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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

TRADITIONAL MUSIC OF THE SHAMAKHI REGION OF AZERBAIJAN

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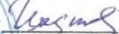
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GENERAL CHARACTERISTICS OF THE DISSERTATION

The relevance and level of development of the topic. Among the regions of Azerbaijan endowed with a rich cultural heritage, the Shirvan region particularly the Shamakhi district, which historically served as the capital attracts special attention with its multifaceted traditional musical culture, genre diversity, and abundance of creative directions. The Shirvan region is one of the areas where every branch of traditional music has flourished extensively. Especially Shamakhi, considered the cultural capital and pearl of Shirvan, has drawn our attention precisely for this reason. Compared with other regions, here the various domains of traditional music musical folklore, ashig creativity, the art of mugham, and performance traditions each developed in parallel at a high level, even exerting mutual influence and engaging in creative exchange.

When referring to the study of traditional music within the framework of this dissertation, three main directions are envisaged: folk traditional music; folk-professional music (ashig music, on the basis of the pishro genre); and the creativity of khanandas, the esteemed propagators of the art of mugham, examined from multiple practical and scholarly-theoretical perspectives. The identification and study of the principal directions of traditional music according to such a classification was initiated by the great composer, scholar, and researcher Uzeyir Hajibeyli^{1,2}, and was further developed by subsequent generations of ethnomusicologists such as E.Babayev³, A.Isazadeh⁴, R.Zohrabov⁵, S.Abdullayeva⁶, T.Mammadov⁷, and

¹ Hacıbeyli, U. A. *Fundamentals of Azerbaijani Folk Music.* / –Baku: Apostrof, – 2010. –176 p.

² Hacıbeyli, U. A. *Selected Works. [Vol. II]* / –Baku: Sharg-Garb, –Part II. –2005. – 456 p.

³ Babayev, E. A. *Problems of Intonation in Oral-Traditional Azerbaijani Music.* / – Baku: – 1998. – 146 p.

⁴ *Azerbaijani Folk Music: Essays* / Isazadeh, A.I.; Eldarova, A.H.; Ismayilzadeh, R.Y. [et al.]. – Baku: Elm, – 1981. – 197 p.

⁵ Zohrabov, R. F. *Mugham.* Baku: Azerneshr, 1991. 219 p.

⁶ Abdullayeva, S. A. *On the History of Notating Folk Music and Dances.* // – Gobustan:, – 1986, No. 3, – pp. 40–42.

others, and others, and it has continued in the creative work of later ethnomusicologists. *“It is known that the course on Azerbaijani folk musical creativity, with the exception of composition and amateur artistic activity, reflects the general panorama of Azerbaijani musical culture, and in this reflection, most importantly, three spheres of activity are encompassed. These are: (1) folk music corresponding to the generally accepted concept of ‘musical folklore’; (2) folk-professional music; and (3) orally transmitted professional music. Such a classification of Azerbaijani folk music is expedient, for the consideration of each type separately, alongside the identification of its structure, style, and genre corpus, also makes it possible to construct a picture of their mutual interaction”*⁸. We apply this traditional ethnomusicological practice, as accepted by scholars, in accordance with its classification to the study of the traditional music of the Shamakhi region within the framework of the present dissertation.

The ancient and distinctive musical culture of the Shamakhi district, once the capital of the Shirvanshahs, has not yet been generalized or comparatively analyzed as an object of research; therefore, its study from an ethnomusicological perspective and the attainment of relevant findings remain a pressing issue. Equally significant is the systematic classification of the pishro genre, unique to the creativity of the ashiks of this region, the restoration of examples on the verge of disappearance, their transmission to future generations in full score, the identification of their authentic titles, and the revelation of their defining features, among other aspects.

Since the time of its literary assemblies, Shamakhi has been renowned for its talented khanandas. Defining its performance traditions, distinguishing their unique aspects from performers of other regions, and conducting classification on the basis of their repertoires is also highly topical today, and of considerable practical

⁷ Mammadov, T. A. Azerbaijani Folk Professional Music: Ashiq Art. / – Baku: Shur, – 2002. – 96 p.

