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## FEATURES OF JALAL ABBASOV'S WORK 'MUNAJAT – I'

Sevinj Seyidova

*PhD Candidate; ORCID: 0000-0003-4849-3556; e-mail: seyidova.sevinc@gmail.com  
Baku Music Academy named after U. Hajibeyli, Baku, Azerbaijan*

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### Abstract

The article analyzes the chamber-instrumental work of Jalal Abbasov, a brilliant representative of the modern Azerbaijani school of composition, in particular, 'Munajat-I'. It also looks at the work of Jalal Abbasov against the background of the development of Azerbaijani music culture and explores the genre diversity of chamber-instrumental works. In addition, the study highlights the form and content, music, and harmonic language in the composer's chamber-instrumental works, especially in the work 'Munajat-I'. The article emphasizes the peculiar stylistic features of Jalal Abbasov's chamber-instrumental work, its connection with musical folklore, and its tendency to modernity based on traditions. **The purpose of the research** is to analyze the work of Jalal Abbasov 'Munajat' and to study the individual stylistic features of the composer. The main features are the emergence of the characteristic features of the composer's chamber-instrumental work and its special importance in the development of modern Azerbaijani musical culture. The basis of the research is the involvement of J. Abbasov, a worthy representative of the modern generation of Azerbaijani composers, in the detailed research work of the work 'Munajat-I', which has not been subjected to scientific and theoretical analysis. From this point of view, the research is based on the method of complex theoretical analysis. **The research methodology** is based on music-analytical, theoretical, and historical analysis. It was noted that the composer's personal style has improved in the process of development, modern innovative ideas, modern technical methods have been used uniquely in the diversity of genres. At the same time, based on the scientific-theoretical principles and research of Azerbaijani musicologists, the article forms the methodological basis. **The scientific novelty of the research** is that the article, presented for the first time as special research work, is based on manuscripts dedicated to the chamber-instrumental work of the representative of the modern school of the composition of Azerbaijan J. Abbasov and the features of 'Munajat-I'. For the first time in the presented article, the work "Munajat", which is important in the work of J. Abbasov, but has not been studied so far, has been scientifically analyzed. **Conclusions.** The comprehensive analysis of Jalal Abbasov's chamber-instrumental work, especially 'Munajat-I' in the presented article, allows us to draw important conclusions about the features of the composer's personal style. An important feature of the composer's chamber-instrumental works, distinguished by their original creative style, is the richness and deep content of the musical language. It was noted that J. Abbasov, who organically combined nationalism and modernity in his works, expressed his deep philosophical thoughts with high demand and seriousness. From this point of view, the elements of national

music in the composer's works with a bright content and individual style are expressed by the features of modern writing techniques. It was noted that the philosophical, rich imagery, deep meaning, and thoughtful thoughts characteristic of the composer's work are reflected in his chamber-instrumental works, including 'Munajat-I'. That is why the works of J. Abbasov have been successfully performed not only in his native Azerbaijan but also in many foreign countries and have successfully represented our modern school of composition. Jalal Abbasov is currently living in the period of the wisdom of his work, enriching Azerbaijani music by creating new modern works.

**Keywords:** Jalal Abbasov; chamber-instrumental; 'Munajat-I'; individual style; musical language; modernity; national features

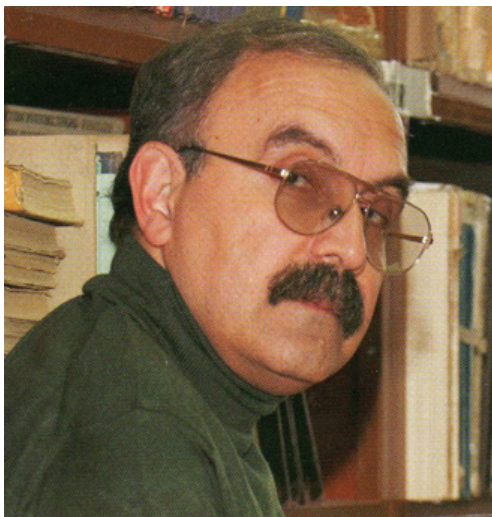


Figure 1: Jalal Abbasov. Baku. 2021

### Introduction

One of the brightest figures of modern Azerbaijani music culture, Honored Art Worker Jalal Ashraf oglu Abbasov has achieved the most important and global goals in his work on the new semantics and aesthetics of the national school of composition.

