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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE MASTERY PECULIARITIES
OF GOYCHA ASHUG SCHOOL**

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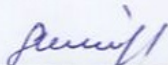
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GENERAL CHARACTERISTICS OF THE DISSERTATION

Topicality and degree of using of the theme. One of the important problems in the investigation of Goycha ashug school is to clarify the peculiarity of the mastery tradition, its genetic characteristics and its content in different periods. In the field of collecting, publishing and studying of the masters of this environment in Azerbaijani folklore-study many works have been done well and the rich scientific base has been created. Because the rich ashug environments such as Borchali, Agbaba-Childir, Shirvan, Derbent, Ganjabasar, Tabriz, Urmia, etc. require the comparative studies in order to determine the general view of the genetic system in one direction. But they can determine the whole idea, the objective view with the synchronic and diachronic analysis of the problem.

If some exceptions are not taken into consideration, the monographic researches written about the mastery problems in the example of ashug activity richness is very few. It carries the content as a necessity of the material and spiritual world and if they are manifested in the artistic text examples in one direction, then on the other hand, it is realized with the mastery peculiarities. Therefore, the investigation of mastery peculiarities as a problem in the richness of Goycha ashug environment is a special actuality.

One of the problems that play an active role in the mastery peculiarities of Goycha Ashug School is the determination of the characteristics and semantic content of the songs belonging to the environment. The investigations of these peculiarities with the problems such as from fingering to arpeggio, the chord structure are observed under a system. Here some lines of sounds belonging to the ashug melodies in the region clarify the content of art in the mastery of different masters completely. In the tradition it creates a full idea about the further direction of the joining. One of the problems investigated in the specification of the ashug activity is the determination of the general element of Goycha ashug environment

with the other ashug environments. Of course, they do not have certain different opportunities in the dynamic content according to the environment and originality. In the tradition, no doubt, it is natural and formalizes the imagination of the environment as a real indicator of quality. It clarifies the diatonic view in the musical landscape of the region.

According to the tradition the mastery peculiarities of Goycha ashug school have great opportunities for all parameters of the ethno-cosmic experience, diversity of styles, as well as music sociability. The investigation of the problem from the point of view of clarification of the types of manifestations of text - music associability, observation of conditioning is an important actuality. The analysis of all in the context of the environment can also be as a fundamental base for other conceptual researches.

Goycha ashug school is of great importance in protection of the classical art samples of Azerbaijan ashug art and the formation of its new performance culture. The melodies such as “Goychagulu”, “Goycha garagozu”, “Goycha gozellemesi”, “Kohne Goycha”, “Haydari”, “Najafi” elucidate the architectonic system, specific content of Goycha ashug environment.

The artistic-aesthetic content of the environment includes the whole range from the genre paradigm to text phenomenon, the content richness and music associability. Here the genres such as “baglama”, “gıfilbend”, “muemmma” and “deyishme” (kinds of riddle in the form of poem created by ashugs (Azerbaijani folk singers) and used during contests) requiring the special talent take also place as a form in the ashug art. All of them actualize the analysis of the mastery traditions as a problem at the environmental level.

Goycha ashug environment has been the subject of research of folklorists, ashug researchers, musicologists, ethnographers in various problems. From the middle of the 19th century the interest starting with Y.H.Polonsky has always gone in a growing direction in later stages. The first steps taken in this area by the societies such as “Kavkaz”, SMOMPK, “Investigation and Research Organization

of Azerbaijan”, “Dan ulduzu”, “Yeni kend”, “Edebiyyat”, etc. were the basis for the more necessary and systematic activity of the intellectual environment. Some philologists such as M.Shamsijadid, H.Zeynalli, V.M.Belyayev, H.Alizade, V.Khuluflyu, H.Arasli, F.Gasimzade, M.Ibrahimov, S. Vurgun, M.Huseyn, M.Tahmasib, O.Sarivelli, A.Akhundov, H.Arif, M.Hakimov, G.Namazov, I.Abbasli, I.Alasgar, M.Gasimli, E.Mammadli, S.Pashayev, H.Ismayilov, Z.Maharramov, F.Bayat, M.Allahmanli, B.Gurbanov, T.Goychali, I.Isabali gizi, A.Mammadova, N.Gasimov, A.Mammadov and musician scientists such as A.Eldarova, T.Mammadov, A.O.Karimli, I.Kocharli, R.Imrani, K.Dadashzade, N.Rahimbayli, I.Imamverdiyev, N.Bagirov, H.Karimov and others have formed a fundamental scientific base on the artistic and aesthetic landscape of the environment through their research at various levels.

The work done in the field of voice recordings of Goycha ashug environment is also a line in the study of the problem. Those works which began in 1914, were always gone in a growing direction. The works done by the company “Sport-record” of Germany are the example to it. Later those works were carried out in France, Kiev. The Scientific Research Music Cabinet (1931-1945) established attached to the State Conservatory of Azerbaijan did the important works. The works carried out by J.Hajiyev, Z.Bagirov, M.Ismayilov in the regions such as Gazakh, Diljan, Basarkecher and in Borchali still retain the scientific and historical significance. Recording the ashug melodies to the note was done under the leadership of A.Khodzko in 1842. Later the ashug melodies recorded from Ashug Asad Rzayev, Ashug Mirza Bayramov and others by under the leadership of U.Hajibeyli and Bulbul were the initial sources to clear up the mastery peculiarities of Western region, Goycha ashug environment. The composers such as G.Garayev, J.Hajiyev, S.Rustamov, Niyazi, F.Amirov, T.Guliyev, Z.Bagirov, H.Nematov have great roles in the recording of ashug melodies. “Azerbaijan ashug songs” by S.Rustamov (1938) had four volumes.

The works such as “The traditional saz melodies of Azerbaijani ashugs” (1988) by the ethno-musician T.Mammadov, “Twenty saz melody of Azerbaijan” (2005), “Forty saz melody of Azerbaijan” (2006), “Ashug Mikayil Azaflı’s saz melodies” (2008), etc. by I.Imamverdiyev are important in order to clear up the mastery peculiarities of ashug art. The works done by different musical experts such as N.Bagirov, A.O.Karimli, N.Rahimbayli, K.Dadashzade are also important. The work “Anthology of Azerbaijan folk music” prepared by the department “History and theory of folk music” of ANAS Institute of Architecture and Art takes an important part as a source in the investigation of the dissertation. All these are issues that determine the level of study.

The object and subject of research. The object of the research forms the rich text base of Goycha ashug environment. As it is known, this environment is connected with its history, art genealogy and great period of time since Dede Gorgud. to the According to the history and genealogy it is characterized by a well-founded texture. But the subject of the research forms the performance characteristics of the environment, which does not lag behind this richness, but rather complements it more.