⁸ Azerbaijani Folk Professional Music: Ashiq Art./ Mammadov, T. – Baku: – 2002. URL: http://www.musigidunya.az/new/read_magazine.asp?id=39

value, serving as exemplary models for performers in an era of increasing modernization and standardization.

The art of the *ashiq*, whether directly or indirectly, has been studied from various perspectives by eminent figures of Azerbaijani musical culture and their successors, who have rendered invaluable services. It is no coincidence that, on the solid foundation first laid by Uzeyir Hajibeyli, this tradition of ethnomusicological research has been preserved by scholars such as A.Bakikhanov, A.Badalbeyli, M.Ismayilov, H.Adigozalzadeh, A.Isazadeh, N.Mammadov, S.Abdullayeva, R.Zohrabov, N.Baghirova, E.Babayev, B.Huseynli, A.Eldarova, Z.Safarova, S.Seyidova, F.Khalig-zade, G.Abdullazade, T.Mammadov, K.Dadash-zadeh, I.Kocharli, N.Rahimbeyli, A.Karimov, R.Bahmanli, S.Shirinova, A.Najafzadeh, A.Abdulaliyev, A.Nabiyev, A.Rahimov, and others. In the modern period, the uninterrupted and productive activities of professors, teachers, and researchers at the Institute of Folklore of the National Academy of Sciences of Azerbaijan, the Baku Music Academy named after Uzeyir Hajibeyli, the Azerbaijan National Conservatory, and other prestigious institutions associated with the art of music continue. The results obtained from expeditions periodically organized with the participation of scholarly researchers, leading teachers, and selected students are subsequently returned to us in the form of articles, monumental works, and dissertations.

Information related to this subject can also be found in the research outcomes of such scholars as Maharram Gasimli, Chairman of the Azerbaijan *Ashiqs'* Union, folklorist, Doctor of Philology, Professor; Seyfeddin Ganiyev, Doctor of Philology; and Elchin Galiboghlu, PhD in Philology.

Alongside its philological aspects, Professor M.Gasimli's research has provided valuable material for forming general theoretical views about the creativity of the Shirvan *ashiqs*, their environments, and the range of their repertoires. "Ozan–*Ashiq Encyclopedia*"^{9,10} a monumental two-volume work, was produced

⁹ Ozan–*Ashiq Encyclopedia*. [In 2 vols.] /Edited by Gasimli, M. P.; *Ashiqs Birliyi*. – Baku: Genclik. – Vol. I, – 2019. – 500 p.

under the leadership of M.Gasimli and organized by the Azerbaijan Ashiqs' Union. The participation of music scholars, Professor K.Dadash-zadeh and Professor I.Kocharli, in the creative team of this encyclopedia testifies to the strength of its musicological dimension. When conducting research on the Shirvan ashiq art, such monumental works serve as valuable examples.

The book “Azerbaijani Folk Melodies” by Janosh Shiposh, a Hungarian-born ethnomusicologist who conducted fieldwork in Shamakhi and its surrounding areas, is another valuable source addressing this subject. Becoming acquainted with Azerbaijani ashiq art for the first time in Shamakhi through the figures of Ashiq Sharbat and Ashiq Agamurad, Shiposh transcribed into notation the Shirvan ashiq havacats as performed by them and compared their performance features with those of the Anatolian ashigs of Turkey. In his book, when emphasizing the art of the ashig, he also presents an explanation of its religious, Sufi, and dervish aspects¹¹.

In addition, within the framework of his research, attention was given to the zikr assemblies of Shamakhi, particularly the zikr recitations conducted by women. Observing closely a women's zikr assembly in the village of Nabur in Shamakhi, J.Shiposh recorded his impressions in writing.

