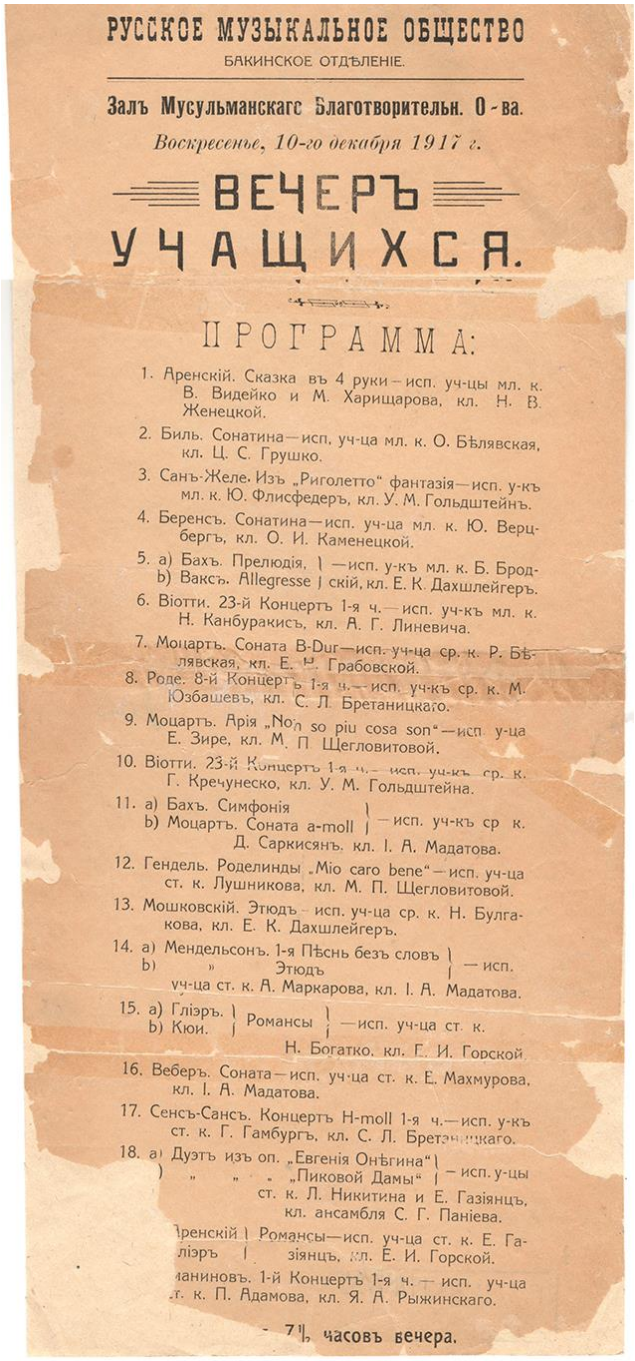
Слѣдующій камерный вечеръ состоится съ участіемъ **Е. А. Доброхотовой, В. С. Доброхотова** и артиста русской оперы баритона **А. А. Балабанъ**.

Программа посвящена произведеніямъ **Бетховена, Моцарта** и друг.

Печ. разр. Электроп. С. Т. Шахбагова, Баку. Тел. 19-85.

Appendix 8. Poster of Western Classical Music Concert Performed by Students,1917

Baku, 1917. *Courtesy of the State Museum of Azerbaijani Musical Culture*.



РУССКОЕ МУЗЫКАЛЬНОЕ ОБЩЕСТВО

БАКИНСКОЕ ОТДѢЛЕНІЕ.

Залъ Мусульманскагс Благотворительн. О-ва.

Воскресенье, 10-го декабря 1917 г.

ВЕЧЕРЪ УЧАЩИХСЯ.

ПРОГРАММА:

1. Аренскій. Сказка въ 4 руки—исп. уч-цы мл. к. В. Видейко и М. Харищарова, кл. Н. В. Женецкой.
2. Биль. Сонатина—исп. уч-ца мл. к. О. Бѣлявская, кл. Ц. С. Грушко.
3. Санъ-Желе. Изъ „Риголетто" фантазія—исп. у-къ мл. к. Ю. Флисфедеръ, кл. У. М. Гольдштейнъ.
4. Беренсъ. Сонатина—исп. уч-ца мл. к. Ю. Верцбергъ, кл. О. И. Каменецкой.
5. a) Бахъ. Прелюдія, b) Ваксъ. Allegresse —исп. у-къ мл. к. Б. Бродскій, кл. Е. К. Дахшлейгеръ.
6. Віотти. 23-й Концертъ 1-я ч.—исп. уч-къ мл. к. Н. Канбуракисъ, кл. А. Г. Линевича.
7. Моцартъ. Соната B-Dur—исп. уч-ца ср. к. Р. Бѣлявская, кл. Е. Ю. Грабовской.
8. Роде. 8-й Концертъ 1-я ч.—исп. уч-къ ср. к. М. Юзбашевъ, кл. С. Л. Бретаницкаго.
9. Моцартъ. Арія „Non so piu cosa son"—исп. у-ца Е. Зире, кл. М. П. Щегловитовой.
10. Віотти. 23-й Концертъ 1-я ч.—исп. уч-къ ср. к. Г. Кречунеско, кл. У. М. Гольдштейна.
11. a) Бахъ. Симфонія, b) Моцартъ. Соната a-moll —исп. уч-къ ср. к. Д. Саркисянъ. кл. І. А. Мадатова.
12. Гендель. Роделинды „Mio caro bene"—исп. уч-ца ст. к. Лушникова, кл. М. П. Щегловитовой.
13. Мошковскій. Этюдъ—исп. уч-ца ср. к. Н. Булгакова, кл. Е. К. Дахшлейгеръ.
14. a) Мендельсонъ. 1-я Пѣснь безъ словъ, b) » Этюдъ —исп. уч-ца ст. к. А. Маркарова, кл. І. А. Мадатова.
15. a) Гліэръ. b) Кюи. Романсы —исп. уч-ца ст. к. Н. Богатко, кл. Г. И. Горской.
16. Веберъ. Соната—исп. уч-ца ст. к. Е. Махмурова, кл. І. А. Мадатова.
17. Сенсъ-Сансъ. Концертъ H-moll 1-я ч.—исп. у-къ ст. к. Г. Гамбургъ, кл. С. Л. Бретаницкаго.
18. a) Дуэтъ изъ оп. „Евгенія Онѣгина", b) » » » „Пиковой Дамы" —исп. у-цы ст. к. Л. Никитина и Е. Газіянцъ, кл. ансамбля С. Г. Паніева.