The aim and objectives of the investigation. The main aim of the dissertation is to study the mastery peculiarities of Goycha ashug school and the specific features of mastery traditions. In order to solve the scientific problems of the dissertation the following objectives are determined:

- Clarification of the peculiarities of the formation and development stages of Goycha ashug environment;
- Revealing the role and importance of master-apprentice traditions and performers in the formation of ashug mastery tradition;
- To investigate the specifics of mastery characteristics (for example, augmentation – increasing the sounding period in the syllables) of Goycha ashug school and to give their theoretical analysis;

- To investigate the typological analysis of the mastery traditions of modern Goycha ashugs;
- To discover the element of mastery characteristics of Goycha ashug school in comparison with other environments;
- In the context of all these, it is necessary to find out the role and place of Goycha ashug environment in the image of common Azerbaijan, etc.

Research methods. The historical-comparative and the theoretical-typological methods have been used mainly in the dissertation. Because the mastery peculiarities of Goycha ashug environment necessitate the different approaches as a mass cultural event. The approaches defined by the structural method have also taken place here at the certain points as one side. The scientific and theoretical analysis of folklore-study, ashug researchers, ethnomusicologists, ethnographers have been taken as the sources.

The main theses. The main theses of the dissertation are the followings:

1. Goycha ashug environment is of great importance in protection of the classical art samples of Azerbaijan ashug art and formation of its new mastery culture.

2. According to the tradition, the mastery peculiarities of Goycha Ashug School have wide opportunities for all parameters of ethno-cosmic experience, diversity of styles, as well as music intercourse.

3. From the point of view of music / text / mastery, the contemporary Goycha environment is devoted to the mould forms and methods, activity and mastery tradition by Agh Ashug, Ashug Ali and Ashug Alasgar. The main base of this environment is regulated by the principle established by the national memory institutions of ethnoses.

4. One of the peculiarities of Goycha ashug school is that it is preferred to preserve the invariant content of regional specifics and local specifics. The conservative preservation of ashug and generally folklore art, similar to the original sources, master-apprentice

relations, ashug meetings, ashug groups, the style of epic telling, the traditions of conducting the assembly, the ashug repertoire, ashug songs and poetry texts peculiar to the region, in short, it makes possible to carry out the certain considerations about Goycha region.

The scientific innovation of the dissertation. The scientific innovations of the dissertation can be summarized as the followings:

- The problems that define the peculiarity of the mastery tradition of the environment have been clarified as a whole;

- The genetics of Goycha ashug environment, a complete picture in different periods of history have been formed;

- The poetic-semantic structure of the melodies belonging to the environment, the general content of the technological system have been revealed;

- The typological analysis of the ashug environments such as Ganjabasar, Borchali, Agbaba-Childir, Daralayaz, Shirvan, Tabriz, Urmiya have been carried out with Goycha ashug mastery tradition and their similarities and differences have been determined;

- Possibilities of reflecting the ethno-cultural potential of the environment have been revealed;

- As the most mighty event of the spiritual-cultural, aesthetic potential Word and Music (Poetry and Melody) have been involved in the analysis under a system;

- The level of protection of archaic memory, the representation of art genealogy have been determined in the tradition of master-apprentice;

- During the use of form expansion methods in Goycha ashug music the problems of mutual unity of music and word are looked through;

- The place and content of the representation of Goycha ashug environment have been clarified in Azerbaijani ashug environment mastery.

The theoretical and practical significance of the dissertation. Researchers, folklorists, musicologists and musicians can use the scientific results in the writing of the dissertation as a

practical and theoretical material. The practical significance of the dissertation is that the results can be used by the young researchers in promoting ashug art, especially its regional features. The materials can be used as teaching aids in the courses of ashug activity and saz mastery in higher and secondary schools.

Approbation and application of the dissertation. The content of the study is contained in the articles, abstracts and conference reports published in the scientific journals and collection of articles of Azerbaijan and different foreign countries.

The results of the investigation can also be used as an additional book in higher education institutions.

Name of the organization where the dissertation work is carried out: The dissertation has been carried out at the department of “Music folklore” Institute of Folklore Azerbaijan National Academy of Sciences. The theme of the dissertation was affirmed at the meeting of the Scientific Council of the Institute of Folklore on 29 December, 2011 (Protocol №8). The theme was confirmed at the meeting of the Scientific Council on Philological problems of the Scientific Research Coordination Council of the Republic of Azerbaijan on 07 March, (Protocol №1).

Structure and total volume of the dissertation: Structure consists of introduction (13539 signs), Part I (137520 signs). Part II (98063), conclusion (9129 signs), list of used literature and the total volume is 258251 signs.

THE MAIN CONTENT OF THE DISSERTATION

In the part “Introduction” of the dissertation the topicality, the degree of study, aims and objectives of the study, methods, scientific innovation, theoretical and practical significance of the theme are clarified.

The first part of the dissertation is called “**Formation and appearance of Goycha ashug environment**” and the problem finds

its solution in two paragraphs. In the first paragraph called “The art sources and the historical peculiarity of the Western ashug environment”¹ it is mentioned that with its genetic content and historical character, the art of ashug, which is tied to the ancient imaginations of ethnos and rooted in the expression of its spiritual world, has been represented by a rich culture, art genealogy since from the period of shaman, ozan, bakhish, akin, varsag. Characterized by the modeling of the physical-spiritual experience of ethnos, this art felt all the difficulties of the middle Ages and fulfilled its art responsibility at a high level. The modern rich texture of the ashug activity, the examples from the activity of masters, epic traditions, dynamics of the technological system observed in the mastery drew up the fundamental factual content as a clear indicator of it. The spectrum of originality and tradition of the existing environments are regulated to this principle as a source in terms of Word and Melody.

The similarity and distinctive features of the environments determine the enrichment in the context of regionalism. For example, in the performance of the folk masters from the Borchali ashug environment and the Agbaba ashug environment the performance of a single saz plays the main role. The peculiarity of ashug environments is manifested in the anhemitonics (non-semitone sound sequence), articulation (clear pronunciation) system with the certain points.

