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**SCIENTIFIC WORK OF ILHAM NAZAROV,  
A PROMINENT REPRESENTATIVE  
OF THE MODERN VOCAL PERFORMANCE SCHOOL OF AZERBAIJAN****Vugar Humbatov**

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**Abstract**

The honoured artist of the Republic of Azerbaijan, Ilham Nazarov, is a prominent representative of the Azerbaijani school of vocal performance of the 21st century. He went down in the history of the art of vocal performance in Azerbaijan as the first performer with a countertenor sound timbre, wide vocal performance capabilities, and a sound range of 5 octaves. I. Nazarov's field of activity is wide and diverse. Another direction of his multi-sided professional path is scientific creativity. The musician is the author of various programs, scientific articles, guidelines and manuals. The article also deals with the scientific activity of I. Nazarov and clarifies his features. At the same time, the author explains the importance of scientific works written by the performer for the musical science of Azerbaijan. We would like to note that the scientific work of I. Nazarov is studied in a broad sense for the first time.

**The purpose of this research** is the study of the features of the scientific activity of I. Nazarov, the definition of his method of approach as a researcher, the scope of his scientific works.

**The research methodology** consists of analytical and chronological analysis methods. Here are analyzed and systematized features of scientific creativity of I. Nazarov. The method of analysis as applied in the article is aimed at a thorough study of the musician's scientific activity. The research analyzes scientific works authored by I. Nazarov and establishes a connection with his teaching activities.

**The scientific novelty of the research** lies in the fact that here the scientific work of I. Nazarov is examined for the first time, as well as the importance of his method of approach as a researcher, the range of subjects of his works, research directions, innovations made into a music science of Azerbaijan, and the relevance of such research are identified. At the same time, the article deals with the research conducted in connection with the features of the countertenor sound timbre of I. Nazarov, as well as his research work considering the USSR People's artist, prominent figure Muslim Magomayev.

**Conclusions.** Based on the study of the features of the scientific activity of Ilham Nazarov, the following conclusions may be made. In the creative works of I. Nazarov, the research

papers are of great importance. Despite the fact that the musician has been engaged in scientific activities since 2015, he is also the author of numerous scientific articles, guidelines, training programs, manuals, etc. The scope of the researcher's topics is wide and diverse. We would like to note that some of the topics studied by I. Nazarov have been studied in the field of music science in Azerbaijan for the first time. From this point of view, these research papers are of great importance. Here we can note the study of the features of the countertenor sound timbre and the study of the work of the USSR People's artist, Muslim Magomayev.

The artist studied the features of the voice in a broad and comprehensive manner as a performer with a countertenor sound timbre. Let's note that the first scientific article authored by I. Nazarov is related to the countertenor sound timbre. In this regard, the musician has developed training manuals, guidelines and programs. In a book called "The Technique of Countertenor Performance", the researcher describes the features of countertenor sound and scientifically proves the authenticity of such a sound.

The main characteristic feature of the scientific activity of I. Nazarov is applying modern methods. For example, in the dissertation paper related to the study of M. Magomayev's creative work, I. Nazarov describes the performance characteristics through the physical parameters and computer programs on the example of cavatina of Figaro performed by the famous singer. This method was first applied in the musical science of Azerbaijan and it is an important step in studying the features of vocal performance.

**Keywords:** Ilham Nazarov; music science of Azerbaijan; features of countertenor performance; Muslim Magomayev; scientific research; vocal performance

## Introduction

The Azerbaijani-European school of traditional academic vocal performance established in the early 20th century has rich trends. This school founded by Bulbul, a prominent singer, the USSR people's artist, brought up bright representatives who were able to glorify the Azerbaijani vocal performance school all over the world. The works of people's artists of the USSR, Rashid Beybutov and Muslim Magomayev, are a part of the world musical culture, not only of Azerbaijan. And nowadays, these traditions are successfully continued by many of our performers, and their professional path reflects the new stage of the Azerbaijani school of vocal performance of the 21st century. One of these professionals is Ilham Nazarov, the Honoured Artist of the Republic of Azerbaijan.