Аренскій, Гліэръ Романсы—исп. уч-ца ст. к. Е. Газіянцъ, кл. Е. И. Горской.

Рахманиновъ. 1-й Концертъ 1-я ч.—исп. уч-ца ст. к. П. Адамова, кл. Я. А. Рыжинскаго.

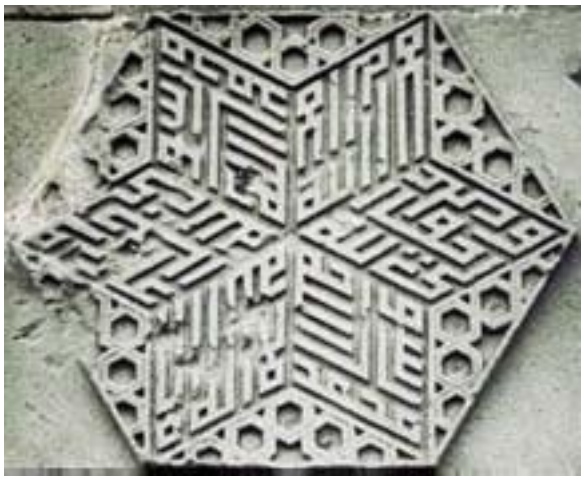
— 7½ часовъ вечера.

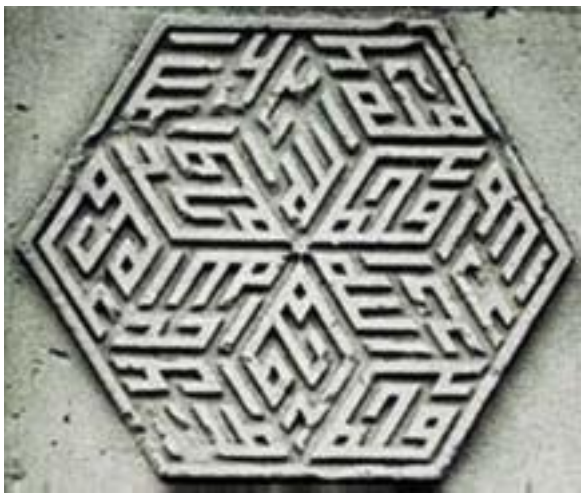
Appendix 9. The Shirvanshahs Palace, 15th Century

Baku, 2016. Reproduced from www.wikipedia.com (© *Diego Delso*).

Appendix 10. Ornamental Designs Found on the Buildings of the Shirvanshahs Palace, 15th Century

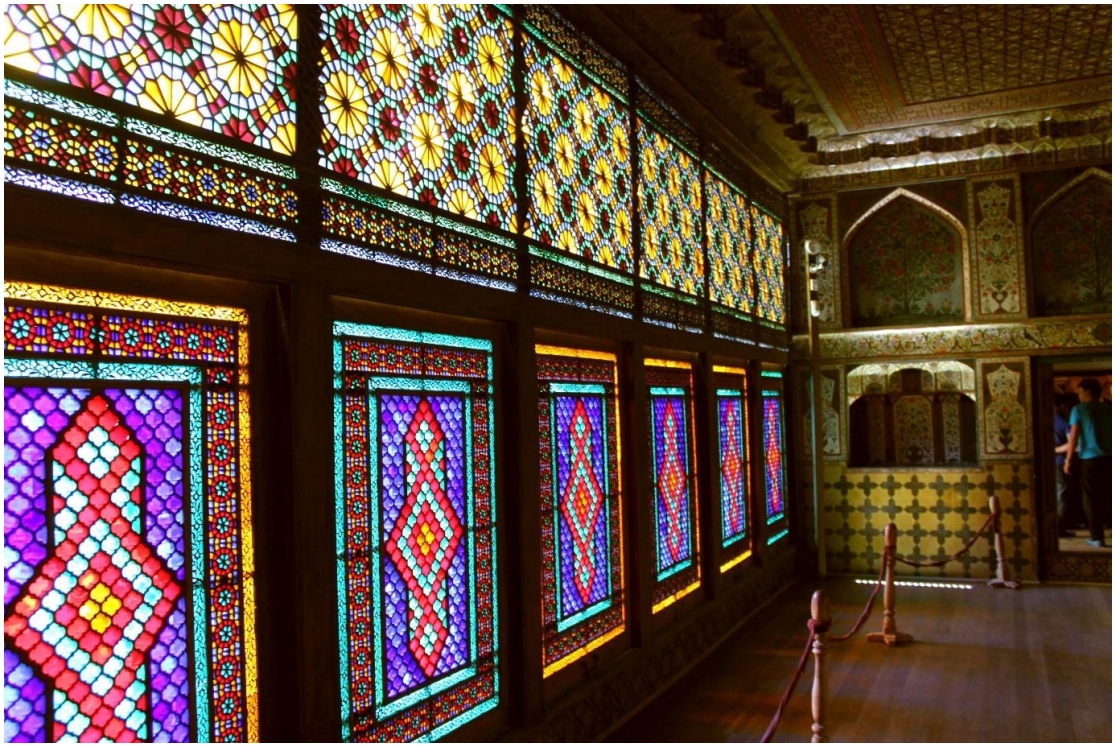
Baku, 2000. Reproduced from www.azer.com (©*AI*).