As Daralayaz ashug environment also borders with Goycha, the masters of both environments were in close contact with one another, competed in telling poems and singing and had sincere art relations. As Goycha, mentioned in the epos “The Book of Dede Gorgud”, was one of the purest regions of Azerbaijani Turkism, the art of saz had always been an integral part of the life and had a leading position in the spiritual life system of the nation. This ancient Turkic land

¹ Atayev F. Formation of Goycha ashug environment (the 16th – 17th centuries) // - Baku: Dede Gorgud, - 2012. №4, – p. 81-87

created its unique color, the manner of talking boiling as a spring, by drawing poetry from the deepest layers of the national spirit”.²

The analysis carried out in the context of the historical-cultural differentiation of the gobuz (an old Azerbaijani musical instrument) clarifies the content of the road coming to saz in the general cultural sphere of the region, from the period of Dede Gorgud. Being as a culture complex the old poetic system of the masters such as Agh Ashug, Ashug Ali, Ashug Alasgar, etc. is integrated in the example of others. For example, Ashug Jalil from the region Daralayaz was an ashug master and a creative artist with the interesting information. Though the holy place created here was not as rich as the holy place of Ashug Alasgar, it was able to create tireless activity and wide scope in the environment. Later, due to the Armenian aggression, Ashug Jalil's visit to Nakhchivan also revived the ashug environment there. The performance in the environment was characterized by preference to “saz-balaban” (the state or quality of being double (parallel) and was formed as a tradition.

The knowledge and information about Iravan ashug environment in the uninterrupted performance of Western ashug environments has become stone in epic and narration, melody information. For example, “Iravan chukhuru”, “Iravan gozellemesi” consist of the notes about some masters (dede Gurbet, Dede Gujlu, Dede Heykel). In the epos-study “Ashug Garib”, “Asli and Karam”, “Ashug Ali's visit to Turkey”, etc. become integrated with the episode in the samples of epos.

The rich onomastic system of Iravan, which is an ancient Turkic-Oguz land, makes the systematical analysis topical as an indicator of the richness of this cultural center. The information represented in the works and memories of travelers, artists, Europeans and Russian scientists, who came here in the past, can form a full picture about the environment. For example, Ozan is the name of a village near the area Ozanli Garni, in 1728 near the area

² Gasimli M. Ozan-ashug art / M.Gasimli. – Baku: Ugur, - 2011. – p. 178

Girkhbulag of Iravan district,³ etc. As it is seen, having many name places in the district of Iravan is the fact affirmation the leading art genealogy of ashug-ozan. The words “Oghuz”, “Ozan” are the indicators of the host of art in the cultural memory of this region. The saz melodies connected with the name Iravan (“Iravan gozallamasi”, “Iravan chukhuru”), folk masters (Dede Heykel, Dede Gujlu, Yetim Tapdig, Garib Rza, Ashug Ganbar, Ashug Mahmud) once again discover the existence of rich traditions of ashug environment in this area. In the peculiarity of the performance characteristics of the Western region a line is tied to the rich art tradition of ethnos in the plane of Iravan / Agbaba / Childir. As it is known, “Agbaba territory has been known as a land of saz since the ancient times, the ashug melodies spread here among the population are known as Childir ashug melodies. These saz melodies are differed from the other saz melodies of different regions of Azerbaijan. Though they look like to Goycha and Borchali saz melodies, but are much closer to Urmiya ashug melodies. Among Childir melodies one can see the songs of Sufism and “nanay”. The melodies such as “Childir zinharisi”, “Childir chukhurobasi”, “Sari yaylig”, “Chalpapag”, “Koshebashi”, “Urfani”, “Terjumani”, “Shoreyeli”, “Agbabayi”, “Agbaba gozellemesi”, “Childiri”, “Ashiroglu”, “Dashdanoglu”, “Atustu”, “Surundurme”, “Geza nishani”, “Derbederi”, “Diyarbekiri”, “Gurdoglu”, “Deli hijrani” are also known as Childir melodies”.⁴ Adding twenty two Sufism melodies (“Agham hey”, “Goy atli”, etc.) and three “nanay” melodies (“Gelin nanayi”, “Ota nanayi”, “Ashug Tujjarin nanayi”) the essence of the problem is growing and its fundamental text base is formed.⁵

³ The review of the Iravan district / compiler Z.Bunyadov, H.Mammadov Garamanli. – Baku: Elm, - 1996. – p. 52-101

⁴ Azerbaijan folklore anthology, Agbaba folklore / compiler H.Ismayilov, T.Gurbanov. – Baku: Seda, 2003. – volume 8. – p. 16

⁵ Atayev F. Formation of ashug mastery art in Goycha (master-apprentice traditions) // - Baku: Civilization, 2014. № 10. – p. 43-48

Ganjabasar ashug environment is characterized by a more archaic memory and preservation of archetypes in the richness of art sources of Western ashug environments. The informativeness of the creative tradition of the environment as a whole, the content of the ethnic sign and modeling system provide more material for understanding the essence. Goranboy, Dashkasan, Goygol, Ganja, Shamkir, Gadabay and Gazakh branches of this environment are also represented by their peculiar development features, new performances, points, melody additions have enriched the specifics of art. For example, the dynamics of the articulation system (bells, tremolo, foot, percussion, etc., sounded at high tessitura (singing) in the melodies “Koroglu”) is an indication of a broader nature. The environment is characterized by substantial achievements in terms of ashugism, continuity of art performance. Some saz melodies such as “Dilgami”, “Ashug Soyunu”, “Zulfugar dubeyti”, “Azaflı dubeyti”, “Vagifi”, “Gazakh sebzesi”, “Injegulu”, “Ekber garagozu”, “Selminazi” and others are the memories by the masters belonging to this region.⁶ So, the rich genealogy of the Western ashug environments is characterized by a serious richness, based on a fundamental basis, the text and models of thought of the ethnos from the depths of history.

In the second paragraph called **“Formation and appearance of Goycha ashug school”** it is especially mentioned that Goycha being one of the rich Turkic cultural centers of the ethnos characterized by a holiness that includes art, creativity element, memory appearance more in itself. “However the area of the cave and the square, where only ozan Gorgud played “gopuz” and Hero Koroglu rode horse, is the size of the geography of the Turks. But this geography does not deprive the seismic center, the energy core, the exact apartment, the concrete address, which radiates the sound of gopuz and saz, the voice of the “jangi” and “rajaz”. The main pillar that holds the spiritual space called “Azerbaijani folklore” at

⁶ Hakimov M. Azerbaijan ashug literature / M.Hakimov. – Baku: Yazichi, - 1983. – p. 219-220

the top is in the Caucasus – it is Goycha”.⁷ No matter what kind of deprivation the historical folklore regions experienced, they were protected by all shades of their genetic system, moral memory.