Furthermore, as a relevant dissertation topic, the religious musical direction of the region is also being studied by Gulkhanim Asadzadeh, a doctoral candidate at the Baku Music Academy and a young ethnomusicologist. Her article entitled “Typological Features of Religious Chants in the Ethnocultural Environment of Shirvan”¹² not only depicts the religious and cultural landscape of the Shamakhi–Shirvan area but also investigates the principal characteristics and distinctive features of the religious genres

¹⁰ Ozan-Ashiq Encyclopedia. [In 2 vols.] / Edited by Gasimli, M. P.; Ashiqs Birliyi. – Baku: Genclik. – Vol. II, – 2020. – 432 p.

¹¹ Janosh, Sh. L. Azerbaijani Folk Tunes./ – Baku: Abilov, Zeynalov & Sons, – 2005. – p. 40.

¹² Asadzadeh, G. A. Typological Characteristics of Religious Recitations in the Ethno-Cultural Environment of Shirvan.// In Composer and Time: Proceedings of the Republican Scientific–Practical Conference. –Baku: Mutercim, – 4 may, – 2022, – pp. 101–107.

practiced in the region in the contemporary period. Some notated examples of Shamakhi's musical folklore can also be found in other articles by G.Asadzadeh that reflect the results of her research on the Shirvan region. Within the framework of her scholarly article entitled "Authentic Folklore Samples of Shirvan",¹³ she presented the folklore pieces collected from the territory of the city of Gobustan. Within the framework of our own research, we also observed that several of these samples remain relevant in the Shamakhi region. Naturally, this is directly related to the fact that Gobustan had formerly been part of the Shamakhi territory. The samples differ from the pieces we collected only by minor melodic variations. In addition, the young researcher, in her article "The Traditional Musical Environment of Shamakhi", also addressed such topics as the region's zurna performance, mugham and ashik creativity, *zikr* practices, religious ceremonial music, and the study of local folklore. A region like Shamakhi, endowed with such a rich cultural heritage, represents a necessary and topical field of investigation for researchers and ethnomusicologists. Particular attention has also been drawn to the work of Galib Sayilov in the study of aspects of the Shirvan ashik art related to Sufism. In addition, the young researcher, in her article "The Traditional Musical Environment of Shamakhi",¹⁴ likewise addressed topics such as the region's zurna performance, mugham and ashik creativity, *zikr* practices, religious ceremonial music, and the study of local folklore. The multifaceted research being conducted serves to further reveal the musical culture of the region in greater depth. A region like Shamakhi, with its rich cultural heritage, represents a necessary and topical direction for researchers and ethnomusicologists.

Particular attention has also been drawn to the work of Galib Sayilov in the study of aspects of the Shirvan ashik art related to Sufism. In addition, his monograph "Shirvan Ashik Art: Tradition

¹³ Asadzadeh, G. A. Authentic Folklore Examples of Shirvan.// –Baku: Conservatory, –2017, –No. 2, –pp. 84–90.

¹⁴ Asadzadeh, G. A. The Traditional Music Environment of Shamakhi.// – Baku: Conservatory, –2016, No. 4 (34), –pp. 37–39.

and Modernity”¹⁵ is a valuable scholarly work that contributes to forming an understanding of both the past and the present of the Shirvan ashik milieu, as well as providing insight into the activities of contemporary young ashiks alongside the master ashiks of the region. Moreover, the results of G.Sayilov’s research on the contemporary state of the Shirvan ashik environment have also appeared in various international journals in the form of scholarly articles.