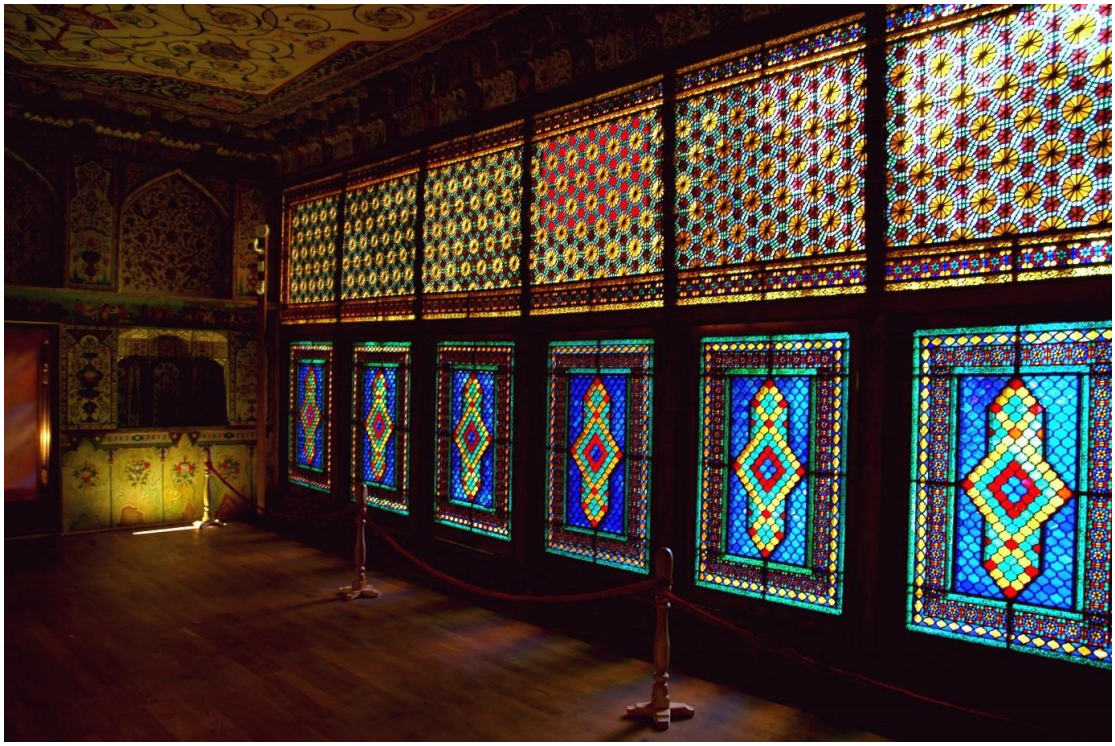




Appendix 11. Palace of Shaki Khans, 1797

Shaki, 2013. Reproduced from www.wikipedia.com (© *Urek Meniashvili*).



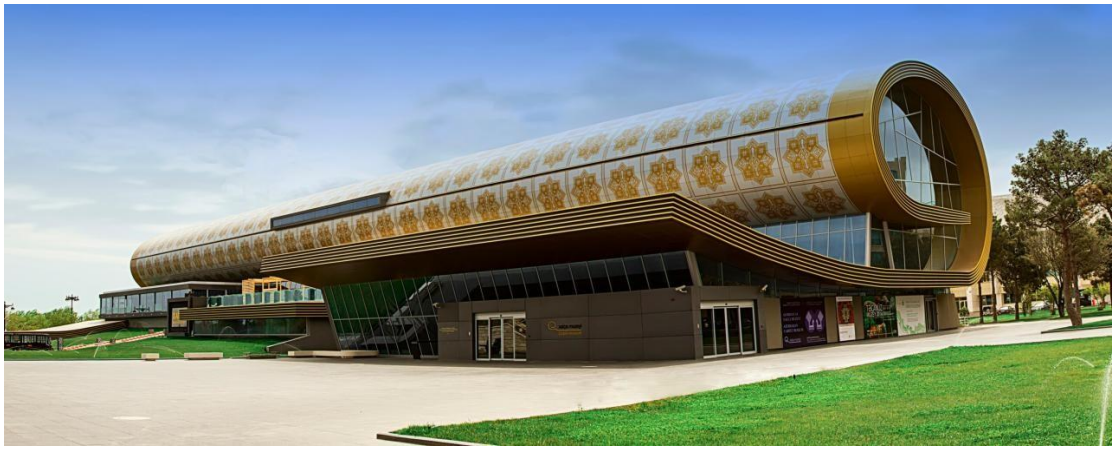


Appendix 12. Azerbaijani Shirvan Carpet, 19th Century

Shirvan, 2013. Reproduced from www.wikipedia.com (© *Zaka Mirzayev*)

Appendix 13. Azerbaijan Carpet Museum, 2018

Baku, 2018. Reproduced from www.azernews.az (© *Laman Ismaylova*)



Appendix 14. Carpet Salesmen in Ganja, Late 19th Century

Reproduced from www.wikipedia.com (© *Unknown*).