Goycha ashug school is closely connected with the performance of saz, vocal-instrumental performance, as well as poetry in the style of ashug. The artists known as folk poets and masters called ashug played the special role in the enrichment of the folklore of the region. Both the mastery culture and vocal sound capabilities of ashugs engaged in the performance of saz mastery have always been wide. The expression forms of the local dialect in the vocal mastery are mostly seen at the end of musical tunes and sentences. In the word expressions such as “gadan alem, agrin alem”, etc. the last phonetic sound “e” is vowel, that is why it arranges the finish in the high intonation of the musical sentence.⁸

One of the characteristic features of Goycha ashug environment is to give preference to preserving the invariant content of the regional specifics and local specifics. Preservation of information about ashug and generally the folklore art in the conservative way, similar to the primary sources, relation of master-apprentice create opportunity to express some views about ashug meetings, ashug groups, the style of epos telling, the ashug party traditions, the ashug repertoire belonging to the region, ashug melodies and poetry, in short, about Goycha region.

The local tradition of the folk activity developing the characteristic features of the mastery style and culture provides its new, more professional level spreading. One of the features that shape the musical intonations of the local tradition is the local dialect. The musical expert V.M.Shurov tells about it that “it is important to pay attention to the expression features of the local

⁷ Garayev Y. The way returning to Goycha passes from folklore // Azerbaijan folklore anthology. – Book 3 (Goycha folklore). – Baku: Sada, 200. – p. 3

⁸ Atayev F. A look to mastery problems in Goycha ashug environment // - Baku: Civilization, 2017. volume 6, № 3. – p. 132-135

dialect. First of all, it helps to identify a number of important mastery qualities, details during the expression of the word”.⁹

Famous representatives of Goycha ashug school such as Derdli Nesib, Gul Mahmud, Simpirli Sevgili, Agh Ashug have enriched the mastery traditions of the environment. The examples from their activities come to the present day determine the dynamic appearance of the artistic thought, the morphology of the soul in the context of tradition and originality. The superficial knowledge given about these masters is most important to create a general picture of their lives and activities.

Gul Mahmud was born in the 17th century in the ancient village of Shimpir in Goycha.¹⁰ His poems such as “Gormushem”, “Gelmishem”, “Yetir”, “Menim”, “Aglaram”, “Tapmadim”, “Govushdu”, “Gejeler” are the indicator of his talent. The epos “Gul Mahmud” is the expression of his regard two great masters – Shimpirli Sevgili and Gul Mahmud. All of them determine the general content of the environment as an event of the appearance until the 18th century. There were famous masters from Goycha ashug environment in Azerbaijan ashug poetry such as Agh Ashug, Ashug Ali, Ashug Alasgar, Alchali Maharram, Ashug Musa and great folk poets such as Shishgayali Aydin, Aziz, Haji Alish Aga, Mirza Baylar, Shair kazim, Usta Abdulla and others.

The period up to Ashug Alasgar in Goycha ashug environment is more characterized with two great artists. One of them is Agh Ashug (Ashug Allahverdi), the other is his apprentice Ashug Ali. Ashug Ali played a great role in the development of Goycha ashug environment, as well as Azerbaijan ashug art and brought a new breath to its mastery and poetry branches. If the melodies such as “Aghir Sherili”, “Yungul Sherili”, “Keshishoglu”, “Susenberi”,

⁹ Shurov V.M. About the regional traditions in Russian musical activity // Musical folklor-study/ Editor-compiler A.A.Banina. – volume 3. – Moscow: Soviet composer, 1986. – p. 27

¹⁰ Ismayilov H. Goycha ashugs and folk poets / H.Ismayilov. – volume 1. – Baku: Seda, - 2006. – p. 44

“Choban bayati” are belonged to Agh Ashug, then the melodies such as “Ashug tesnifi”, “Gaytagi”, “Gahramani”, “El bayati”, “Sherili” are considered created by Ashug Ali.¹¹

The fact that Ashug Alasgar was from Goycha ashug environment and it was an indicator of the rise of this environment. Because he did not only provide the source of this environment with the new melodies, but he also brought a new breath to the classical ashug poem and created new types of poem. The melodies such as “Zarinji” (“Alasgar Zarinjisi”), “Orta Sherili”, “Sherili dubeytisi” have been created by Ashug Alasgar.¹² As it is seen Ashug Alasgar was also a great composer and had a great role in the improvement of ashug songs. Having formed and developed in the local art circle, ashug art developed in a rising direction with all its aesthetic indicators and entered the sphere of excellence in the person of Ashug Alasgar.

Ashug Alasgar’s creative talent was the basis for the enrichment of the environment and the wider sourcing of art. The master’s innate talent created the atmosphere and the revival was the source for the development of dozens of masters such as Ashug Musa, Novras Iman, Ashug Najaf, Ashug Asad, etc. In the context of performance and poetry they formed the beginning of the emergence of success oriented to the essence. With their new poems, they enriched their literary heritage and expanded the boundaries of our classical ashug poetry.

In the first chapter called **“The problems of mastership in the traditions of mastery”**¹³ of the second paragraph the mastery characteristics are investigated in the context of the environment.¹⁴

¹¹ Hakimov M. Poetics of ashug art / M.Hakimov. – Baku: Seda, - 2004, - p. 524-530

¹² Again there, - p. 527-530

¹³ Atayev F. The comparative analysis of the mastery characteristics of Goycha ashug environment with ashug environments of other regions // - Baku: Music world, - 2016. - № 4/69, – p. 16-19

¹⁴ Hajibeyov U. Selected works. - Baku: Yazichi, - 1985, - 653 p. Z.Hajibeyov, Eldarova A. Azerbaijan ashug art.- Baku: Elm, -1992, 168 p. and etc.

The important work done by many authors has created a fundamental scientific base in the framework of ashug mastery traditions. One of the most important problems in this richness is to investigate the mastery characteristics of ashug environments on a wide scale. The usage of the internal dynamics of the regional character is the basis for clarifying the general process, the tradition of epics, telling and repertoire, the harmony of the saz melodies belonging to the environment.

The mastery tradition of Goycha ashug school is connected to the ancient periods as the history of gopuz and saz. In the formation and development of this tradition there was an invaluable role of masters of the environment. It is true that, although these masters' mastery genealogy has not been fully realized until today, the content of the pattern model in the current environment itself is an indicator of it. The differentiation of the road coming from Miskin Abdal to Agh Ashug determines the specifics of the ethno-cultural system. The melodies composed by Agh Ashug such as "Aghir Sherili", "Yungul Sherili", "Keshishoglu", "Susenberi", "Choban bayati" show the more harmonic content of the mastery tradition. Considering that the melodies such as "Ashug tesnifi", "Gaytaghi", "Gahramani", "El bayati", "Sherili" were composed by Ashug Ali, then it is seen as the manifestation of the dynamics in the quantity and quality texture or manner of execution. Spreading the mastery traditions by the folk masters in many villages and districts are characterized with many interesting facts. These facts are also seen in the activity of masters of Goycha environment such as Agh Ashug, Ashug Ali, Ashug Alasgar, etc. Because the melodies of Goycha ashugs were sung for many periods in different areas such as in Basra, Bagdad, Haleb, Tehran, Bukhara and were met with great respect and love".¹⁵ The layers of content and expression hidden in the essence of the melodies, the details observed in its poetic system explain the archaic memories, the element of the ethnos spirit.