Ilham Nazarov is one of the brightest representatives of the modern Azerbaijani vocal school. He is one of those professionals who successfully combined vocal creativity and scientific activity. It should be noted that Ilham Nazarov is the first Azerbaijani vocal performer with a countertenor voice. I. Nazarov is a master with a range of 5 octaves, reflecting new shades of synthesis according to the European laws of vocal performance of the National School of singers (Piriyeu, 2020, p. 159). His wide-range capabilities allow him to reproduce masterfully the parts written for different sounds (Kukhmazova, 2020, p. 63). So, when studying the singer's work, there are various parts, from the bass to the soprano voice timbre. During 20 years of professional stage activity as a musician, he created 49 images, 15 of which were performed in a baritone voice, and 34 in a countertenor timbre (Bakirova, 2020, pp. 108-109).

As we noted, the name of the People's Artist of the USSR Bulbul is also associated with the formation and development of the science of vocal performing arts in Azerbaijan. The theory of the formation of the Azerbaijani traditional academic vocal school of the genius professional, a number of his interesting reports in this regard are one of the rare pearls of our cultural history. The trend of combining performing and scientific research, noted in the rich literary activity of Bulbul, was continued in the work of I. Nazarov in the 21st century. In this respect, I. Nazarov became a part of our vocal history as a worthy successor of such traditions, not only in the view of his stage work but also scientific work.



Figure 1: Ilham Nazarov. Baku, 2019.



Figure 2: I. Nazarov as Prilepa from P. Tchaikovsky's "The Queen of the Spades", Azerbaijan State Academic Opera and Ballet Theatre, 2016.

### Purpose of the research

Scientific activity is of great importance in I. Nazarov's many-sided creative work. The main purpose of this research paper is to analyze the scientific creativity of Nazarov, to determine the features and importance of scientific works written by the researcher.

### Recent research and publications analysis

The article examines the features of scientific creativity of I. Nazarov in an extensive and comprehensive manner for the first time. It deals with the research papers written by I. Nazarov and devoted to the life and features of scientific creative work of I. Nazarov. So, it is referred to articles by G. Abdullazade, Y. Kukhmazova, R. Piriye, G. Bakirova and I. Nazarov. At the same time, the research papers of G. M. Ardran, A. Parrott, P. A. Lindestad and others related to the countertenor sound timbre are used.

### Main research material

As it is known, I. Nazarov has been regularly engaged in scientific activities since 2017. The performer is the author of 15 scientific articles on various subjects, 3 vocal and performing programs, methodological recommendations (as a manuscript) and textbooks (as a manuscript) intended for higher and secondary educational institutions. The range of interests of the musician is quite wide and multifaceted. The main research areas are listed in the following order and cover the topics in which scientific papers are presented (articles and conference materials, various vocal performance programs, manuals and monographs):

- Research of performance characteristics of countertenor sound timbre;
- The article about the life and work of Bulbul, the USSR People's Artist;
- Research of the creative heritage of M. Magomayev, a world-famous singer, the USSR People's Artist, at the level of a dissertation;
- Historical studies of the Azerbaijani school of vocal performance.

Let's note that the topics considered by the musician differ in variety and scope. At the same time, we are witnessing the individual approach of a young researcher, the clarity of the essence of each topic, as well as the identification of new qualities. One of the features of I. Nazarov is to bring to the attention of a wide readership some of the topics which he considers and which are studied for the first time in the field of Azerbaijani music science. His successful results are published not only in Azerbaijan but also in various scientific journals in Ukraine and Russia. The researcher's scientific activity develops mainly in two directions:

- Study of the research topics with an approach to the historical aspect;
- Theoretical research of the topics under study.

For example, it should be noted that although his article entitled "Brief overview of the development of Azerbaijani classical and variety vocal" (Nazarov, 2019a) published in the "Madaniyyat.az" magazine in 2019 was not studied theoretically, in

the article named "Features of interpretation of U. Hajibeyli's romances performed by Muslim Magomayev" published in the second issue of the Russian magazine "Music and Time" (Nazarov, 2020b), the features of vocal performance were analyzed theoretically.

The first scientific work of I. Nazarov was published in 2015 with support of the scientific and methodological centre for cultural studies under the Ministry of Culture and Tourism of Azerbaijan, named as "Vocal. The program for children's music and art schools". Here, the researcher is one of the co-authors.

Regarding the musician's scientific activities, it would be also worth to mention his teaching activities. Thus, work programs, manuals and textbooks written by the researcher, as a rule, are associated with his pedagogical activity and reflect the methodological approach of the performer. The musician successfully coordinates practical and scientific knowledge in teaching activities. Education of competent performers with all-round talent is one of the main principles of I. Nazarov's vocal performance technique. The programs authored by the researcher are also based on the principle of forming correct pedagogical education.