Appendix 15. Fikrat Amirov: Variations for Piano, Introduction

Transcription by Gunel Mirzayeva, 2017.

Variations for Piano (1939)

Fikrat Amirov

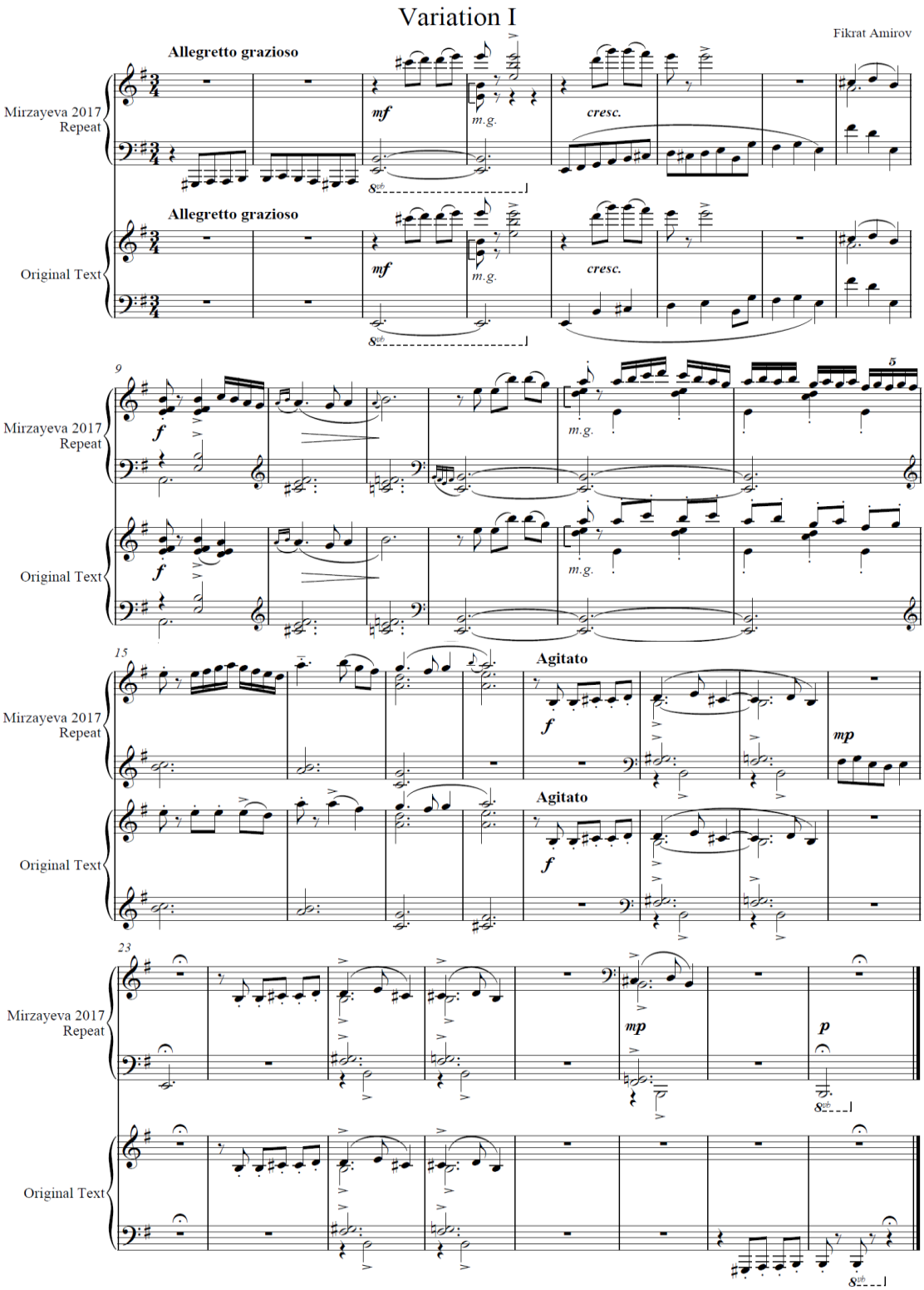
Moderato Cantabile

