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PIANO COLLECTIONS OF AZERBAIJANI COMPOSERS

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ABSTRACT

Starting from the 1950s, the development of Azerbaijani piano culture, the formation of the art of piano playing, and new achievements in the history of Azerbaijani musical culture were noted. Interesting, various technical works were created in the field of piano literature, which were considered a great success in Azerbaijan. This period can be considered the formation of the national piano school. Along with pianists such as E. Nazirova, R. Atakishiyev, E. Safarova, N. Usubova, composers such as G. Garayev, F. Amirov, A. Malikov, V. Adigozalov brought great successes to Azerbaijani culture. Along with other genres, piano collections were widely used in the work of composers. G. Garayev's "24 preludes", "12 fugues", A. Malikov's "Moments", V. Adigozalov's "24 preludes", A. Azizov's "8 fugues" belong to piano collections. F. Amirov's "Miniatures", A. Dadashov's "6 Miniatures", S. Ibrahimova's two-book plays, and the variations written by the highly professional Kh. Mirzazadeh speak for themselves both in nurturing musical taste and in meeting pedagogical requirements. The young generation of composers who grew up in the 70s-90s continues these traditions and enriches Azerbaijani musical culture.

KEYWORDS: Prelude, Piano, Fugue, Play, Collection.

1. INTRODUCTION

The formation of modern Azerbaijani piano culture and the art of piano playing has been developing since the 1950s. Young performers have the opportunity to join modern creativity. The Azerbaijani piano school is maturing, a generation of pianists with great promise is emerging. In the 60s, Transcaucasian competitions were established, which played a positive role in revealing the talents of performers. As Professor T. Seyidov wrote, the post-war years were marked by new achievements in the history of Azerbaijani musical culture. The Decade held in Moscow and the First Congress of Composers held in Azerbaijan were of great importance in giving impetus to the continuous development and improvement of composition and performance (1 p. 128).

Among the piano collections, the main place is occupied by the collection "24 Preludes" written by G. Garayev. Garayev's music is a treasure, his music attracts with its beauty.

The collection "24 Preludes" consists of four books, each book containing 6 preludes. In the collection, the composer masterfully conveyed the diversity of the inner world and the tenderness of the feelings of the heart through the language of music. These preludes are a real school for the education of a pianist.

G. Garayev, as he expressed his timely opinions on socio-political events, considered it necessary to express his valuable thoughts and feelings in music. His large-scale works and attention to the chamber genre, especially the prelude genre, led to the creation of a piano collection.

This collection, consisting of six pieces each, forms a whole composition, in which each notebook is based on the dramaturgy of a figurative factor, and the constructive tonal plan is secondary.

In this regard, it became necessary to divide the collection into four books.

The composer believed that the performance of the preludes should be performed either as a collection or in the form of books. Each prelude can also be performed as a free piece.

"24 Preludes" of Garayev - these pieces have a diverse text: from tragic images to elegant bright colors, from subtle sadness to the joy of life. Contrast plays an important role in Garayev's collection (2p.2-4). Prelude as a genre occupies a special place in the work of Azerbaijani composers. The four books for piano have a unique place in the composer's work, and at the same time, they demonstrate Garayev's artistic style.

In the work of G. Garayev, four piano works are

an example of high artistic meaning. The composer replaces each major prelude in his collection with a minor prelude of the same name, and the tonal plan of the piano collection "24 Preludes" as a whole is based on the tonal circle of the fifth, so that each major prelude is answered by a minor prelude. C-dur - c-moll. G-dur - g-moll. Thus, "24 Preludes" covers twelve major and twelve minor keys.

G. Garayev presents the prelude as a miniature. With the exception of the B-moll prelude in the fourth book of the piano collection "24 preludes", this prelude presents itself as a large, voluminous piece (3 p.128).

It should be added to the author's interesting textural solution that G. Garayev skillfully uses the timbre possibilities of the piano. G. Garayev did not demonstrate himself as a great master in the collection "24 preludes", he introduced himself as a clever musician, a talent who brought inimitable innovation and artistic originality to the traditional prelude genre.

The Garayev collection, full of rich imagery and expressive means, poses complex issues for performers. Preludes are included in the repertoire of every Azerbaijani pianist. The highest performance achievements belong to high-level interpreters.

Elmira Safarova and Farhad Badalbeyli have always been at the forefront with their high intellect and style of performance (1 p.83-85). The first performer, E. Safarova, aspired to convey the meaning of Garayev's music. This was made possible by the pianist's mature intellect and comprehensive artistic nature.

In F. Badalbeyli's performance, one can feel the full feelings and the entire dramaturgical line of the collection. The idea and meaning of the "24 Preludes" can be revealed only when the collection is performed as a whole. The composer recommended playing the complete performance of the work by playing the books separately, provided that the dramaturgical unity is maintained and the sequence set by the author is followed.

As for tempos, it should be noted that the composer gives metronomic instructions only to the preludes of the fourth book, which is not accidental, since the book is polyphonic, requiring a careful approach to the choice of frequency of performance. Preludes with a heavy tempo should not be made too heavy either.