I. Nazarov has been teaching academic vocal and variety performance classes at the Department of "Solo singing and opera training", Baku Music Academy named after Uzeyir Hajibayli since 2018. His program for the faculty of variety has modern features.



Figure 3: I. Nazarov won the international competition of vocal teachers held in USA, 2017.

Thus, one of the points that the program pays attention to is the provision of different languages, works that cover different periods, as well as those colourful in terms of style. The program includes various difficulties in performance and helps to eliminate certain problems of interpretation in the student.

Speaking about Nazarov's scientific work, the countertenor performance should be emphasized here. The performance of the countertenor is important on the creative path of a musician. The reproduction of this type of sound led to the fact that the path of art rose to a new plane and branched out. The beginning of the singer's performing activity with a countertenor timbre of voice is an important cultural event in the Azerbaijani vocal performance art (Bakirova, 2020, p. 64).

The first scientific research of the researcher is related to the performance of the countertenor, and this article is named as "A countertenor: an unusual voice timbre given by God" (Nazarov, 2017). It is also valuable as the first scientific article related to the countertenor sound in the Azerbaijani music science. The article is intended for a wide readership. Here, the author touched upon some features of the history of countertenor performance, based on his own performance experience. The author approaching it from a historical point of view managed to clarify the features and performance of the countertenor sound timbre.

One of the main features of I. Nazarov's work is his comprehensive approach to each topic. He also developed a program for performers with a countertenor sound timbre, taking this feature as a basis.

Let's note that starting from 2019, I. Nazarov teaches countertenor performance for the first time in the history of the Baku Music Academy named after U. Hajibeyli. In general, the technique of countertenor performance has not been widely studied in the world science of vocal music. Given that the countertenor timbre of the voice has been gaining popularity since the middle of the 20<sup>th</sup> century, this can be considered a natural phenomenon.

From this point of view, the study of sound timbre and determination of performance characteristics is one of the important steps in the world science of vocal performance, along with Azerbaijan. He conducted his historical and scientific approach in parallel in his textbook named as "Methodology of Countertenor Performance Technique". This leads to the formation of a clear and comprehensive image of the counter-resonant sound timbre in the reader. Here, the musician took a look at the historical roots of male and female performing arts with the highest voice and classified the sounds. An important part of the research is to clarify the characteristics of countertenor technique. For the first time, I. Nazarov highlighting the physiologic features of the performer with his countertenor voice proves with scientific facts that he has a real voice and other traditional sound timbres. The researcher suggests that it is possible to develop the technique in any male performer theoretically. At the same time, I. Nazarov creates a new concept based on the research of the papers written by a number of European and American scientists. Among such papers, the works of G. M. Ardan and D. Wulfstan (1967) "The Alto or Countertenor Voice", the works regarding the research on the physiological features of the countertenor by P. Lindestad and M. Södersten (1988), as well as the noted research, works by T. Kenneth (2001), A. Parrott (2015) and others can

be noted. In this regard, the textbook named "Methods of contrast performance technique" by I. Nazarov is one of the important steps on the way to study the countertenor sound timbre.

Along with pedagogical activity, stage activity is of great importance in the scientific work of I. Nazarov. Thus, for the first time in the history of world vocal performance, the musician performed F. Schubert's vocal collection "Schwanengesang" ("Swan song") D.957 with a countertenor voice timbre. Performing a cycle with a countertenor voice timbre requires a certain vocal technique. Here, the singer managed to subordinate the technique of countertenor performance to the style of the work.

I. Nazarov also wrote manuals reflecting the principle of the performance of this collection of countertenor voice. In the study, 14 songs are examined in various aspects, approaching the prism of the countertenor's performance technique. Thus, each song highlights a specific performance problem, and the author's approach to solving these problems is reflected. During the performance of the song "Liebesbotschaft" ("Love message"), the peculiarity of the voice is emphasized, the difficulties of vocal performance that arise due to the fact that the song "Aufenthalt" ("Stay") covers a lower tessitura, as well as methods to eliminate them, some songs reflecting a content-shaped circle, shades of voice, and other points of view are brought to attention as a clear example. The main feature of the manual is that it has a pedagogical purpose and at the same time reflects the principles of performance of I. Nazarov. And this quality is rated as one of the most important.