The composer's works in various genres have gained great spiritual and moral quality not only in our country but also abroad – in the United States, Germany, Austria, France, Italy, Norway, Turkey, Russia, South Korea, Indonesia, Uzbekistan, Georgia, Ukraine. Due to such high qualities, his works have been performed by many foreign performers and groups – *Seattle Chamber Players* in the United States, *Le Quatuor Gaudi* in France, *Ensemble Reconsil Wien* in Austria, *Oslo Kammer Academy* in Norway, *The Studio for New Music (SNM)* in Russia, *Mark Pekarsky Percussion Ensemble*, the *National Symphony Orchestra of Ukraine* and others.

The main feature of J. Abbasov's creative style is his meditative way of thinking and individual approach to the choice of subject. Respecting the national musical traditions, the composer managed to combine the synthesis of world music traditions with the

national musical thinking in his work. From this point of view, his creative position does not change: humanism, peace, respect for classical heritage, folklore, folk art, respect, loyalty, professionalism, search for innovation, constant learning, development. However, there are certain problems that, from time to time, the composer considers it possible to make certain changes when looking at them from different points of view.

Enriching the traditions of the Azerbaijani school of composition with new content and images, Jalal Abbasov was able to create memorable works in various genres of music. From this point of view, his chamber-instrumental works are noteworthy: 'Meditasiyar' (1981) for stylistically close flute, cello, and piano, 'Paradigma-1' (1981) for two flutes and 'Paradigma -2' for flute and clarinet (2005), Sonata for solo violin (1984), string quartets, original compositions – 'Munajat-I' for solo double bass (1992), 'Munajat-II' for solo viola (1994), solo marimba 'Munajat-III' (1998), 'Yalli' (2003) for 8 Balaban, flute and double drum, etc.

### Purpose of the article

The main purpose of appealing to the chamber-instrumental work of Jalal Abbasov is to study the work of the composer, a brilliant representative of modern Azerbaijani music, and to reveal the stylistic features. The article examines the peculiarities of J. Abbasov's style, attention to the initial intonation structures, features of understanding the national semantics expressed in the nuances of the lad-intonation language of Azerbaijani music. The purpose of the research is to reveal the general creative face of the composer by analyzing the work of J. Abbasov 'Munajat -I'.

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### Recent research and publications analysis

Jalal Abbasov's work is important in studying the development process of the modern Azerbaijani school of composition. Some of the composer's works and features of writing techniques have been covered to some extent in the research work of Azerbaijani musicologists. A certain part of J. Abbasov's creative activity has been studied in the research works of Z. Gafarova, G. Mahmudova, N. Dadashova, S. Guliyeva on Azerbaijani music and they form the scientific basis of the presented article.

### Main research material

J. Abbasov's chamber-instrumental works are different depending on the composition of the instruments. In search of an original timbre, the composer turned to various genres of chamber and instrumental music. According to him, the camera genre cultivates a sense of responsibility for each note written in the composer, teaches him to talk about more serious, more complex ideas with small musical instruments.

J. Abbasov, who is closely connected with national moral values and national roots in his work, admits that his position on Azerbaijani folk music is unchanged. However, the composer is always far from the style of quotations from folklore. 'A composer has to say something new – he has to find and discover something, respectively. This discovery and discovery must not only bring it to the attention of the appropriator, but also

inspire him, create an appropriate worldview, and infect him with a certain emotional and psychological state' (Mazel, 1978, p. 168).

I dare to continue the opinion of the eminent musicologist L. A. Mazel and say that the successful solution of these complex problems often leads to the creation of musical works, which are considered to be a discovery. From this point of view, every work of Jalal Abbasov is required by the audience.

The composer prefers to use the rhythmic features of folk music in his works. In this regard, the views of musicologist A. Rahimova (2014) on the rhythm of Azerbaijani national music are noteworthy: 'The metro-rhythmic structure of the genre system of Azerbaijani folk music is uniquely original and characterized by its laws. The specificity of each genre branch of Azerbaijani music provides for the presence of the brightest internal rhythmic features' (p. 108). From this point of view, the regularities of national rhythm were taken into account in the chamber-instrumental works of J. Abbasov, as well as in the work 'Munajat-I' which we studied.