Mirzayeva 2017 Repeat

Original Text

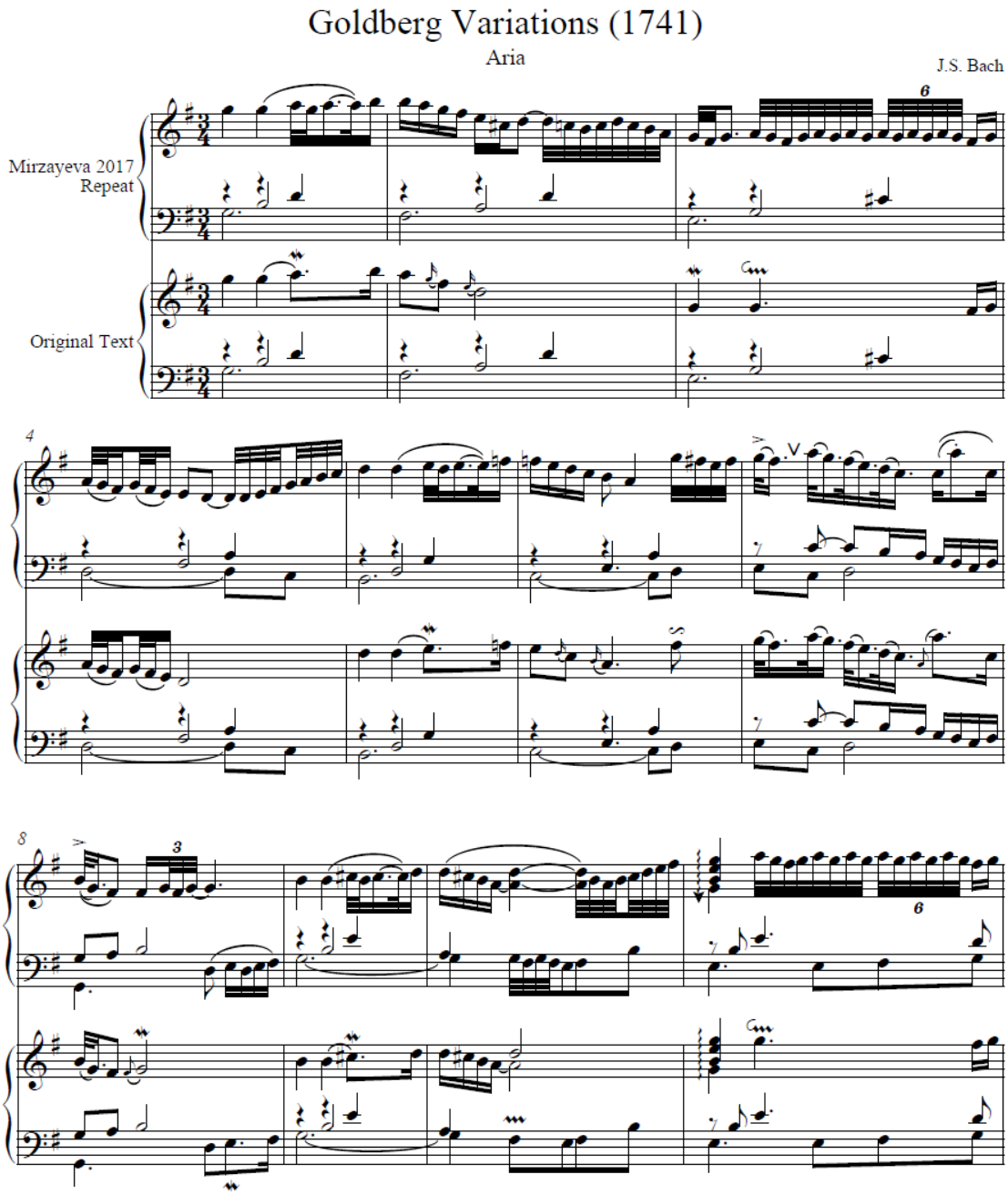
Appendix 16. Fikrat Amirov: Variations for Piano, Variation no. 1

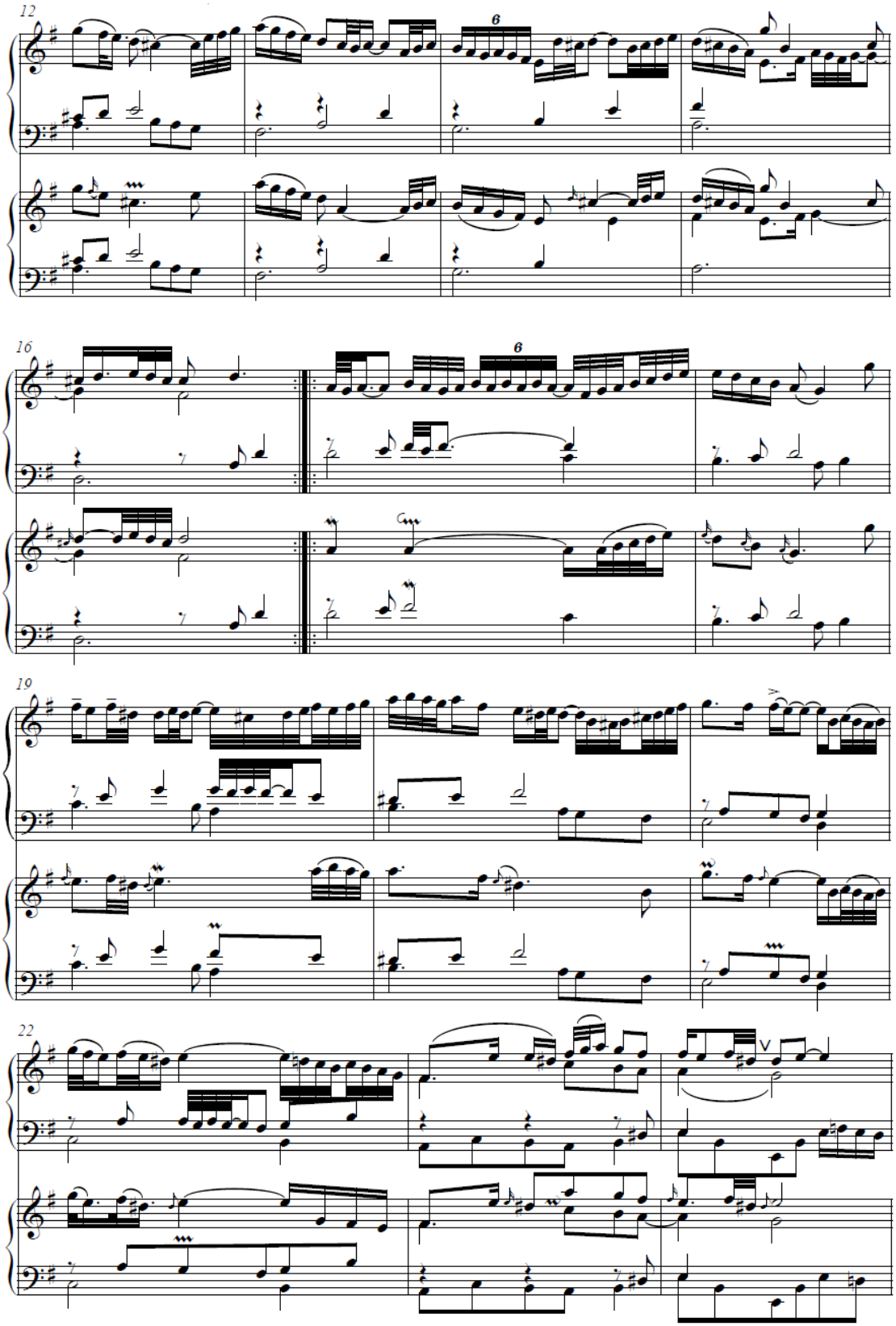
Transcription by Gunel Mirzayeva, 2017.