¹⁵ Tahmazov M (Elli). Ustad // - Baku: Sovet Ermenistani. – 1971, November 13. - № 138

The achievements gained by Goycha ashug school masters in the field of mastery, in general are the important value for the Azerbaijan ashug art. In a broad sense, this mastery is characterized as a method of expression of the spiritual richness of Turkic peoples with its genetic content as a system.

According to the music, text, performance the continuity of the tradition of masters in Goycha environment shows itself at all stages and is also emphasized in the existing sources. For example, the conclusion “the melodies such as “Koroglu”, “Misri”, “Bozugu” by Agh Ashug were sung only by Ashug Ali” defined the element of art genealogy of the environment. The values that fit in his art understanding are encoded as those that came before him, as well, the demand for young ashugs, especially those who did not get lessons from the masters and naming themselves ashugs, was a clear example of it. It shows itself widely in the stories told about the masters. The masters such as Agh Ashug Ali, Ashug Alasgar, Ashug Musa, Ashug Maharram, Ashug Najaf, Ashug Gurban, Ashug Asad, Ashug Talib, Ashug Mehdi, etc. are connected in the great system in the music/mastery tradition.

Ashug Alasgar’s literary heritage is very rich, it means that using some poem forms such as “gerayli”, “goshma”, “mustezad goshma”, “goshayarpag goshma”, “tejnis”, “dodagdeymez tejnis”, “jigali tejnis”, “mustezad tejnis”, “mukhammes”, “divani”, “dodagdeymez divani”, “dildonmez”, ghazal, elegy in his activity the great ashug has created the most perfect art pearls.

The relation of master-apprentice in the mastery tradition of the environment is a special point and clarifies the content of art. For example, one can see it clearly in the epos “Ashug Alasgar’s meeting with Ashug Huseyn from Shamkir region”.¹⁶

One of the most important problems in the mastery tradition of Goycha school is the operational picture of the saz-balaban unity.

¹⁶ Ashug Alasgar. Works, epos-rumors, memories \Compiler I.Alasgar. – Baku: Sharg-Garb, - 1999. – p. 378

The successful continuation of Goycha mastery traditions in the Ganjabasar ashug environment requires more characterization between the Northern and Southern environments and the professional performance here is experiencing its own blossoming period. Finally, all of them determine the historical dynamics and genetic content of the mastery traditions of the environment.

In the second chapter **“Goycha ashug melodies and the general characteristic of note-taking”** of the second paragraph it is mentioned that one of the problems of actuality among the common problems of ashug art is about the note-writings. In general, in the investigation of the music culture history the registration of the ancient musical materials in accordance with the initial sources creates the serious difficulties. The works carried out in the field of note of ashug music are also in this order. The main reason of it is the late process of noting in this direction and the lack of systematic implementation. The other reason is about the difficulties of taking notes of ashug melodies. However, lately the serious works have been carried out in this field in Azerbaijani musicology and the interesting studies are being formed. About 418 saz melodies have been noted and one of parts is the ashug melodies created in Goycha. Noting melodies such as “Koroglu” melody chains¹⁷, “Karami” melody chains¹⁸, “Bash divani”, “Osmanli divani”, “Bahri divani”, “bash mukhammas”, “Orta mukhammas”, “Dilgami”, “Fakhrali Dilgam”, “Dol hijran”, “Ibrahimi”, “Sultani”, etc. reveal the need to perform fundamental works in recent times. Some of them are the melodies created in Goycha ashug environment. For example, “Alasgar mukhammasi”, “Najafi”, “Durakhani”, “Gahramani”, “Takhmis”, “Goycha gulu”, “Goycha gozallamasi”, “Keshishoglu”, “Goychanin yungul Garagozu”, “Goychanin agir Garagozu”, “Susanbari”, etc. The poetic system of the uniqueness of the

¹⁷ “Bozughu Koroglu”, “Misri Koroglu”, “Jangi Koroglu”, “Arabi Koroglu”, “Atli Koroglu”, “Deli Koroglu”, etc.

¹⁸ “Gurbati Karam”, “Karam shikastasi”, “Karam gozellemesi”, “Sallama Karami”, “Yanig Karami”, “Hijrani Karam”, etc.

performance and the opening of the technological character are the work of systematic researches. In general, note-taking of about 182 melodies belonging to ashug environments of Azerbaijan is an indicator of adherence to the national traditions.

O.Sarivalli mentioned that “the people’s fountain of poetry and art is inexhaustible. The inexhaustible resources of folk art have always been the heart of our people”¹⁹. Ashug melodies, samples of ashug poetry, in general, ashug art are the miraculous event of the people.

The most important part of the traditional ashug melodies have been noted by the ethno-musicologists T.Mammadov and I.Imamverdiyev. In order to copy the notes of ashug melodies the musical experts such as N.Bagirov, A.O.Karimli, I.Kocharli, K.Dadashzade and others have great services. The seventh volume of the “Anthology of Azerbaijan folk music” prepared by the department “History and theory of folk music” of ANAS Institute of Architecture and Art consists of Azerbaijan ashug melodies. All of them reveal the general characteristic of taking note of ashug melodies, the content and problems of the work as a system.

In the third chapter called “**The mugham elements in Goycha ashug mastery**” it is specially mentioned that the Azerbaijan national music is established on three main pillars subordinate to the structure of national fret-intonation. They are followings: mugham, ashug music, music of composer.

The analysis carried out in Goycha ashug environment once again confirms that one of the common features of both types of art is the transfer of these types of art from master to apprentice on the basis of a strictly regulated educational system. Deriving advantage from folklore in the early periods these types of art reached a high level in the later stages of its development. As a result, the professions such as ashugs, singers and saz players (specialties) trained from the masters were formed. At a later stage, both types of

¹⁹ Sarivalli O. A powerful poet, master craftsman / O.Sarivalli. – Baku: Avropa, - 2011. – p. 21

art have developed in accordance with the artistic requirements of that environment within the existing environment. This development has contributed to the creation of independent schools within the popular types of art. The majority of schools within art have led to the further development of this type of art eventually.