In 1992, J. Abbasov composed 'Munajat-I' for solo double bass (the work was first performed in Seoul, South Korea in 2002), and in 1994, 'Munajat-II' for solo viola. A few years later, in 1998, 'Munajat-III' appeared for solo marimba. This work is performed on various meridians of the world – in 1999 at the XX Festival of the League of Asian Composers (Yogyakarta – Indonesia) performed by R. Amirudi, in 2001 at the festival 'Moscow Autumn' by the ensemble of M. Pekarsky.

In the works of J. Abbasov, reference to the national material acquires individual form, content, semantics. The evidence here is the ability to maximize its potential and expressive development in the national material. 'The problem of appealing to our national values has been rooted in Garayev's work since the years he studied in his class. J. Abbasov recalls: 'I have never forgotten G. Garayev's words to me from the first meeting and I still quote him to my students: 'A person living in the mountains builds his house from stone, and a person living in the forest, of course, from wood. We, the composers, must skillfully use the folk music that surrounds us in our work' (Dadashova, 2014, p. 12).

In the works of Jalal Abbasov, there is a unity of generality and individuality. It is as if it were expressed in the union of the horizontal and vertical lines of the delicate sides that differentiate the viewing layers of the world. The meaning of development is to reveal the semantics and context of the individual 'voice'.

There is a concentration of influence on the listener in J. Abbasov's works. At the same time, let us note such an important fact. The complexity of musical instruments, organized as a movement aimed at the perception of the listener, is multi-layered, ambiguous. Thus, the combination of the formula intonations synthesis of Azerbaijani folk music speech with the methods of modern construction of musical material increases the impact, leads to individual semantics, and, consequently, updated semantics by the content.

An important theoretical aspect of the analysis of Jalal Abbasov's works is the functionality of the given material. The main thing is either an expressive element of music or this or that mode-intonation function, form-forming factor, and so on can be taken. In the words of V. Kholopova: 'classical functions do not reveal logical universality, they are replaced in the work by functions of other semantic-logical prototypes' (Kholopova, 1979, p. 6).

The specific features of Jalal Abbasov's style, of course, are in the bosom of modern Azerbaijani music. Referring to the linear meaning of the context, the re-formation of the chord-functional principle is legitimate. The latter is typical of Azerbaijani music, as the priority of functionality in the oral traditional music of Azerbaijani folk music comes to the fore.

Mastery of the composition art, personal style improved over the years, extensive erudition – all these important features that characterize the creative portrait of the composer allows him to implement innovative ideas in the search for the genre of his works. A striking example is the work 'Munajat-I' for solo double bass, an instrument with complex performance capabilities.

J. Abbasov is the first composer to apply to the genre of 'Munajat' in Azerbaijani professional music. Munajat was originally rhyming prose based on verses from the Qur'an, and later became one of the most popular lyrical genres in Sufi poetry.

It is known that the double bass is a very limited instrument due to its solo capabilities. However, compared to other instruments, there are good works written for this instrument: the double bass has a wide range of emotional gradation, which has an enchanting effect on the audience. In this context, the authors of solo works for double bass include Gizelher Klebe, Teppo Hautio-Aho, Dmitry Smirnov, and others. J. Abbasov's work 'Munajat-1' is among the works that deny discrimination on double bass. Before analyzing the work, we would like to talk about the history and some features of the genre of struggle.

Munajat (translated from Arabic as a supplication to God) is a lyrical genre of oriental poetry. The source of the prayers comes from the ancient Turkish religious ceremonies accompanied by a mournful lament. The first records of Munajat are found in the runic inscriptions of the Orkhon-Yenisei monuments (5<sup>th</sup>–6<sup>th</sup> centuries). According to researchers, the nature of music style is a link between music folklore and the recitation of the Qur'an. Indeed, in literature, the struggle is in the form of poetry, and in folk art, it is surrounded by philosophical thoughts about the motives of sorrow, grief, and separation. Due to the strong emotional impact, the prayer evokes a feeling of compassion in the listener. At the same time, such songs are associated with the most intimate thoughts and sacred desires to the Almighty God and cause inner purification and spiritual uplift for the performer himself.