The author's tempo instructions create the basis for maintaining an optimal tempo regime.

The pedal should be used with caution so that the texture sounds clean. The six pedal should only be used in dramatic climaxes.

The completion of Garayev's collection of preludes stimulated his demands for the development of this instrumental genre in the 1960s.

Based on the sequence and mutual contrast of the plays, Garayev used the contrast of tempo and the character of the characters in his first book.

The 50s-60s were a period of great success in the field of Azerbaijani piano literature. Interesting, meaningful, and technically diverse works were created, and this period can be considered a key stage in the formation of the national piano school. Composers such as E. Nazirova, A. Abbasova, V. Adigozalov, and M. Mirzayev continued the traditions of Garayev.

Composers in the 1960s were inspired by G. Garayev's "12 Fugues" for piano. Garayev's piano music was written in various genres.

By writing 12 fugues, the composer enters a new area that he had not touched before, turning to the work of I.S. Bach, the tradition of polyphonic clavier ensembles, and benefiting from two ensembles for the well-tempered clavier. Garayev composed a pure polyphonic ensemble, which is nothing more than a fugue. All fugues are written on the same theme, that is, in different variations of the same theme. G. Garayev synthesizes professional European music with Azerbaijani folk music in the main theme of the ensemble (1. p. 88-90). More than half of the "12 Fugues" are three-part - this fully illuminates the last period of Garayev's creativity in our imagination. The opening fugue is 4-part, the next - 2- part. The fugues are not so large in volume, VI and VIII are four-part, X - five-part. Fugues III and X resemble fudetta.

Garayev's four melodies are also heard in his polyphonic works. Having established himself as a master polyphonist, Garayev does not shy away from the methods of polyphonic technique and the solution of complex problems. The unique color of the voice, its relationship with other voices, and which voice should be emphasized at a given moment pose specific problems for each performer. It is necessary to be able to highlight the character of the fugue, the timbre of the voices, and the important theme.

In "12 Fugues", the composer acts as a high-level master polyphonist. He uses various, complex methods of polyphonic technique, achieving a natural and expressive result.

Strettos are widely used, which unexpectedly change the interval and time of the entrance of sounds. Strettos in Garayev's fugues occur not only in the main state of the theme (fugues III, IV, X), but also in the turn of the theme (IV).

It is desirable to perform all "12 Fugues" in their entirety, but it is also possible to play three or four fugues, since the fugues are all complete works individually.

Garayev's 12 fugues for piano pose a number of tasks for the performer. The first is to find the character of the fugue being performed. The composer indicates the important moments of tempo and dynamics. It is up to the performer to give the music more lyricism, character, cantillation, or playful mood. The individual timbre of the voices is of great importance in the performance of Garayev's fugues. The performer is required to convey to the audience this feature of the work, which is built on one theme and unfolds in various variations.

It is also necessary to talk about the technical difficulties encountered in Garayev's fugues. If we briefly look at individual fugues, in fugue I the performer is faced with complex appliqué. Fugue II demands delicate finger technique with its lively movement and successive sixteenth notes. Fugue III expects more complex work on the strokes.

IV - fugue - is an unusually lyrical, soft, extremely elegant dance. The energetic V fugue poses complex technical issues, difficulties in appliqué and rhythmic plan for the performer. Although fugue VI is not so difficult technically, active "melodic work" is required here, so that the sounds should be sung colorfully and expressively, and the fugue should be conveyed to the listener in its full meaning.

So, G. Garayev's "12 Fugues" are a very valuable work. This rich and skillfully written polyphonic collection is an invaluable treasure for piano literature.

A. Malikov's collection "Moments" consists of seven pieces. These pieces presented by the author are diverse in nature and unique. The first piece, as it were, creates conditions for the pieces that follow it, emotionally prepares the emergence of bright dynamic contrasts. It is no coincidence that the next piece continues without interruption after the first. The intonational material of the theme supports a tense situation with bright expressiveness, harmonic contrast. The third piece covers the entire piano keyboard, the active use of the pedal allows us to imagine the monumentality of the image. The fourth piece resembles a lullaby. The transfer of the melody to the bass makes the sound more beautiful, brings the sound of the heartbeat closer.

The fifth piece speaks for itself with its sound and texture. Due to the nature of its effect, it is perceived as a small scherzo. The sixth piece returns to lyricism again. The seventh piece can be compared to a star that unexpectedly disappears from the sky in its

effect. The style of the last piece is similar to the fifth piece. The main principle of the piece is the constant change of meter, which regulates the jazz- percussion rhythm. The absence of a pedal marks the character and peculiarity of this piece. Thus, the entire collection consists of individual, characteristic pieces that create musical images (1 p. 96-98).