The important place in the scientific work of the musician is his research as a doctoral student. I. Nazarov has been a doctoral student at the Baku Music Academy named after U. Hajibeyli since 2018. The subject of his research is to determine the features of the work of M. Magomayev, a world-famous musician, the USSR people's artist. The work of an outstanding professional M. Magomayev was first thoroughly studied by I. Nazarov at the dissertation level. The researcher's arguments on the topic were presented at 11 different conferences, symposiums and journals. A full list of conferences that the musician participates in, including the articles authored by him can be found in the monograph named "I. Nazarov: a boundless voice..." (Abdullazade, 2020, p. 121).

As is has been noted, one of the main features of the performer's scientific activity is the research method. The articles authored by the musician primarily define the following features:

- The identification of new materials on the topic, archival documents by the researcher;
- The use of modern computer programs related to the study of music in scientific works by the musician.

One of the main features that distinguish the scientific work of I. Nazarov is that the topic under study is presented not under General features, but against the background of the author's individual approach. As an example, it would be worth to mention the article named "Typical elements of Muslim Magomayev's vocal performance style" (Nazarov, 2020a). The sources about M. Magomayev brought to light the features of his voice timbre, the voice in various forms. Thus, researchers

sometimes presented it like a bass, sometimes as a dramatic or lyrical baritone. As a result of I. Nazarov's research, it turned out that an outstanding artist is a lyrical and dramatic baritone. It should be noted that at this time the researcher used different methods of approach. At first, the author explains the musician's repertoire, and then the features of his voice on the basis of the fundamental principles of vocal and performance science and scientifically justifies the presence of a lyrical and dramatic baritone in his voice. At the same time, the researcher cites the statements of musicians, deeply considering the work of M. Magomayev. Thus, he manages to attract other musicians to research work and emphasize not only any scientific theoretical books but also live creative communication and discussions. Such moments are an important indicator in musicology.

As we have noted, one of the main features of I. Nazarov's scientific work is the creative use of a number of modern methods of the approach based on the traditions of Azerbaijani and world musicology. For the first time in the science of vocal performance in Azerbaijan, he clarified the acoustic properties of M. Magomayev's voice through computer programs.

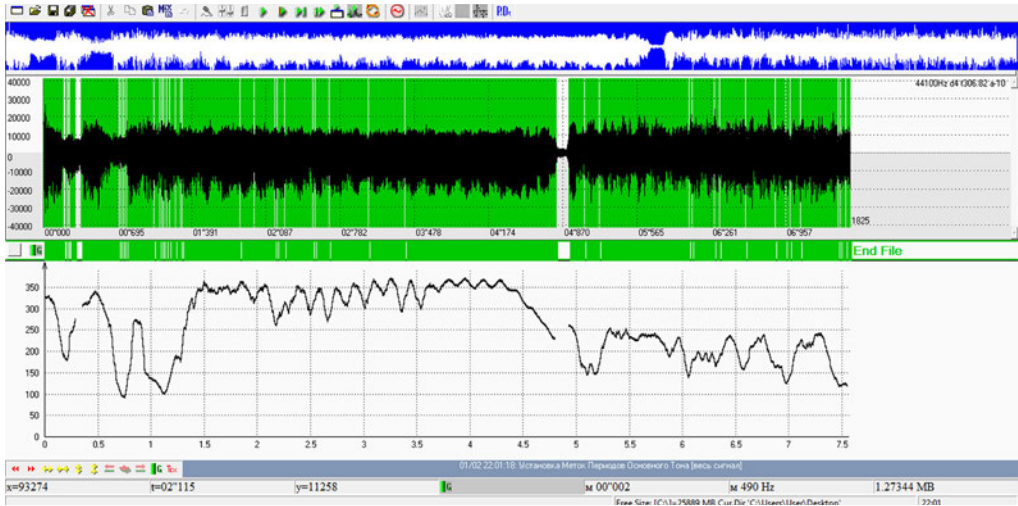
As it is known, one of the most important features of musicology is the search for an objective solution to subjective judgments. In other words, any author's idea is that it is really compatible with specific tools. The analysis of vocal performance also requires the researcher to do the same. Because any performance analysis is the main indicator of a subjective approach. And Nazarov, proving the analysis of vocal performance on a scientific basis, presents them as the result of an objective approach. The author defines the performance structure along with the physical parameters of Magomayev's voice through PRAAT, WAVE ASSISTANT PRO and other computer programs. In this regard, during the performance of any work, dynamic nuances, strokes, breathing, voice power, in a word, the vocal means of performance that the singer uses are visually presented. This means that it finds objective confirmation of the approach determined by listening. We would like to bring to your attention some parts of the article mentioned. The description of M. Magomayev's performance of the final section (*della citta*) of *Cavatina of Figaro* from the opera "The Barber of Seville" by G. Rossini is provided below (Nazarov, 2019b, p. 36). It shows the recordings of tapes that the singer made in different years. These tables clearly reflect the structure of the performance of an outstanding musician. Thus, it reflects such moments as the vibrato in his voice, the difference in maintaining the size of the voice, the use and breathing of the glissando upon passing to the next sound. For example, in the first graph, the singer performs the following voice without breathing, then in the third table, it is clear that he uses breathing. In the first graph, the volume of sound is performed for a relatively long time.