Munajat-I represented the composer's work at the XXII Festival of the League of Asian Composers under the motto 'Music of the 3rd millennium' as the only example from the former Soviet republics. (South Korea, 2002)" (Dadashova, 2014, p. 17).

As a principle of musical logic, ostinato acquires a special dramatic significance in Munajat-I. It should be noted that as a deep feature of Azerbaijani music, ostinato has evolved throughout its history and has acquired individual stylistic features. The ostentatious features of J. Abbasov's 'Munajat-I' are consistent with the views of musicologist A. Pankratov: 'Rhythmic ostinato is a repetition of elements of a musical language, exhibiting a separate thought and thinking of itself as a constantly recognizable likeness" (Pankratov, 2018, p. 53).

According to G. Mahmudova, 'Austinatism synthesizes the regularities of the national language in the works of Azerbaijani composers with the laws of the general importance of music development. As a result of this synthesis, the essence of the

austerity principle as a universal category of musical thinking is reflected in the works of Azerbaijani composers in artistically perfect and unique examples' (Mahmudova, 2006, p. 4).

J. Abbasov's composing phenomenon has some valuable qualities, one of which is the ability to get the most specific features of the great musical heritage of the Azerbaijani people. The composer pays great attention to the initial intonation structures operating in Azerbaijani music and having a genre character. A delicate understanding of the national semantics expressed in the language nuances of Azerbaijani music intonation enriches the music of J. Abbasov.

At the beginning of *Munajat-I*, the listener witnesses how the voice is formed from silence. The method of silent conduction on the strings (*Visuale*), used in the first cells of the one-part composition, keeps the audience in a state of waiting. The annoying heavy sound gradually spreads into space, creating a theatrical-dramatic effect of its 'Mine'. The continuous extension of the pianissimo 'a' creates certain stability, which then gives the form certain constructive integrity. This creative sound ('a' sound) is then repeated in different rhythmic variants and different registers, expanding the range, as if gradually conquering space. Figuratively speaking, this method, with all its surprises, creates an association of careful entry into an indefinite space called 'Life'.

Example 1

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The musical score for Example 1 consists of three staves. The first staff is marked 'visuale (senza suono)'. The second staff is marked 's.p. vis.' and 'PPP'. The third staff is marked 'vis.' and 'ord.'.

Against the background of the register repetitions of the main tone, 'a' a small second intonation 'a-b-a' is formed. It is interesting that the second intonation 'As – a' sound already goes beyond the boundaries of the octave and is again strengthened by the repetition of the register contrast:

Example 2

The musical score for Example 2 consists of two staves. The first staff is marked 'pizz. arco' and 'pizz.'. The second staff is marked 'arco', 'pizz.', and 'arco'.



Reference to this melocomplex is not only the embodiment of modern expressive musical language, which is vividly reflected in the works of J. Abbasov. His dramatic role is noteworthy. First of all, of course, it should be noted that the ostinato is repeated throughout its form. In this regard, let us recall such a quality of the form structure of Azerbaijani mugam – the ostinato repetition of thematically important ‘maye’ complex, tonal cadence throughout the whole form of mugam. It should be noted that in the dramaturgy of mugam, ‘maye’ has a knot, development, and final function.

The next stage in the formation of the main thematically important melody is the “germination” of the small second intonation ‘A-B’ to the expressive motive – ‘B-Cis’ to the increased second motif. It should be noted that the impression of a gradual search for the main melodic phrase arises as a result of various modifications. For example, ‘B-cis-A’ or ‘B-A’. In these modifications, the sound ‘A’ has a constant support function, and the bass sound is repeated ostinato. This type of combination of upper and lower registers is reminiscent of the style of mugam performance.

Thus, after a long and detailed preparation, the main theme of ‘Munajat’ is sounded in the thirty-eighth cell of the work. The sounds of ‘A-B-cis’ turn into a thematic unit with a quarter and then a quintal within a few cells. This, I would say, is the ‘sound ideal’ that forms the basis of the dramaturgy of Munajat-I.