In the 90s, V. Adigozelzadeh's new major work, the piano collection "24 Preludes", was published. The traditions of the piano collections of his older contemporaries were reflected in the creativity of the Azerbaijani master with originality and character. The piano prelude collection is a genre in which composers find confirmation of their unique creative searches. The seriousness of the melodic material, dramaturgical development are the main indicators of V. Adigozelzadeh's piano collection. The musical language covers a wide range of tonal techniques. In this collection, traditional methods characteristic of the composer's style are combined: a combination of national and modern innovations. Expanding the range of expressive means, the composer strives for polyphony (No. 13,16,20,21). These preludes coincide with the last years of the composer's creativity. In total, V. Adigozalov's "24 Preludes" are very valuable not only for his creativity, but also for Azerbaijani piano literature.

In the 80s, Tofiq Guliyev dedicated his grandson "Jamila's Album" to his grandson. This collection includes 12 plays of varying difficulty and character. In the melodic line of each song, one can see the intonation elements of the song, which are characteristic of the author's creativity. Despite the fact that the collection is multi-genre, all the numbers have a basic lyrical mood and vivid image. ("Sad", "March", "Dance", "Lezginka") or a descriptive genre ("Gölde", "Gezinti",

"Motar"). It is worth noting the play "Nagil", which requires extreme attention in the metrorhythmic work process (1 p. 93-95).

The great classics – Prokofiev and Garayev – had a great influence on the creation of Azer Dadashov's six preludes. Prelude I was undoubtedly composed under the influence of Prokofiev's "Moments", under the influence of its rhythmic images and texture. In the second prelude, Garayev's style, the ostinato formula, continues from the beginning to the end of the prelude. The third prelude – toccata – resembles instrumental examples of folk art in its rhythmic form, but the frequent changes of meter and different texture methods allow us to say that there is a similarity with some parts of Prokofiev's sonatas.

The fourth piece with its melody reminds of a lyrical folk cantilena. The fifth prelude is

accompanied by a tarantella-toccata style and atmosphere, which brings it closer to many pages of Prokofiev's work. The last, sixth prelude resembles the "Cradle Song" from Garayev's ballet "On Lightning Paths" or the image of Aldonza from "Don Quixote". The prelude ends with the sound of three pianos.

Nargiz Shafiyeva's six preludes mainly work on the melody in the traditional folk style, although the composer is not able to combine harmony and melody. The most successful prelude of the collection is the fourth, in which the melody is given in octaves.

In the early 1960s, eight fugues, which are examples of traditional polyphonic writing, were composed by A. Azizov. Azizov's collection is written using the method of gradually increasing the complexity of the form and figurative text. The first fugue is distinguished by its diatonicity. Due to its structure, an additional fourth voice is introduced into the three-voice exposition. The second fugue is distinguished by the fact that the development consists of the passage of the theme only once in parallel tonality, and then a rather large reprise begins. The third fugue is more complex in its structure. The expositions are separated, then a large interlude, the second theme, begins, which is developed quite extensively, moving into distant tonalities.

In the general reprise, both themes are sounded in the main key with a double stretto, where their rapprochement occurs. The fourth fugue has the same structural features as the third fugue. In the reprise, both themes are given separately, the decisive word is in the second theme, and the fugue ends with its active sounding. A distinctive feature of the fifth fugue is the "additional exposition" in the reprise. Instead of the expected completion at the beginning of the reprise, the theme appears with a mirror turn, and in a foreign key.

The opening intonations of the sixth fugue are reminiscent of Bach's B-flat major fugue ("Well-Tempered Clavier Part I"). The coda that completes the fugue is based on chords. The seventh fugue is two-part. The rhythmically variant performance of the theme is the main line of this fugue. The last eighth fugue of the collection is distinguished by its volume and the diapason of the theme. The two-part fugue, with a small development, finds its main fulcrum in the reprise. Due to the nature of the sounding, the reprise loses its polyphonic nature. The final movement of the theme in the bass, with paired octaves and the accompaniment of the upper voices, becomes the highest point of the entire collection.

During the 60s and the following decades, the

situation in the field of music improved, during which composers of the younger and older generations created quite interesting works for children and youth. Azerbaijani classics who made a special contribution to this work were F. Amirov and G. Garayev. Garayev's *Six Children's Plays* (1950). *Twelve Miniatures* (1954) and *Children's Plates* (1957) belong to F. Amirov. M. Mirzayev's youth album is one of the best examples of piano music for children. F. Amirov's children's collections are mainly of a bright genre character. Amirov's lyrics are thoughtful in "Ballad", dreamy in "Nocturne" and "Lullaby", sad and mournful in "Lyric Dance" and "Elegy". The plays "Ovda", "Marsh", "Waltz" are in a cheerful mood, the plays "Yumoreska", "Toccata" are scherzo, lively in character. The rich variety of scales of the collection reveals how skillfully the composer uses the basics of folk music. Amirov takes advantage of the possibilities of all folk scales in the plays of the collection. Due to the close connection of the collection with folk music, the rhythmic side of the works gives preference to the use of the 6/8 time of Azerbaijani musical folklore.

Amirov's children's collections were published and gained popularity not only in our country, but also in foreign countries such as Russia, the USA, Czechoslovakia, Poland, England, Hungary. Amirov's beautifully sounding music is associated with the characteristics of Azerbaijani instruments and national music.