Appendix 17. J. S. Bach: Goldberg Variations, Aria

Transcription by Gunel Mirzayeva, 2017.

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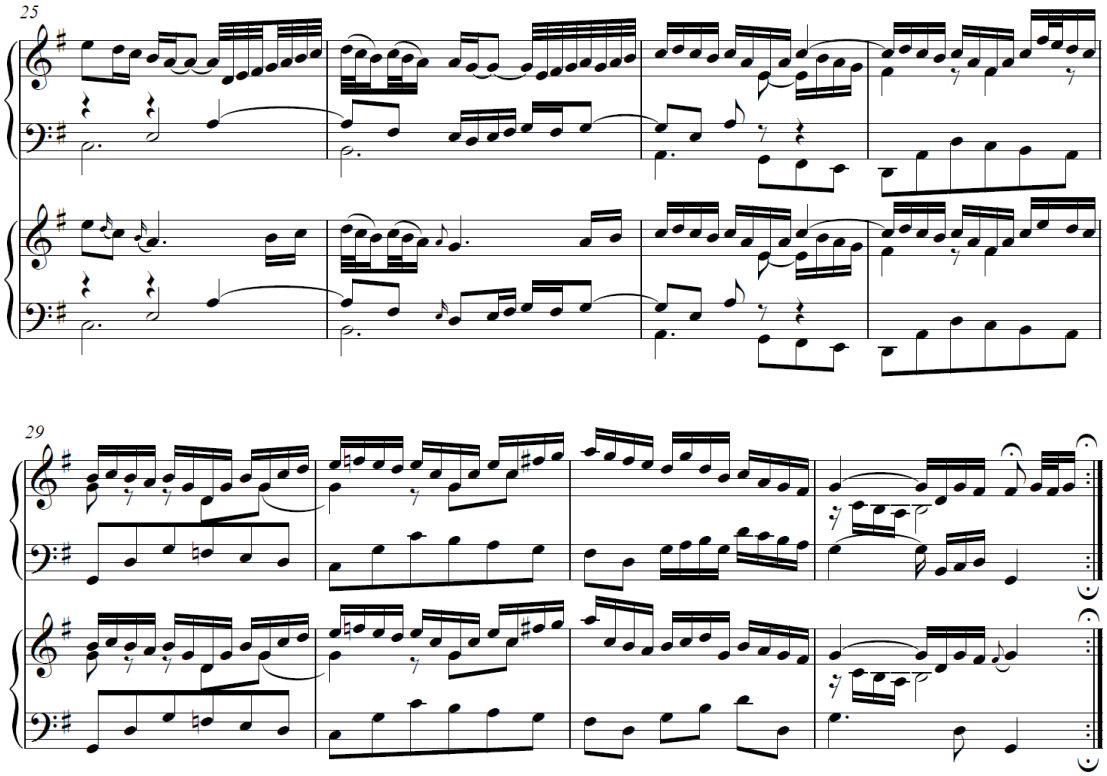