This thesis, which first appeared in a linear, monotonous melodic form, and then followed the course of dramaturgy, strengthens its texture density. The bright thematic phrase is based on a unique ‘list’ of intonation. If it is possible to collide in dissonances in the vertical of the chord, then the formulas of fret-intonation in dissonance are compatible. In our opinion, it is possible to understand the specifics of the main theme in the work ‘Munajat-I’ through the analysis of the ‘seed’ of intonation.

As shown, the intonation of the main support tone (a) – increased second (B-cis) is added, while the ostinato is preserved. The trichord intonation ‘a-b-cis’ acts as a tonic cadence statement of the A-Chahargah mode. This passage can be compared to the tonic cadence of A-Chahargah.

Example 3

The next intonation ring eliminates the A-Chahargah effect, as the development is completed by fis-g intonation. That is, the logical conclusion of the first stage of the dramaturgy of ‘Munajat-I’ is shown by the intonation semantics of the Shushtar mode.

Example 4



Let's note the clear, original version of the expression. It is enough to look at the sound sequence of the brush mode:

Example 5



Remaining within the sound sequence, the melodic accent shifts to new support – to the sound of 'D' through the alteration of the tonic of the 'E' to D-Shushter. The naturalness of the new support is revealed in the following thematic phrase, which is included in the drama of the work as the beginning of the development's parity. The melodic phrase 'minor' with the note 'dolce' appears against the background of the ostinato transition of the main pitch – 'A':

Example 6



From this moment, an interesting dialogue emerges in the work, revealing the philosophical essence of the name 'Munajat'. The supplication of the person who addresses God with the most intimate thoughts and the desire to communicate with the Almighty Creator contrast sharply with the double voices of the main subject, which is gradually becoming more complicated. The second subdued step from the 'A' support sound gives the theme a unique effect of the melodies of the Shur mode with a small second leading tone of the tonic ('frigid second').

The intonations of the quartet and the pure quartet, subtracted from the main theme of Munajat-I, are delicately synthesized. Thus, the formation of the fis sound D-semantics the whole phrase. The second intonation is distinguished by the expression of the trio. This exacerbates the effect of reduced intonation.

This intonation occurs twice each time about the active rhythm intonation of the main theme of Munajat I. Note that the second passage of the subject (conventionally called the subject of 'man's appeal to God') is a variation. Its variant transition is based on the expressive small second intonation and the expansion of the range to the upper 'fis' sound. The return to the main theme sounds bright and contrasting with the double volume in the texture density.



## Example 7

The musical score for Example 7 consists of four staves. The first staff begins with a *dolce* marking and a *ff* marking. The second staff features a *mp dolce* marking and a *f* marking. The third and fourth staves continue the melodic and harmonic development with various dynamics and articulations.

The specific rhythm formula is preserved in all intonations of the variants. Due to its brightness and sharpness, this rhythmic formula gives a unique look to the whole structure. In this regard, let us note another specific method that is often found in the works of J. Abbasov in 'Munajat-I'. The sharpness and expressiveness of the rhythm formula play an important role in the variation of the thematically important basic intonation model, even in expanding the melodic range.

Of course, our opinion can be subjective. However, we would like to make an analogy with the work of G. Mahler.

I. Barsova (1975), a researcher of G. Mahler's symphonic works, writes: 'Mahler heard the theme of music as an infinitely changing subject. In his imagination, the subject seemed to be a step-by-step approach to some final incarnation ... understood as a tense expression ('The goal here is infinity – achievement')' (p. 406)

There are two culmination waves in the work. In the moment of emotional tension, the short calls of the heart confession stimulate the perception of reality in the flow of thought. If the first culmination (fortissimo subito) is distinguished by fret diatonic, the second culmination wave is amplified by the complexity (chromatism) of the spruce arrangement, broken rhythm, additional background effects (blows to the upper and lower part of the dean), and dynamics. (ff – fff).

## Example 8

The musical score for Example 8 consists of four staves. The first staff features a *ff* marking. The second and third staves continue the melodic and harmonic development with various dynamics and articulations. The fourth staff concludes with a *fff* marking and a fermata.

Thus, in the epilogue, leitintonation has a new emotional sound at a new height (this time es-fis). The prayers of a person who turns to the sacred place of God are based on the groaning of these two voices around the chromatic ascents and descents.