Benefiting from the music of the great U. Hajibeyov, he was a great connoisseur of mugham.

Amirov knew the rhythmic and tonal characteristics of folk music perfectly. Piano miniatures, which occupy an important place in Amirov's creativity, are piano collections written for children, which are diverse in character. "Six Children's Plays", "Children's Pictures", "12 Miniatures" are the most popular works.

The composer, who understands child psychology, attaches great importance to the perception of rhythm in the musical education of children. The plays are rhythmically interesting.

F. Amirov pays special attention to applique in the miniatures he dedicates to young performers. The fingers simply and naturally take their place on the keyboard. The position taken by the composer is correct both pedagogically and artistically. The works written with their melodic beauty and unique national color are complex in their simplicity. The composer's music always attracts attention with its timbre sound and delicate sound recording. Work on the works of F. Amirov will increase the musical taste, creative initiative, and the quality of work on

the voice in performers. In each play, the author pursues methodological goals. Professor Z. Adigozelzadeh, with his methodological and performance questions, made a great effort to Amirov's piano creativity (6 p. 12-17).

A. Dadashov's collection "Six Miniatures" attracts attention with its elegance and psychological images. These miniatures are both sad, passionate and mischievous. In each miniature, one can feel the national roots - the familiar dance rhythm, the national melody. All of them together create a whole, they are perceived as a small children's album of delicate works. The main performance issue of these miniatures is to achieve emotional-dramaturgical contrast: the sad character of the first piece is in harmony with the lively humor of the second piece, the rumbling lullaby of the third is replaced by the tarantello of the fourth, the gloomy sarabande of the fifth is continued by the flying wave of the sixth. The interpretation of the entire collection should be based on the principle of contrasting dramaturgical contrast, on the basis of which the young pianist arranges the sequence of images. Achieving transparency in the performance, creating a feeling of light sounding means following the composer's instructions.

Azerbaijani composers approach the creation of children's educational repertoire with different methods, which allows us to say that there are two sides to this area of piano music: one is related to the lower-class repertoire of Garayev's treatise, and the other is the use of "adult" genres in the traditions of Amirov.

The 50s-60s brought significant progress to Azerbaijani children's piano literature. Interesting, meaningful, and diverse works were created, and various approaches to the problems of the repertoire of young pianists were developed. This period can be called an important stage for the development of national piano culture. The emergence of the piano miniature genre in the Azerbaijani professional composition school is associated with the Russian musical culture of the 19th-20th centuries.

Piano miniatures continue to be created today. The development of piano miniatures in the work of Azerbaijani composers is also associated with the specifics of this instrumental genre. Piano literature has grown noticeably: many colorful works, both in meaning and in technical level, have adorned concerts. The composers who created these works are: G. Garayev, F. Amirov, A. Azizov, H. Shafiyeva, A. Dadashov.

Sevda Ibrahimova's plays, consisting of two notebooks, are written in clear romantic tones.

Both books, written consecutively in 1981-1983, were called "24 Moods" and were first performed by Z. Adigozelzade. The main distinctive feature of the collection is that the plays of a deep national character reflect rhythmic tones. For a better understanding of the collection, the characteristic feature of all the plays was piano concerts. If we travel to the figurative play structure of the collection, we can note the variety on the first pages. The first play carries a lyrical image, the second resembles a toccata according to genre features, the third is a register change of individual musical phrases, the fourth is a deep, vivid expression of inner feelings. The fifth sounds in contrast to it, the sixth provides a light scherzo. The seventh play is based on Azerbaijani folk song lyrics, and the eighth play sounds in the rhythm of a yalli, in contrast to it. Deep sadness is hidden in the ninth play, and the tenth play again differs sharply from the previous one, allowing us to compare it with a scherzo. The eleventh play returns to philosophical thoughts, and the twelfth play, as a culmination, presents the struggle of heroic images. The first play of the second book passes into the enthusiastic second play, the third into the fourth with a fiery explosion. The fifth play with its heartache is replaced by the humorous, rhythmic sixth. The seventh play, which conveys a special elegance and poetic feeling, is replaced by the moving, bright eighth. The ninth and tenth plays are united by the same idea. The collection ends with two final plays, a soft, delicate eleventh, and a twelfth play that sounds like a song of the heart, a flight.

As a brief overview of S. Ibrahimova's collection, it can be noted that the plays reflect artistic meaning, a bright individual authorial line, and a tendency towards folklore were evident in many works of this period.

Characteristic for P. Hasanov's creativity is the synthesis of folklore with modern compositional methods. The collection of preludes for piano "Cheshme" is the best example in this field. The very name of the collection is inspired by folk music creativity. This collection covers a wide range from folk songs to mugham improvisations. Each prelude is based on a musical image, mugham improvisations form the pianistic basis of the first and second preludes.

The basis of the third prelude is a clear rhythmic picture, in the fifth the sound of the saz, and in the twelfth prelude a rhythmic yalli is felt. The aim of the collection is to combine the composer's folklore with various compositional techniques and restore new types of national song folklore.