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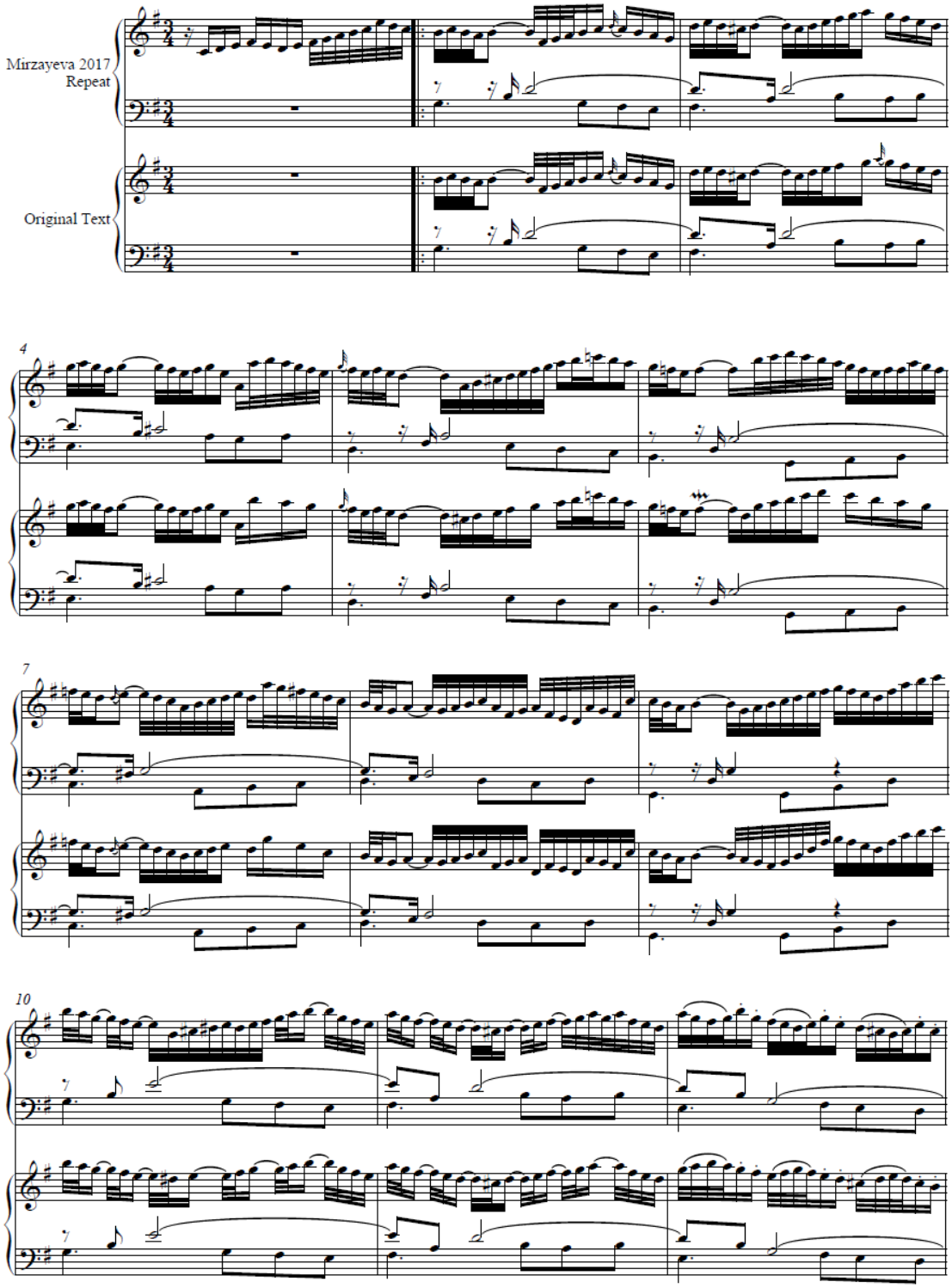
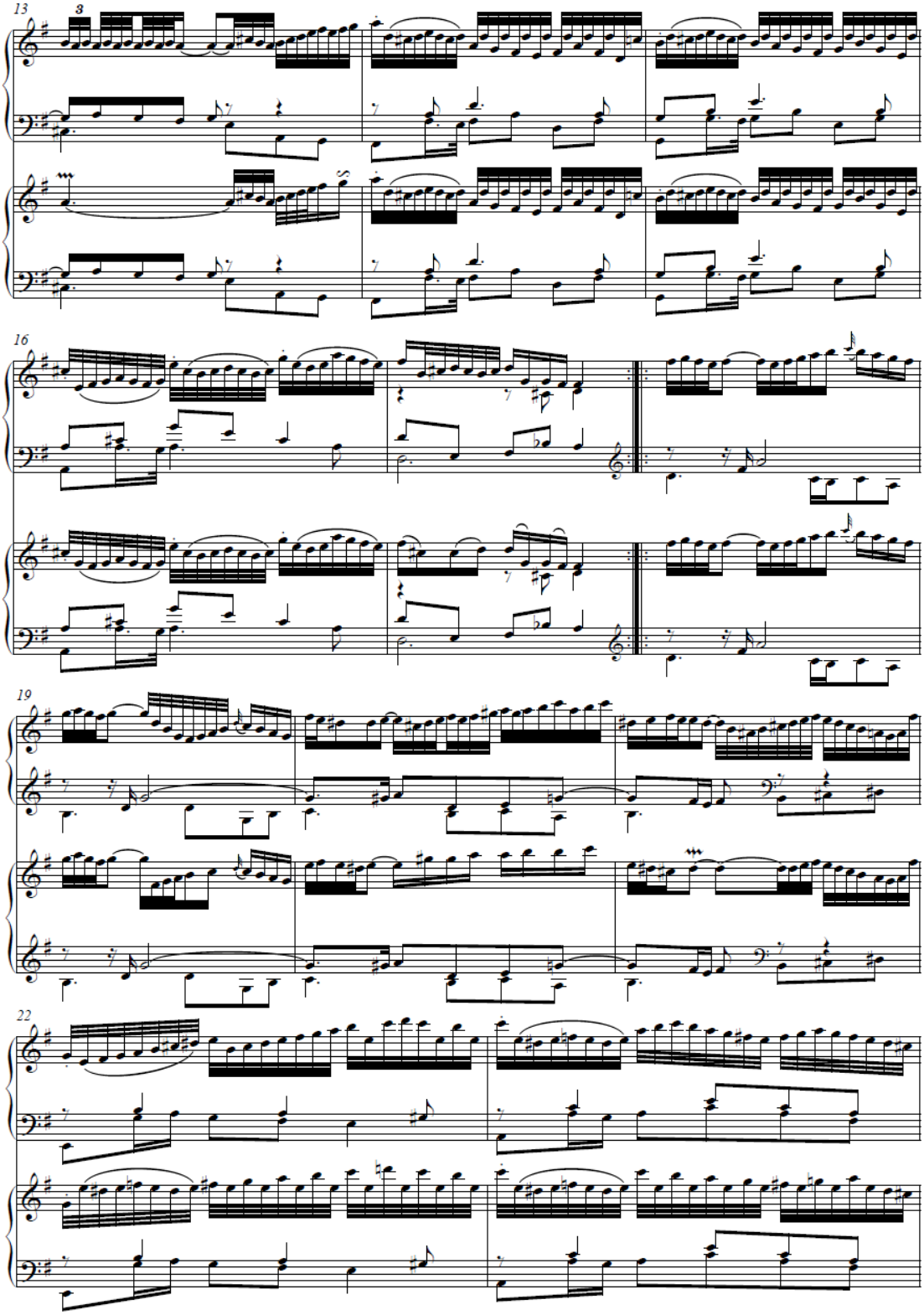
29