Example 9

In general, in the works of J. Abbasov, figurative semantics is considered in the long process of opening the musical text. Figurative metamorphoses are based on a whole thematic unit. In 'Munajat-I', the effects of sound formation (at the entrance) and distance (at the end) are given by some alternatives, such as VISUALE (SUL PONTICELLO) – ORDINARIO (the usual method).

At the beginning of the work, the creation of the sound is contrasted with its gradual alienation and disappearance (mirror effect). The departure of the 'hero' from the stage is not a sign of weakness or resentment of life, but a sign of respect and reverence for true human values, the greatness of the Almighty Creator.

### Conclusions

Thus, as a result, it can be said that the works of Jalal Abbasov included in the chamber-instrumental work are of great interest. Thus, in many chamber-instrumental works, as well as in the reviewed work 'Munajat-I' it is possible to observe the composer's attachment to national roots, a new approach to traditional forms and structures, the search for different thoughts and styles.

Jalal Abbasov's work differs both in terms of modern professional composer thinking and interpretation of image-idea solutions. From this point of view, the composer's appeal to the lyrical genre of oriental poetry in 'Munajat-I' and the revival of mourning from ancient Turkish religious ceremonies can be considered as a composer's novelty in modern Azerbaijani music. The fact that 'Munajat-I' has a strong emotional impact and expresses sacred desires is a sign of spiritual growth. Of course, such features are directly reflected in the form of the work. The use of the ostinato principle in the

work is not only of dramatic importance but also can be considered as a deep feature of Azerbaijani music. J. Abbasov's reliance on national semantics and folk roots as a composer is noticeable in many of his works, as well as in 'Munajat -I'.

As in other works of J. Abbasov, the typological formulas of Azerbaijani folk music are noticeable in 'Munajat'. Thus, the fixed lexemes of musical speech are concentrated in the theme and determine the semantics of the works. In 'Munajat-I', too, the ostinato is a repetitive and thematically significant formula, distinguished by its intonation. The initial thematic phrase is the source of the numerous transformations that underlie the form. The main thematically important structure is so full that it allows numerous modifications to remain at the level of an active, dynamic event. In 'Munajat-I', the thematically important beginning is the unit of intonation with the central content. It is on this musical figure that the uninterrupted dramaturgy of the work is built.

In J. Abbasov's work 'Munajat-I' the synthesis of folk music, folklore material with modern compositional techniques, stylistic tendencies are interpreted originally. Communication with God confirms the seal of God on existence through the emotional impact of music with the full, harmonious timbre of the double bass as a means of prayer, which man submits to the divine with politeness and some caution. A new approach to the genre of 'Munajat' with the language of music, a new style base with typological formulas in the small-scale sound structure of 'Chahargah', 'Shuster', reveals individual stylistic features of the work.

In general, in the works of Jalal Abbasov, each work is deeply mastered and presented as a modern expression of national culture. From this point of view, each work of the composer is interpreted as a new stage in his work, describing his deep philosophical thoughts and spiritual world. Jalal Abbasov's experience for many years as a representative of the modern Azerbaijani school of composition is demonstrated in Munajat. In the composer's following works, who is currently continuing his creative activity, an organic combination of modern compositional techniques based on national roots is directly manifested. This feature can be considered as the main factor emphasizing the originality of Jalal Abbasov's works.

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## ОСОБЛИВОСТІ ТВОРУ ДЖАЛАЛА АББАСОВА «МУНАДЖАТ-І»

Севіндж Сеїдова

дисертантка; ORCID: 0000-0003-4849-3556; e-mail: [seyidova.sevinc@gmail.com](mailto:seyidova.sevinc@gmail.com)  
Бакинська музична академія імені Узеїра Гаджібейлі, Баку, Азербайджан