In the third table, the vibrato in the performer's voice is denser, and the size of the saved note is shorter. In the second table, we encounter a different execution method. Here, the performer performs longer, increasing the length of the second note.

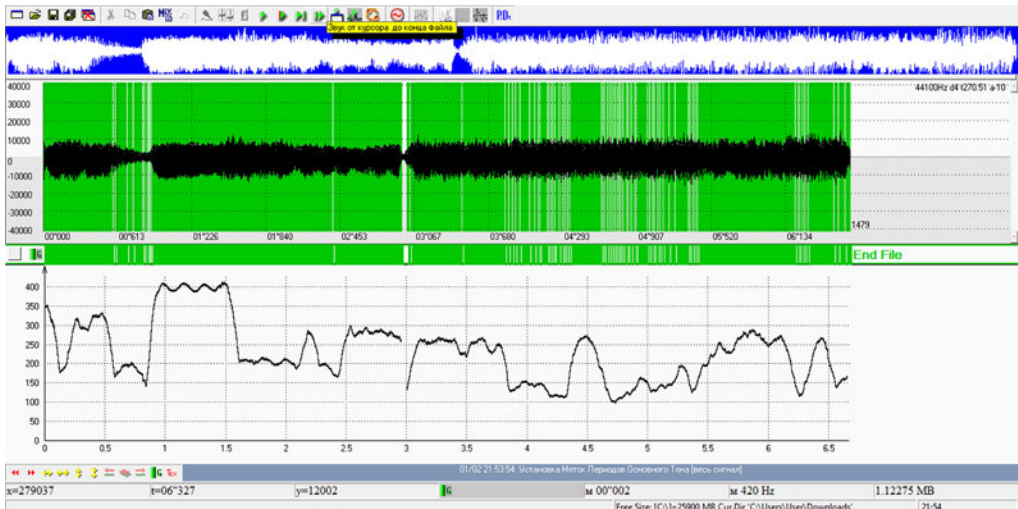
The archival documents of the National Archives Administration of Azerbaijan, as well as the archival documents of the Azerbaijan National Library named after M. F. Akhundov and the Union of Composers, present I. Nazarov as a researcher



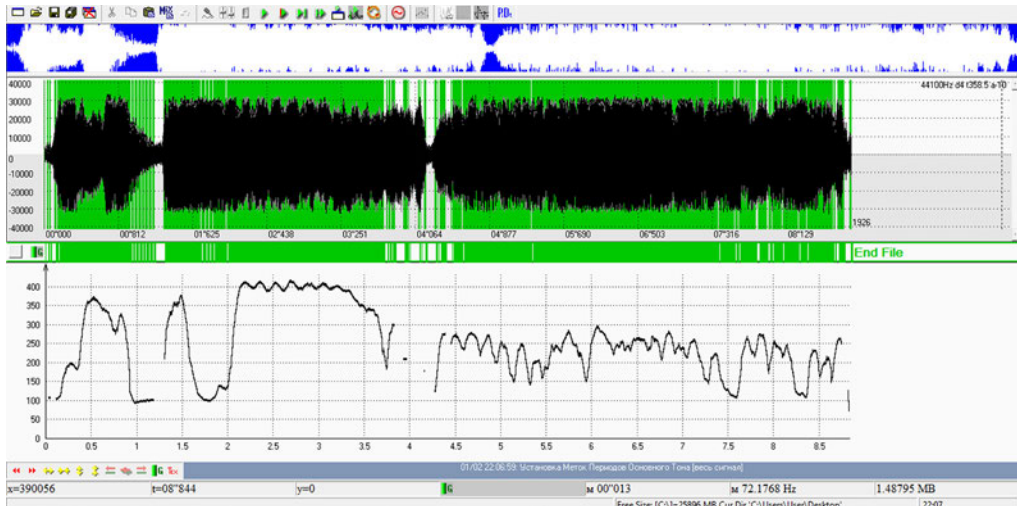
from a completely different aspect. This means that M. Magomayev's work is represented by correct and well-founded facts. For example, such documents represent characteristics written by different performers about M. Magomayev over the years, the documents related to his repertoire at the Azerbaijan State Academic Opera Theatre, the writing history of works and songs of the musician, a list of such works, biographical statement reflecting the main stages of the singer's work, and etc. Some new facts related to M. Magomayev are also reflected in such documents.