The forms of poem such as “bayati” and “goshma” (quatrains) are used in some mughams as in ashug melodies and songs. It is known that in order to combine the ashug poem forms with the melody the ashugs usually use the words such as “aman-aman”, “oluremi”, “balam”, etc. in the text of the poem. The expression “to fit poetry with music” in the lexicon of ashugs just clarifies this meaning. Performing the mugham the singer also uses the words such as “ay aman”, “dalay-dalay”, “ay”, “hey”, “ha”, “yar”, etc. as the refrain in the text of the songs.

In the classification of performance peculiarities of Goycha ashug environment and in the melodies belonging to the environment giving “tasnif” (national rhythmical melody) is a line. In general, there are various “tasnif”s used as independent melody in ashug music. For example, “Ashug tasnifi” (other names are “Gamarjan”, “Garagoz”, “Bu geje”) composed by Ashug Ali is a classical sample of it. One can mention the following “tasnifs” such as “Meydan tasnifi”, “Tasnif ustadname”, “Tasnif khatangi”, “Tekerleme tasnifs”.²⁰ All them again prove that there are serious memory connections in the genetics of mugham and ashug art.

The last chapter is called “**Form expansion methods in the environment repertoire**”. One of the problems that should be analyzed in the richness of Goycha ashug environment is to reveal the peculiarities of the form expansion methods. Because the ashug art is characterized by a serious unity in terms of music / text / mastery. The problem of the unity of poetry and music has always existed.

²⁰ Hakimov M. Poetics of ashug art / M.Hakimov. – Baku: Seda, - 2004. – p. 423

The observations carried out in the context of the environment show that one of branches of variability in ashug music consists of the additions such as “Shahseveni”, “Pasha kochdu”, “Keshishoglu”, “Susenberi”, “Choban bayati”, “Ashug tasnifi”, “Gaytagi”, “Gahramani”, “El bayati”, “Sharili”, “Zarinji”, “Mina”, “Najafi”, “Takhnis”, “Najaf sharili”, “Ashug tasnifi”, etc. Of course, such additions bring to the expansion of the musical form. The methods of playing accompanied by the expansion of the form give information about the level of mastery of the master ashug. It is no coincidence that, at that time for successful performance ashug, first of all, uses “bayati” (quatrain) due to the semantics of “havajat” (melody). As a rule, the text to be added is used in the third part of the “havajat” (melody). The ashug introduces this addition in higher-pitched tone of the melody. And it also shows the ashug’s voice capabilities and level of performance visually. But in some cases such additions can also be added to the first and second couplets of the “havajat” (melody). For example, sometimes the ashugs use this method after the first couplet. This method is also used during the duet of two ashugs. It is no coincidence that today in the lexicon of ashugs the words such as “to perform the poem with the music” are also met. Here the form-saver mission of music is seen. The musical patterns formed in one direction have carried out the form protector function themselves.

In the second part called **“Music, text, the tradition of mastery and its typological system in Goycha ashug environment”** the problem is generalized in four chapters. First, the problem of “The art tradition of modern Goycha ashugs” is looked through. As it is known, Goycha ashug environment is characterized by the rather rich texture of the genealogical system, ethno-cultural content, historical typological character. The fundamental analyses are necessary at all levels in order to clarify the nature of ozan-ashug activity that is characteristic of its dynamic landscape. The chain of master craftsmen, their contribution to the folk culture, the genealogy of art until today are integrated with the original, additions of

interesting masters to art at all stages, methods of enriching the technological and cultural system of national memory. In the context of the environment Goycha adds the meaning to the memory history of ethnos as a layer. Goycha has formed a magnificent conception of culture and art in its ashug-study.

The modern views met by the modern Goycha ashug environment are being made the more strict approaches urgent. Because the events happened during the 20th century, finally, encountered this environment as a geographical location at the end of the century. With the collapse of the Soviet empire the Western Azerbaijan and its rich cultural art were also occupied. Holiness of Goycha, its art order, cultural phenomenon entered a new sphere with all its contents.

The dynamic view of Goycha ashug environment is regulated by the same system of the ethnic-cultural thought formula after the occupation of the geographical region. After the seizure of the ancient Turkic-Oghuz land, the cultural layer, which was removed from the geographical point of view, is on its own sacred way with new colors and paints, a bit of pain, with the addition of languor and sorrow of the land. With all happening this environment has taken more refuge in national thought, freedom of ethnic-cultural layer from the standpoint of that happening in art differentiation. Having dispersed to different regions of Azerbaijan the ethnos once again clarified the idea of the uniqueness of those who imagined national unity and added an additional mood to the tradition of art of the existing environments.

From the point of view of music / text / mastery the contemporary Goycha environment is devoted to the forms and methods, creative and performing tradition by Agh Ashug, Ashug Ali and Ashug Alasgar. The main column of this environment is regulated by the principle established by the national memory institutions of ethnos. It explains the creation of classic examples of various forms of ashug poetry, the conduct of the epos-telling tradition, the leading of the melodies belonging to the environment,

etc. The events happening in the example of the master-apprentice tradition is an indicator of it. All of them clarify the vitality of the art tradition in Goycha ashug environment, the spiritual aspect of the geographically dispersed Goycha saz, its position in the sense of art and representation as a whole.

The second chapter of the second part is called **“Relations of master-apprentice”**²¹. One of the important problems in the clarification of the performance characteristics of Goycha ashug school is the tradition of master-apprentice. In general, the tradition of master-apprentice is a system that clarifies and regulates the dynamics of ashug’s art, its genetic content and keeps it in order. It is not only characteristic for Goycha ashug environment or any environment, but it determines the definite stream of art generally.

The activity of the classical ashugs, the information given by the epos examples (for example, “Abbas and Gulgaz”, “Khasta Gasim and Meleksima”, “Valeh and Zarnigar”, “Ashug Ali’s visit to Turkey”, etc.) is characterized with the rich textures. The tradition of master-apprentice in the art stream of Goycha ashug environment clarifies the dynamics of ashug-study and its development tendency. The art conception of the ethnic-cultural system is realized with this formula, with the defined texture.

Goyche ashug, one of the most fundamental cultural centers of the western ashug environment, has formed the fundamental imagination with the most magnificent achievements of music, text and performing features. The art parameters of its richness are determined according to the concrete system: a) music tradition; b) the activity tradition on ashug poetry; c) the tradition of epos-telling; d) the tradition of mastery. In the ashug activity the master craftsmen formalize their imagination in the function of the school with the peculiarity of their art style and method. For example, the master

²¹ Atayev F. The tradition of the masters and students of the Azerbaijan ashug art // - Almata: Poisk Izdenis. Series of humanitarian sciences. – Scientific journal of Ministry of Education and Science of Kazakhstan Republic. – 2015. – № 1, – page 15-21

ashugs such as Agh Ashug, Ashug Ali, Ashug Alasgar, Ashug Huseyn Bozalganli, Ashug Shenlik, Molla Jume, Ashug Adalet, Ashug Amrah Gulmammadov, Ashug Huseyn Sarajli, Ashug Kamandar and others have formed the main imagination in the conception of school. Goyche ashug-study becomes full of value and gets richness with the schools.