The next development of Azerbaijani piano music

dates back to the 90s of the 20th century. In the field of piano music, a consistent search for new musical styles, modern compositional techniques, and technical innovations of the 70s-80s are a continuation of this period. In the interpretation of instruments, many new interesting solutions, issues, expanding the beautiful sound of timbre, and the principles of interaction of the author's style with other traditional styles are brought to the fore. The main instrument of influence on the listener is the ostinato method. The analyzed musical work begins with a long-term rehearsal of one voice. The role of the timbre-pronunciation factor in the creation of a figurative structure during the performance of the work is important.

Azerbaijani piano literature was enriched with works of educational and pedagogical importance in the 70s-90s. In 1976, J. Hajiyev wrote the collection "Musical Pictures" for children.

These plays are more detailed and attractive with character sketches. The author does not break anywhere, he achieves attractiveness with musical, pure artistic methods.

Eight miniatures create a bright contrast with each other, but the single composer's thought, the genre kinship of the plays, the author's unique line unite the plays as a whole. The integrity of the collection is created, the tonality of the images is arranged in a circle of fifths towards the sharp, the major alternates with the parallel minor - like Chopin's preludes (op28), Shostakovich's (op34) preludes and fugues (op87). J. Hajiyev successfully and systematically speaks his word both in the upbringing of artistic and musical taste, and in the perfect development of musical thinking and performance skills, which meets pedagogical requirements.

The collection opens with the cheerful "Journey". Extremely simple, transparent two-part texture, the main theme is given in C major. Then whimsy begins, the steps of the major advance in tones, (D major, E major) the texture is enriched. Finally, with full harmonic, dynamic contrasts, a reprise enters at the end. After the "Journey", an etude; this technical forum becomes the basis of the "Etude" (№5), as well as "Joke" (№3), "March" (№6), and even "Heavy Dance" (№7). "Legend" is like an interlude between quiet, thoughtful scherzo-like pieces. The composer manages to convey development and give a natural ending in seventeen bars. The piece is written in natural A minor and is played on white keys. "Legend" provides material for obtaining various piano colors, natural "vocal" phrasing, and good legato playing. "Joke" is quite lively and playful. The general character of the play is matched by the

"transformed" reprise. In terms of imagery, "Joke" creates a striking contrast with its predecessor, "Legend". While "Legend" is written with melodic melancholy, "Joke" is distinguished by its staccato, rapidity, and sense of humor. The change of strokes, unique accents distinguish this play from its predecessor. "Fairy Tale" is interesting for its unhurried, barcarolle rhythm, its widely developed middle part from the theme, its abbreviated reprise, the composer's transfer of the melody to a lower register, and the harmonic filling of the texture.

The texture of the "Etude" is quite colorful, quite interesting from a musical and technical point of view. Due to the difference in rhythmic groups, due to the fact that each hand is sometimes played separately, sometimes together. The texture diversity of the "Etude" is combined with the regular movement of sixteenth notes, which is not interrupted for a long time. The next two pictures - "March" and "Heavy Dance" are related to "Walk" in terms of genre.

"March" has a funny-comic character. The introduction of the scherzo theme into the play is quite far from the March genre. This group of plays has a humorous character, they can be brought to a specific program - a solemn children's march. "Heavy Dance" - the melody of which is built with freely improvised intonations, elements close to folk music, this play reminds of the main theme with its impressive culmination. The collection is completed by the solemn "Epilogue" built on ashug intonations. The successful choice of the genre basis of the last play of the collection cannot be denied. It is known that musical imagery is not unambiguous. J. Hajiyev also created an open form in "musical pictures", starting with a tonal movement from C major with a circle of fifths, and bringing it only to A major, and instead of "Epilogue", "Prologue", it would not be difficult to present the next in piano miniatures. "Musical pictures" is a complete collection of J. Hajiyev. The composer solved the problems he set himself in colorful, rather serious ways. In 1977, the collection was first performed by Z. Adigozelzadeh, this quality opens up opportunities to successfully use "Musical Pictures" in pedagogical practice, to enrich the repertoire of young performers with high-quality, national material. The simplicity of the texture of the collection creates no small difficulties for adult pianists. It is not an easy task to reveal the emotional world of the collection, to show the uniqueness of the episodes, to reveal the dramaturgical integrity of the collection. Z. Adigozelzadeh solved all this at a high level.

The pianist chose the right keys to reveal the

specific image of each play. Adigozelzadeh successfully performed the collection not only in Baku, but also in other cities - Odessa, Volgograd, Astrakhan, Makhachkala.

In 1978, S. Farajov composed a collection consisting of a theme and nine variations, built on the principles of dramaturgical contrasts. The main texture and intonation development from classical examples have been preserved and preserved here. The theme consists of an expressive melody, accompanied by accompaniment, the melody develops freely. The presentation of thematic material in this principle belongs to classical variations, in this case the author fills this form with modern sounding. The collection is distinguished by the richness of the figurative text. In the third variation, there is enthusiasm, in the fourth and fifth variations - philosophical thoughts, in the sixth variation - a lullaby, in the seventh variation - a male choir. The final ninth variation completes the previous development, incorporating philosophical thoughts, contemplating the luminous lyricism of human feelings.