Appendix 18. J. S. Bach: Goldberg Variations, Variation no. 13

Transcription by Gunel Mirzayeva, 2017

Variation 13




13
3
16
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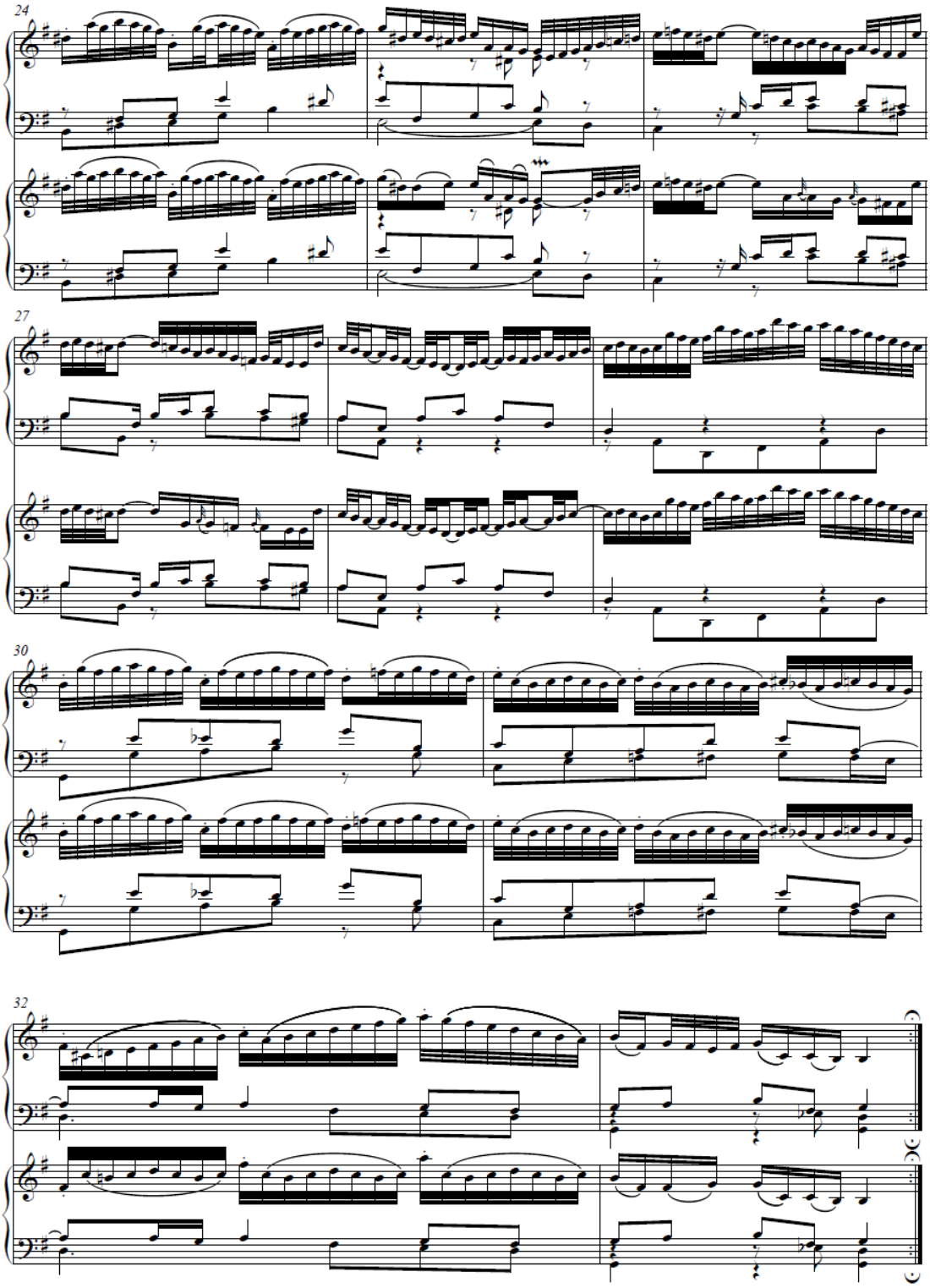
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Appendix 19. Doctoral Recital DVD

Gunel Mirzayeva (piano)
Friday June 21st 2019
Milton Court Concert Hall
Guildhall School of Music & Drama

Programme details
I. F. Amirov *Variations for Piano* (1939) with embellished repeats
II. J. S. Bach *Goldberg Variations* (1741)
Prelude-Aria & Variation No. 13 with embellished repeats
III. J. S. Bach & G. Mirzayeva *Bach-Mugham* (2019)
IV. G. Garayev *Twenty-Four Preludes for Piano* (1951-1963)
Selected Preludes: No. 3, 5, 7, 11, 17, 21, 22 & 24
V. F. Ali-Zadeh *Music for Piano* (1989/1997)

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