The definite system of the master-apprentice relation in Goycha ashug environment has shown itself with a dynamic picture in the art tradition in all periods and has been with colorful sides of syncretism in the selected purpose. Because in the complexity of ashug art the music / text / performance /mastery, at the same time, the basic principle is the main one.

It is protected as a system in the art of mugham, which is oral traditionally professional music of Azerbaijan. One of the common features of both types of arts is their transfer from the master to the apprentice within 5-10 years on the basis of a strictly regulated teaching system. This fact stipulates that the ashug and mugham are professional types of art. Deriving advantage from folklore in the early periods these types of art reached a high level in the later stages of its development. There are enough facts about the results of not taking perfect lessons from the master in ashug activity, including the epic and narration examples.²²

The master-apprentice relations of Goycha ashug school in the form of mastery traditions are characterized by a serious factor and clarify that the ashug mastery institute is regulated on the basis of the great historical traditions. One of the main points here and may be, the first, is to pay attention to some individual qualities for the apprentice. For example: a) the perfect memory, b) having the talent of poet, c) the beautiful voice.

In the tradition of master-apprentice during the competition between ashugs (Caucasian folk poets and singers) the apprentice is required some skills such as to play saz melodies perfectly, to tell the

²² Atayev F. Some parallels about mugham and ashug art // - Baku: Conservatory, - 2015. - № 2 (28), – p.5-10

ashug poem forms by heart, to have a ready wit, etc. In the competition the apprentice gained the good marks from the master craftsmen is allowed to act as a self-dependent ashug. In general it clarifies that the tradition of master-apprentice is determined on the basis of the strict order, the fundamental experience and the functional essence.

The third chapter is called **“Formation of performance characteristics and its scope.”**²³. One of the important problems in the texture richness of Goycha ashug environment is the clarification of the spread of the mastery characteristics. Characterized by the magnificent art traditions the ashug-study has always been a fundamental nature with its quality and quantity riches, fulfilling the mission of protecting the moral and thought model of the spiritual world of ethnos. The commotion of time and political systems has completed it more and determined its necessity in the status of art. It is characterized by great success in the field of music / text / mastery and the idea of perfection in the art differentiation has been formed. All the colors and shades of the mastery environment, the epos tradition, the process of enriching in ashug poetry have characterized the dynamic view of ashug-study. Therefore, the mastery characteristics of Goycha ashug environment necessitate more serious and fundamental approaches, fundamental parallels, synchronic and diachronic approaches as the broad spiritual phenomenon event. It connects all Turkic provinces in the context of the environment. The environments such as Borchali, Darband, Shirvan, Garabagh, Tabriz, Garadag, Urmiya, Zanjan, Daralayaz, Agbaba, Childir, etc. are determined the lines and links that intersect in the common context.

The greatest role in the development of the Daralayaz ashug environment belongs to Ashug Jalil. The formation of new melodies

²³ The questions of influence of Goycha ashug environment on common Azerbaijan ashug environment // - Almata: Bulletin of the Kazakh National Pedagogical University named after Abay, Philological series, - 2018. – № 2(64), – c.116-120.

in that area is connected with his name. They say that, the master ashug had twelve melodies. The known melodies by him are the followings: “Bash Jalili”, “Ayag Jalili”, “Gahramani”, “Daralayaz garaylisi”, “Gaytarma”, “Badami”. As it is known, the tripartite (Agh Ashug, Ashug Ali, Ashug Alasgar) in the art genealogy of Goycha ashug environment is repeated in Daralayaz ashug environment in the personality of Ashug Pasha, Gul Mustafa, Ashug Jalil. Unfortunately, the art knowledge of these masters has not reached the present day. Gul Mustafa had written his name to the memory of these regions with his activity as the different stories and events. The manuscript about Ashug Pasha, who lived at the beginning of the 17th century in that region, has reached to nowadays. In the mastery traditions Goycha ashug environment has been mixed with this environment and enriched with the essential art links. For example, the close friendly relations of Ashug Jalil with Ashug Alasgar and their fundamental connections to art were not only at the level of two great masters, but also was an example for the whole environment. The sincere relations and the master sayings with the great master of Agbaba-Childir ashug environment Ashug Shenlik added the additional shade to the common current of the environment and the mastery traditions.

According to the composer view Agbaba ashug environment is the same with Goycha ashug environment. The activities of the master ashugs (Dede Derbederi, Ashug Garib Hasan, Ashug Maharram, Ashug Alishan, Ashug Mahammad, Ashug Nasib, Ashug Isgandar Agbabali, etc.) in the environment have become a tradition of high performers of both regional and classical music, provided the richness of the environment and strengthened its relations with Goycha ashug environment. Though there are differences in the mastery, the skill of performing is clearly seen here. For example, the special performance of the classical melodies such as “Yanig Karami”, “Dilgami” by Ashug Isgandar Agbabali.

As there are differences in the performance of ashugs from Borchali and Goycha, there are also differences in behavior of

ashugs. For example, to sing, to dance and make other behaviors due to the melody among Goycha ashugs, it is not felt in the ashugs belonging to Borchali environment. The melodies (“Mansiri”, “Mammadbagiri”, “Sultani”) reflecting the peculiarities of the environment by the mastery of Borchali ashugs are played with great skills. The inclination to the classic ashug melodies is a side in this richness.

Garabagh ashug environment is also characterized by the serious factor in parallels carried out in the context of mastery traditions of Goycha ashug environment. Here the state or quality of being double “saz-balaban” is also on the lead line. Because the development of composition in the environment has also been the basis for the creation of such a foundation. The melodies such as “Garabaghh dubeyti”, “Garabaghh gaytagi”, “Garabaghh gaytarmasi” have been formed in this environment.