*M. Magomayev's part (1963) (del-la cit-ta). (picture 1a)*



*M. Magomayev (1964) (picture 2 b)*



*M. Magomayev's opera performance (1964) (picture 3c)*

The archival documents of the National Archives Administration of Azerbaijan, as well as the archival documents of the Azerbaijan National Library named after M. F. Akhundov and the Union of Composers, present I. Nazarov as a researcher from a completely different aspect. This means that M. Magomayev's work is represented by correct and well-founded facts. For example, such documents represent characteristics written by different performers about M. Magomayev over the years, the documents related to his repertoire at the Azerbaijan State Academic Opera Theatre, the writing history of works and songs of the musician, a list of such works, biographical statement reflecting the main stages of the singer's work, and etc. Some new facts related to M. Magomayev are also reflected in such documents.

### Conclusions

Thus, upon determining the specific features of scientific creativity of I. Nazarov, the following conclusions can be made. Each subject considered by the musician, in particular, a textbook on the countertenor performance, a dissertation work about the work of M. Magomayev, methodological manuals and programs authored by him, are unique in their features, the specifics of the research, and the results obtained. Applying his various approaches separately or in parallel here creates the conditions for a full and comprehensive scientific solution of the problem.

I. Nazarov's scientific works, based on his multi-faceted creative activity, allow us to evaluate other aspects. The scientific works authored by the artist, give a reason to regard him as a researcher who can theoretically transform a rich vocal performance experience into theoretical knowledge.

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## НАУКОВА ТВОРЧИСТЬ ІЛЬХАМА НАЗАРОВА, ЯСКРАВОГО ПРЕДСТАВНИКА СУЧАСНОЇ ШКОЛИ ВОКАЛЬНОГО ВИКОНАВСТВА АЗЕРБАЙДЖАНУ

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### Анотація

Заслужений артист Азербайджанської Республіки Ільхам Назаров є яскравим представником Азербайджанської школи вокального виконавства XXI століття. Він увійшов в історію мистецтва вокального виконавства Азербайджану як перший виконавець, що володіє контртеноровим звуковим тембром, широкими можливостями вокального виконавства, звуковим діапазоном обсягом 5 октав. Сфера діяльності І. Назарова широка і різноманітна. Значний напрямок його багатостороннього професійного шляху становить наукова творчість. У представленій статті обґрунтовується важливість написаних виконавцем наукових творів для музичної науки Азербайджану. Зазначено, що наукова творчість І. Назарова вперше досліджується послідовно й системно.

**Мета дослідження** полягає у вивченні особливостей наукової діяльності І. Назарова, визначенні його авторської методики та аналізі багатогранності наукового доробку.

**Методологію дослідження** складають методи аналітичного та хронологічного аналізу, спрямовані на ґрунтовне вивчення наукової діяльності музиканта. Систематизовано особливості наукового доробку І. Назарова та встановлено зв'язок з його педагогічною практикою.

**Наукова новизна дослідження** полягає в тому, що вперше розглядається наукова творчість І. Назарова – визначено важливість його авторської методики, схарактеризовано різноманітність тематики творів, напрямки наукової діяльності, нововведення, внесені ним в музикознавство Азербайджану, а також теоретичну та практичну значущість зазначених дослідницьких робіт. Водночас в статті описано дослідження, проведені на основі особливостей контртенорового звукового тембру І. Назарова, а також його дослідницька робота щодо народного артиста СРСР, видатного діяча Мусліма Магомаєва.