In the 60s, composers benefited from G. Garayev's piano work, especially his last composition, "12 Fugues" for piano. Although Garayev's piano work is not large in volume, it is very colorful, like his symphonic music, and brings to mind the inimitable principles of genres. The composer's piano works open with unique musical images.

A tendency towards folklore was evident in the small-form works of this period.

M. Guliyev's large-scale piano textbook "Albom" belongs to this series. This collection, consisting of 20 pieces of various nature, is intended for students with secondary and conservatory education. These pieces clearly reflect the composer's mastery, which was formed in Garayev's class. The individuality of style, high professional mastery, expressing the author's ideas in this miniature collection, found their bright expression in each piece of "Albom". There are genre pieces here: waltz, dance, toccata, and works reminiscent of folk examples - mugham, rang, ashigsay. But the main feature of the textbook is that it is based on the mugham mode.

In most of the pieces, one can hear imitations of folk instruments such as the double drum, balaban, and tutek. Masterfully controlling the texture of traditional techniques controls the composition of the collection as a whole. It is important that each piece of the collection is free in its completed form and can be performed separately from the collection without losing its essence. At the same time, several pieces can be combined and played. Despite the colors of

the national language of the pieces, at the same time, a tendency towards modern fret tonalities is observed. The skillful inclusion of elements of folk instrumentalism in the collection allows us to assess the inclusion of this work in Azerbaijani piano music as a more significant modern collection.

In the 70s, Kh. Mirzazadeh wrote a collection of plays called "Children's Plays" for children and youth. Each of the 18 works included in the collection is a picture of the life that surrounds us. In plays such as "Journey", "Game", "Santa Claus's March", "Song", along with children's scenes, there are also scenes taken from folk life: "Village Scene", "Landscape", "March", "Summer Rain", "Etude". The expressive methods adopted by the author combine folk tunes, performance techniques with modern features. As a whole, this collection is important in the pedagogical repertoire at the beginning of education, introducing children not only to modern sounding, but also to original metrorhythmic.

The collection for piano, composed by A. Malikov in the 70s, is intended for young people, the author's ability to fully convey the images created by him, images of various characters with deep meaning to the performer is clearly felt. Although the first prelude resembles a minuet, it is closer to folklore images.

In the second prelude, the tempo gradually quickens, the third prelude is close to the genre of scherzo with elements of toccata texture. The piece "Thought" consists of the author's philosophical thoughts. "Heavy Waltz" evokes dreamy feelings. "Scherzo" resembles a strong wind, the lyrical "Nocturne" with its developing melody, and "Joke" that completes the collection is a sudden musical touch. The originality of the pieces in this unique album is not only in the field of "serious" symphonic music, chamber music, but also in the process of forming musical tastes, increasing the technical mastery of young musicians.

R. Shafaq devoted his creativity entirely to the growing generation. In his two collections of variations on the theme of the folk song "The White Apple of Guba", he uses traditional methods and transfers them to the national background. This is an example of connecting the collection of variations with the classical variation principles of folk music. R. Shafaq creates collections and a series of plays for children. "Two folk songs", "Musical frescoes", "Two children's pictures", "To children" collection, which includes 35 plays.

The worldview of adults through the eyes of children can be determined by A. Alizadeh's

"Children's Suite". From the outside, it seems like "children's" plays, but a development with a mature master is noticeable. Such valuable works for children are not often created, authors pay so much attention to the simplicity of performance and sounding that they forget about the artistic value of their creations. The combination of a simple melodic line with sufficient harmonic complexes allows the young musician to connect to national intonations at the same time. The arrangement of the plays in the suite according to the principle of "from simple to complex" allows the images to be shown more vividly during the entire performance of the suite. The first play "Thought" with its texture and accompaniment, and the last two - "Heavy Dance" and "March" with their metrorhythmic variety, not only require performing skills, but also focus on understanding the problems of both hands. Thus, all the plays in the collection allow a novice musician to demonstrate his performance development.

O. Zulfugarov's variations facilitate the perception of the plays in isolation. The compositional methods used by the author, the perception of each finished variation as a free play, characterize the image in each specific case. The 12 plays of the collection (theme and 11 variations) can be conditionally divided into two parts: polyphonic and homophonic-harmonic.

The first ("Conversation"), sixth ("Mohtesham Palyd") and eleventh ("Glorious Friends") variations are carriers of one or another polyphonic method. A number of variations express specific genres. For example, the fourth ("March"), seventh ("Waltz"), eighth ("Mugham"), ninth ("Tasnif"), twelfth ("Yalli").

The remaining plays either depict a moment of play - the third ("Game"), or an image of nature - the fifth ("Happy Sparrow"), or a lyrical scene - the tenth ("Beloved Mother").

The author remains true to his creative direction, revealing and showing the images of the world around us with a childish imagination.