### Анотація

**Мета дослідження** – проаналізувати творчість Дж. Аббасова на прикладі твору «Мунаджат-І»; вивчити індивідуальні стилістичні особливості композитора. У статті розглянуто творчість Дж. Аббасова на тлі розвитку азербайджанської музичної культури; досліджено жанрове розмаїття, висвітлено форму і зміст, музику та гармонійну мову в камерно-інструментальних творах композитора; підкреслено своєрідні стилістичні особливості, зв'язок із музичним фольклором, схильність до сучасності, що ґрунтується на традиціях. **Методологія дослідження** заснована на музично-аналітичному, теоретичному та історичному аналізі. В основі дослідження участь Дж. Аббасова у детальній дослідницькій роботі над твором «Мунаджат-І», який не піддавався науково-теоретичному аналізу. З цього погляду дослідження ґрунтується на методі комплексного теоретичного аналізу. **Наукова новизна дослідження** полягає в тому, що вперше проведено спеціальну дослідницьку роботу, присвячену вивченню камерно-інструментальної творчості представника сучасної композиторської школи Азербайджану Дж. Аббасова. Вперше

науково проаналізовано працю «Мунаджат-І». **Висновки.** Важливою особливістю камерно-інструментальних творів композитора, що вирізняються оригінальним творчим стилем, є багатство та глибокий зміст музичної мови. Зазначено, що Дж. Аббасов, який органічно поєднав у своїх творах націоналізм і сучасність, серйозно висловив свої глибокі філософські ідеї. Елементи національної музики у творах композитора з яскравим змістом та індивідуальним стилем виражені особливостями сучасної писемної техніки. Зазначено, що притаманні творчості композитора філософська, багата образність, глибокий сенс і вдумливі думки відображені у його камерно-інструментальних творах, зокрема в «Мунаджат-І». Тому твори Дж. Аббасова успішно виконуються не тільки в його рідному Азербайджані, але і в багатьох зарубіжних країнах і успішно представляють сучасну композиторську школу.

**Ключові слова:** Джалал Аббасов; камерно-інструментальний твір; «Мунаджат-І»; індивідуальний стиль; музична мова; сучасність; національні особливості

## ОСОБЕННОСТИ ПРОИЗВЕДЕНИЯ ДЖАЛАЛА АББАСОВА «МУНАДЖАТ-І»

Севиндж Сеидова

диссертантка; ORCID: 0000-0003-4849-3556; e-mail: seyidova.sevinc@gmail.com

Бакинская музыкальная академия имени Узеира Гаджибейли, Баку, Азербайджан

### Аннотация

**Цель исследования** – проанализировать творчество Дж. Аббасова на примере произведения «Мунаджат-І»; изучить индивидуальные стилистические особенности композитора. В статье рассмотрено творчество Дж. Аббасова на фоне развития азербайджанской музыкальной культуры; исследовано жанровое разнообразие, освещены форма и содержание, музыка и гармонический язык в камерно-инструментальных произведениях композитора; подчеркнуты своеобразные стилистические особенности, связь с музыкальным фольклором, склонность к современности, основанной на традициях. **Методология исследования** основана на музыкально-аналитическом, теоретическом и историческом анализе. В основе исследования лежит участие Дж. Аббасова в детальной исследовательской работе над произведением «Мунаджат-І», которое не подвергалось научно-теоретическому анализу. С этой точки зрения исследование основано на методе комплексного теоретического анализа. **Научная новизна исследования** заключается в том, что впервые проведена специальная исследовательская работа, посвященная изучению камерно-инструментального творчества представителя современной композиторской школы Азербайджана Дж. Аббасова. Впервые научно проанализирован труд «Мунаджат-І». **Выводы.** Важной особенностью камерно-инструментальных произведений композитора, отличающихся оригинальным творческим стилем, является богатство и глубокое содержание музыкального языка. Отмечено, что Дж. Аббасов, органично соединивший в своих произведениях национализм и современность, востребовано и серьезно выразил свои глубокие философские идеи. С этой точки зрения элементы национальной

музыки в произведениях композитора с ярким содержанием и индивидуальным стилем выражены особенностями современной письменной техники. Отмечено, что присущие творчеству композитора философская, богатая образность, глубокий смысл и вдумчивые мысли отражены в его камерно-инструментальных произведениях, в том числе в «Мунаджат-I». Поэтому произведения Дж. Аббасова успешно исполняются не только в его родном Азербайджане, но и во многих зарубежных странах и успешно представляют современную композиторскую школу.

**Ключевые слова:** Джалал Аббасов; камерно-инструментальное произведение; «Мунаджат-I»; индивидуальный стиль; музыкальный язык; современность; национальные особенности