**Висновки.** Науково-дослідницькі роботи становлять велику значущість у творчості І. Назарова. Попри те, що музикант займається науковою діяльністю з 2015 року, він є автором численних наукових статей, методичних рекомендацій, навчальних програм, навчальних посібників тощо. Деякі теми, досліджувані І. Назаровим, вперше вивчені в музичній науці Азербайджану. Можемо виокремити вивчення особливостей контртенорового звукового тембру і дослідження творчості народного артиста СРСР Мусліма Магомаєва. Перша наукова стаття, автором якої є І. Назаров, пов'язана саме з контртеноровим звуковим тембром. У книзі «Методика контртенорового виконавства» дослідник описує особливості контртенорового звука і науково доводить природність такого звука.

Основною характерною особливістю наукової діяльності І. Назарова є застосування сучасних методів дослідження. Так, в дисертаційній роботі, пов'язаній з вивченням творчості М. Магомаєва, І. Назаров описує виконавські особливості з допомогою фізичних параметрів і комп'ютерних програм на прикладі твору каватини Фігаро, виконаного відомим співаком. Даний метод вперше застосований в музичній науці Азербайджану і є важливим кроком у вивченні особливостей вокального виконавства.

**Ключові слова:** Ільхам Назаров; музична наука Азербайджану; особливості контртенорового виконавства; Муслім Магомаєв; наукове дослідження; вокальне виконавство

## НАУЧНОЕ ТВОРЧЕСТВО ИЛЬХАМА НАЗАРОВА, ЯРКОГО ПРЕДСТАВИТЕЛЯ СОВРЕМЕННОЙ ШКОЛЫ ВОКАЛЬНОГО ИСПОЛНИТЕЛЬСТВА АЗЕРБАЙДЖАНА

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### Аннотация

Заслуженный артист Азербайджанской Республики Ильхам Назаров является ярким представителем Азербайджанской школы вокального исполнительства XXI века. Он вошел в историю искусства вокального исполнительства Азербайджана как первый исполнитель, обладающий контртеноровым звуковым тембром, широкими возможностями вокального исполнительства, звуковым диапазоном в объеме 5 октав. Сфера деятельности И. Назарова широка и разнообразна. Значительное направление его многостороннего профессионального пути составляет научное творчество. В представленной статье поясняется важность написанных исполнителем научных произведений для музыкальной науки Азербайджана. Хотели бы отметить, что научное творчество И. Назарова впервые исследуется последовательно и системно.

**Цель исследования** заключается в изучении особенностей научной деятельности И. Назарова, определении его авторской методики и анализе многогранности научного наследия.

**Методологию исследования** составляют методы аналитического и хронологического анализа, направленные на основательное изучение научной деятельности музыканта. Систематизированы особенности научного наследия И. Назарова и установлена связь с его педагогической практикой.

**Научная новизна исследования** заключается в том, что впервые рассматривается научное творчество И. Назарова – определена важность его авторской методики, охарактеризовано разнообразие тематики произведений, направления научной деятельности, новшества, внесенные им в музыкальную науку Азербайджана, а также теоретическую и практическую значимость указанных исследовательских работ.

В то же время в статье описаны исследования, проведенные на основе особенностей контртенорового звукового тембра И. Назарова, а также его исследовательская работа относительно народного артиста СССР, выдающегося деятеля Муслима Магомаева.

**Выводы.** Научно-исследовательские работы представляют большую важность в творчестве И. Назарова. Несмотря на то, что музыкант занимается научной деятельностью с 2015 года, он является автором многочисленных научных статей, методических рекомендаций, учебных программ, учебных пособий и т.д. Некоторые темы, исследуемые И. Назаровым, впервые изучены в области музыкальной науки Азербайджана. Можем отметить изучение особенностей контртенорового звукового тембра и исследование творчества народного артиста СССР Муслима Магомаева. Первая научная статья, автором которой является И. Назаров, связана именно с контртеноровым звуковым тембром. В книге «Методика контртенорового исполнительства» исследователь описывает особенности контртенорового звука и научно доказал подлинность такого звука.

Основной характерной особенностью научной деятельности И. Назарова является применение современных методов исследования. Так, в диссертационной работе, связанной с изучением творчества М. Магомаева, И. Назаров описывает исполнительские особенности посредством физических параметров и компьютерных программ на примере произведения каватины Фигаро, исполненного знаменитым певцом. Данный метод впервые применен в музыкальной науке Азербайджана и является важным шагом в изучении особенностей вокального исполнительства.

**Ключевые слова:** Ильхам Назаров; музыкальная наука Азербайджана; особенности контртенорового исполнительства; Муслим Магомаев; научное исследование; вокальное исполнительство