Rzayev's collection "Leyla" poses certain difficulties for young performers. The plays in this collection, which he dedicated to his granddaughter, are intended for lower-grade students.

The use of the character traits of folk instruments in combination with European pianism creates a unique type of texture that distinguishes the author's set line. All the pieces of the collection are of a different nature - typical instrumental cantilena ("Song" and "Cradle Song"), bright sharp game scherzo ("Topla oyun"), dances ("Kichik waltz" and "Yalli").

Thus, in the 70s-90s, modernity plays an

important role in the work of Azerbaijani composers. Due to the expansion of thematics, the genre environment expands even more. The emergence of new genre types, "pictures", "sketches", "moments", "frescoes" is observed. In the pieces that make up the piano music of this period, both folklore and character elements are consistently developed (1 p. 96-99).

The variations written by Kh. Mirzazadeh are distinguished by their professionalism, variety of textures, and harmonic colors. The most important aspect of this collection is that the lines of the melody inherent in the theme coincide with the intonations of the folk mode, especially the shur mode. In the first variation, the lyrical theme is replaced by passionate enthusiasm. Here, the secondary intonations of the leading voice and the harmony that slightly preserves the texture of the upper voices remain. The accelerated movement of the second variation distances it from the theme. Its supporting points blend into the melody of the upper voices, creating a hidden duality.

The third variation is charged with a frightening world, briefly passing into the upper register with an emotional glow, the theme here passes unchanged into the leading voice. It seems that memories are gradually approaching and moving away. The fourth variation, built in 5/8 time, then changing to 4/4 time, is a scherzo. The lyrical island of the collection can be considered the fifth variation, where the intonations of the theme dissolve and disappear with increased intensity. The last, sixth variation is perceived as a gentle march, washing away everything in its path. At the highest emotional point of the collection, the theme is heard. Only the first half sounds, remotely reminiscent of its first form.

Kh. Mirzazadeh's collection is closer to serious ones, not free variations, in terms of the development of the variation - the tonality - remains unchanged - *mi minor*.

S. Hajibeyov's variations on the theme of Paganini attract attention with the novelty of their ideas. Another variant of the reading of the possibilities of variations is presented. The collection contains eight variations of different nature, different volume, distinguished by their expressiveness and performance characteristics. The main dramaturgical line of the collection is the gradual complication of the texture and harmonic language, its development according to the principle of "crescendo". The planned performance of the work is built in this way according to the author's instructions. The first variation repeats the tempo, the second relatively picks up the tempo. The third variation covers the

piano registers quite widely and is played at a *prestissimo tempo*.

In the fourth variation, on the contrary, the movement becomes heavier, lyrical elements are heard. The fifth variation, at a very heavy tempo, with dynamic nuances such as *piano* and *pianissimo*, gives the impression of disappearing at any moment.

The sixth variation brings both tempo and key movement - major intonations, which give a different color to the sound, are clearly heard, and the tempo is activated. The seventh variation temporarily returns the tempo, adding dynamic contrast *pp* - *fff*. The last - eighth - variation returns the initial tempo and character of the work, maximally approaching the theme. The collection ends with a coda that gradually develops from *pianissimo* to *fortissimo* (*presto*). At the same time, the collection can be divided into two parts, from the theme to the fifth variation, and from the sixth to the eighth variation with a coda.

A. Azimov's four preludes are not only related to genres, but also to folk music. In the first prelude, an ensemble of folk instruments is created, the balaban plays a delicate melody. Chord-based playing in the background, then improvised figures create the dynamics of development, which is often used in folk performance. In the second prelude, the scope of the sound creates the effect of a mountain landscape. Emotionality and dynamics are combined with characteristic chords and rhythmic formula - these lines belonging to the third prelude show a connection with *ashug* music.

The last prelude, in contrast to the third prelude, is *mugham* in nature with its melodic form and polyphony. The composer skillfully uses genres. Using the rhythmic features of folk art, developing them in various structures, making the combination of folklore and modern music feel, he gives his music individuality.

B. Yermolayev's great interest in polyphonic forms resulted in the creation of his two-book polyphonic plays. This large-scale work is primarily within the scope of the author's professional interests, the basis of which is many years of pedagogical work with students, musicologists, and composers.

In 1965, the first notebook, consisting of two inventions, a fugue and two fugues, was published. The notebook published three years later included two collections of preludes and fugues, and a fugue composed on the basis of G. Garayev's prelude in *D major*. All the pieces in the notebook were arranged on the basis of the principles of complexity of the pianist and the compositional principles. The

composer uses all the features of Azerbaijani music, metrorhythmic forms and 6/8 time, and the modes belonging to national musical folklore. In the preludes and fugues of the second notebook, the composer combines these national features with dodecaphonic technical writing.

F. Garayev's collection of inventions and fugues is an example among his works, in which imitative polyphony techniques are considered as form-forming elements. These pieces do not pose any difficulties for performance, since they are intended for young pianists.

Of the works that were not very numerous in the five years after the war, one can cite B. Zeydman's 24 children's plays. The first volume of the collection is quite easy to perform, while the second volume, written for adults, consists of more complex pieces. It is far from the characteristics of national music and Azerbaijani folklore.