According to the uniqueness and at the same time diversity, the overall system of development dynamics the environment Shirvan has much larger texture unlike the environments such as Daralayaz, Irvan, Agbaba, Garabaghh, Derbend. It can give the fundamental materials for typological analysis in different contexts with Goycha ashug environment. As the singer style is reflected with the salient points in the style of singing and playing, the music repertoire of Shirvan ashug environment is very different from the traditional ashug repertoire. It means that in this environment the joint of ashug and singer styles are observed in melodies such as “Pishrov” (there are about twelve melodies), “Shikastalar” (there are nine melodies “shikasta”), “Shashangilar” (there are three melodies) and those melodies have typical region features.²⁴

Ganjabasar ashug environment is more connected with Goycha according to the music / text / performance and is based on the state or quality of being double “saz-balaban”. During the performance the prominence of the dance is especially observed. And it is also related to the ecstasy situation and confirms that the environment belongs to

²⁴ Gasimli M. Ozan-ashug art / M.Gasimli. – Baku: Ugur, - 2011. – p.214

the family “dervish lodge”. The tradition of mastery in Ganjabasar ashug environment is much richer. If one line is connected with Koroglukhan-study, the other direction is in the classical tradition.

In Zanjan ashug environment the mastery is based on the tripartite of saz, balaban and gaval. The difference here is that both “balabanchi” and “gavalchi” sing along with ashug in the appropriate place of the ceremony. Their singing has become a tradition in the environment. All these typological analyses give the serious materials in order to clarify the genetic system of Goycha ashug environment, the tradition element, the connection with different environments such as Ganjabasar, Borchali, Darband, Shirvan, Save, Garabaghh, Tabriz, Anatolia, Garadagh, Khorasan, Daralayaz, Nakhchivan, Gashgay, Zagatala, etc., and the perspective of the historical processes. The formation of the art pearls such as “Ashug Ali’s visit to Turkey”, “Choban Mahammad’s visit to Gars” gives information that the ashugs belonging to Goycha ashug environment also visited Anatolia and they had mutual relations with masters from Anatolia. All of them show the closeness of the mastery in the Goycha ashug environment compared to the traditions of performing in other regions, the peculiarities of preserving the classics, the arrival of new additions in the historical process, the shades of art, the formation of independent environment and epic additions. Finally, in this chapter the mastery belonging to the environment is determined.

The last chapter is called “**The influence encirclement of Goycha ashug school**”. The investigation of the mastery peculiarities of the Goycha ashug environment as a regional, local ethnic cultural system makes it necessary to pay attention to the definition of its impact coverage as a problem. Because the ashug environments such as Daralayaz, Iravan, Borchali, Agbaba, Garabagh, Shirvan, Anatolia, Tabriz, Garadagh, Urmiya, Save, etc. are connected to the same source at the beginning and in different periods of the history, no matter how much influence, specificity shades, additions come out again as an ancient memory, preserves its

relevance as a matter of essence. But the content gained in the historical process is updating all levels and additions.

The high mastery traditions in the environment, its rich art system, the continuity of the renewal in music, the uniqueness of the epos information are characterized by a serious and well-founded texture. Performance, progress in ashug poetry areas showed its positive influence on the other ashug environments. Of course, Goycha ashug environment is characterized primarily by a fundamental connection and influence to Western ashug environments (Agbaba, Gumru, Iravan and Daralayaz ashug environments, as well as Borchali and Ganjabasar environments). Because the general picture of the cultural environment there is genetically identical and enriched with the similar elements in the development.

In the part of “Conclusion” the results got in the dissertation work are summarized. The systematic analysis of the mastery peculiarities of Goycha ashug school is characterized by a rich texture as an event of fundamental ethno-cultural, spiritual-ideological integrity. Because the energy source of the existing richness has the power to include all those that have been since the old memory with its internal symmetry, information continuity and dynamic nature. As a whole Goycha ashug environment gives the basic material to clarify the general content of coming from “ozan” to “ashug”, specifics, genetic system of representation, cause and essence of substitution. From Dede Gorgud to Miskin Abdal, then to Ashug Alasgar, i.e the dynamic content of the new additions (performance, melody, ashug poem, epos environment, etc.) forms the fundamental imagination. All of them determine that the Goycha ashug environment is characterized by a serious factor in terms of its mastery peculiarities, the devotion to the art values from the ancient memory of the ethno-cultural system, the order and perspectives in the common course since Dede Gorgud period.

The main theses of the dissertation are reflected in the following articles and reports at the scientific conferences:

1. Peculiarities of noting the ashug music // - Baku: Scientific researches, - 2009 – №3, – p.100-105

2. Miskin Abdal level in the formation of Goycha ashug environment // - Baku: Music world, - 2011. - № 4/49, - p. 85-87

3. The formation of Goycha ashug environment (16th-17th centuries) // - Baku: Dede Gorgud, - 2012. – №4, – p. 81-87

4. The formation of Goycha ashug environment // - Baku: Materials of the international scientific conference on the theme “The historical development ways of ashug art and the level of Ashug Shamshir”, - ANAS Institute of Folklore, Cultural Center Public Union “Ashug Shamshir”, - 2013. – p. 160-171

5. Methods of form extending in ashug music // - Baku: Culture world, - 2013. – № XXVI, – p. 154-158

6. Formation of ashug mastery art in Goycha (master-apprentice traditions) // - Baku: Civilization, - 2014. – № 10, – p.43-48

7. The tradition of the masters and students of the Azerbaijan ashug art // - Almeta: Poisk Izdenis. Series of humanitarian sciences. – Scientific journal of Ministry of Education and Science of Kazakhstan Republic. – 2015. – № 1, – page 15-21

8. Some parallels about mugham and ashug art // - Baku: Conservatory, - 2015. - № 2 (28), – p.5-10

9. The comparative analysis of the mastery characteristics of Goycha ashug environment with ashug environments of other regions // - Baku: Music world, - 2016. - № 4/69, – p. 16-19

10. Performing features of the Goycha ashug environment in the context of common Azerbaijani ashug art // Pyatigorsk: Materials of the IV international scientific and practical conference “Research in the Humanities: discoveries of the XXI century», - Pyatigorsk State Linguistic University, - Pyatigorsk 4-5 February 2016, - p. 20-27

11. A look to mastery problems in Goycha ashug environment // - Baku: Civilization, 2017. volume 6, № 3. – p. 132-135
12. Miskin Abdal and Goycha ashug environment // - Baku: West University, Scientific news. Series of Humanitarian sciences. – 2017. - № 4, – p. 36-40
13. The questions of influence of Goycha ashug environment on common Azerbaijan ashug environment // - Almata: Bulletin of the Kazakh National Pedagogical University named after Abay, Philological series, - 2018. – № 2(64), – c.116-120
14. The art sources, historical characters of the Western ashug environment and Goycha ashug school // Baku: Language and literature, - 2019. № 2 (11074), – p. 247-249
15. The art tradition of modern Goycha ashugs // - Baku: III International Symposium Journal Black Sea Social Sciences (ibsess), - 19-21 November 2019. – p. 294-298

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