In 1983, G. Garayev presented piano music from both an artistic and pedagogical perspective, "Six Children's Plays" is a wonderful example. The precise characterization of musical images makes them interesting and acceptable for children, and each play carries a certain pedagogical function. "Little Waltz", "Game", "Happy Event", written on a household theme, are replaced by plays such as "Story", "Thoughtful", which convey the inner world and psychology of the child. In these Six Plays, the composer widely uses folk tunes, but at the same time adds his individual methods that are characteristic of his creativity. In each play of the collection, the composer pursues certain methodological goals, and during the performance, each child is required to have the habits of polyphonic thinking. In "Thoughtful Play", it is richer in polyphonic elements than in "Little Waltz". If the texture of the first play is complicated to three-part, the second play is written in four-part form. The general genre unites these plays. "Fıfıra" is a play that depicts a children's toy, similar in texture and etude character to Garayev's Prelude in C major, and performs an important function in a methodological plan. It develops technique.

In the play "The Game" the same style of performance is repeated many times, here it is important to reveal the hidden second voice in the left hand part. During the first acquaintance with the play, the process of learning it, certain difficulties arise, so it is necessary to mentally divide it into sections according to its rhythmic and melodic form. In the play "The Story", the problem of "playing" on the piano comes to the fortissimo. The eleven-section theme, consisting of short motifs, united by a

common league, with its features resembles the melody in the second part of the composer's C minor sonatina. Thus, the author builds the composition using the method of gradual difficulty. The last piece - "A Merry Journey" - is the most complex in the collection, having collected contrasting musical material.

The music of this play is light, bright, and has a song-dance character. This character finds its expression in the two-episode opening rondo theme. The first episode contrasts with the refrain. If the main role in the refrain is played by the repetition of the opening intonations in different key variations, then sequential development manifests itself in the episode.

The second episode brings a more significant contrast. Here, genre is added to the thematic opposition. It is characteristic of this theme to emphasize the weak and strong parts of the stanza. It ends the play and the collection with a laconic cadence, contrasting the typical various harmonic functions.

In continuation, G. Garayev composes six more pieces of medium difficulty for beginning musicians. These pieces are recommended for middle classes of music schools. In the first piece "Rain is Falling", falling raindrops are felt. The fact that the melodic line is always played in separate hands enhances the effect of falling drops. "Little Story" - a small fugue is built on a two-part theme. All vocal lines are preserved as much as possible, which brings the play closer to the old polyphonic forms that Garayev was interested in. The play "In the Mountains" can be viewed as an example of old polyphony, but the basso ostinato principle is what keeps the play going until the end. The last play in the collection resembles an etude, requiring the development of various types of passages. In terms of figurative meaning, the author describes the winds changing in strength and speed. The value of the pedagogical collection is that it helps students develop both technical mastery and the ability to work with polyphonic methods of various levels.

The authors of children's plays belonging to the second order, remaining faithful to the traditions of F. Amirov: A. Abbasov, E. Nazirova, M. Mirzayev - it is impossible to determine by their names that they belong to the children's educational repertoire, but in terms of the nature of the music, the technical level, it is possible to take into account the capabilities of a novice pianist.

An underdeveloped area in the creativity of national Azerbaijani composers is the etude genre. No one has addressed this genre except E. Nazirova,

F. Guliyeva, A. Azizov.

Collections of plays and miniatures continue their development in the 70s-90s. A series of works are created that are in tune with the times, develop modern methods, and arise from the dreams of young composers. The neoclassical tradition that emerged in the first half of the 20th century flares up in Azerbaijani music with new force in the 70s. At this time, not only the traditions of Garayev, due to which Azerbaijani music is associated with many leading composers (Bartok, Hindemith, Prokofiev, Shostakovich), but also, relying on the past experience of modern and classical music, brings to a new perception of any style.

The year 90 brought significant wealth to Azerbaijani piano literature with V. Adigozalov's "24 Preludes". Although new compositional methods were used in those years, this collection does not allow any traditions of that time. The composer uses musical elements that are characteristic for other parties, the composer manages to maintain dramaturgical balance. The highest peak of this

period, the peak of G. Garayev's great mastery, "12 Fugues", reflects the character traits of a humanist, philosopher, and individualistic composer. This collection finds its solution in the composer's creative line, increasing the role of polyphony and synthesizing professional European music and Azerbaijani folk music.

Popular in this field are J. Hajiyev's "Musical Pictures", T. Guliyev's "Jamila's Album", O. Zulfugarov's collection of variations. A. Alizadeh's "Children's Suite", which looks at the world through the eyes of a child, can be cited. Composers such as S. Ibrahimova, R. Shafag, J. Guliyev write original melodies, referring to the base of folk music and Azerbaijani melodies. A bright representative of modern trends is F. Garayev.

The abundance of names allows us to conclude how much interest in this genre has increased, and the basis for its adoption, provided that the classical form of the compositional technique has been modernized.

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