When studying the art of the ashik through professional sources, special attention should be paid to one of the first fundamental works on this subject, the book “Azerbaijani Ashik Art” by the scholar and ashikologist (a term introduced by T.Mammadov)¹⁶, Amina Eldarova. In this work, based on the researcher’s observations, significant issues are addressed, including the history, poetics, and literary-artistic forms of the ashik art, the main characteristics of ashik music, the ashik milieus, as well as the saz instrument and its possibilities. The researcher also studied the creativity of Shirvan ashiks (those of Shamakhi, Kurdamir, and Salyan) in the same way as other milieus and reached certain scholarly conclusions. She distinguished the ashik performers of the Shirvan region from others by noting: “*they violate the classical traditional rules of ashik music and often introduce inappropriate mugham elements into the songs they perform.*”¹⁷ The points emphasized above have opened up one of the interesting and significant directions within the framework of our research. The mutual relationship between ashik music and the art of mugham in the region, and the specific features arising from this interaction, constitute topical issues awaiting scholarly investigation within the scope of our dissertation.

Regarding the research relevance of the creative ashik milieu of Shirvan, the ashikologist Professor T.Mammadov notes:

¹⁵ Sayilov, G. A. Shirvan Ashik Art: Tradition and Modernity./ –Baku:, –2013. – 148 p.

¹⁶ Mammadov, T. A. Azerbaijani Folk Professional Music: Ashik Art./ – Baku: Shur, – 2002, – p. 6.

¹⁷ Eldarova, A. H. Azerbaijani Ashik Art. /–Baku: Elm, –1996. –p. 26.

*“...Information on the Shirvan ashig school has not yet been collected. In the future, we hope that attention will also be given to the classical melodies of the ashigs of Azerbaijan’s Shirvan zone, which possess unique characteristics. The collection, systematization, and notation of the ashig melodies of this geographical zone stem from the current demands of national ethnomusicology”*¹⁸. The Shirvan region, and particularly its jewel Shamakhi, with the antiquity, uniqueness, and diversity of its cultural heritage, fully deserves the special attention of researchers. It remains a topical subject and, as a sufficiently broad field of inquiry, has yet to be fully explored.

An important part of the dissertation is devoted to the pishro genre included in the repertoire of the Shirvan (Shamakhi) ashigs. We have not encountered any research that systematically and comprehensively explains this topic. With regard to certain theoretical aspects of the Azerbaijani pishro, information can be found in the scholarly article by Sevinj Ziyadli entitled “On the Issues of Researching the Pishrou Musical Genre.”¹⁹ However, in that study the researcher examined the historical roots of the genre on the basis of examples from other countries, linking it to the art of mugham and thereby approaching the subject from a different perspective. In the article, a theoretical analysis is presented of the notated samples “Pishro”²⁰ and “Ancient Pishro”²¹ included in the book “Azerbaijani Diringi and Rengs” by E.Mansurov and A.Karimov. Within the framework of our research on the Shamakhi region, however, among the list of pishros performed with text, no examples entitled “Pishro” or “Ancient Pishro” were encountered. Another example bearing the title “Pishro” is found in the

¹⁸ Mammadov, T. A. Azerbaijani Folk Professional Music: Ashiq Art. /–Baku: Shur, –2002. –p. 7.

¹⁹ Ziyadli, S. S. On the Issues of Studying the Pishrou Music Genre. Azerbaijan Music History and Modern Period// –Baku: publication of ADK, –1994, –pp. 115–118.

²⁰ Mansurov, E. B.; Kerimov, A. K. Azerbaijani Diringi and Colors [Notes]./ E.Mansurov, A.Kerimov, Baku: Ishig, –1986. p. 25.

²¹ Mansurov, E. B.; Kerimov, A. K. Azerbaijani Diringi and Colors [Notes]./ E.Mansurov, A.Kerimov, Baku: Ishig, –1986. p. 35s.

monograph “Ancient Dance Melodies of Azerbaijan”²² by the researcher Rauf Bahmanli, where the piece is presented as a dance melody. As a result, questions arise concerning the basis of these melodies.

The earliest notated examples of the pishro genre melodies, recorded in monophonic form, can be found in the methodological material “Ashiq Shamil Piriyeu” (1986)²³ by the ashiquologist and Candidate of Art Studies, Associate Professor Kamila Akhundova (Dadash-zadeh). In addition, valuable information on the pishro genre of the Shirvan region is also included in the first volume, second chapter of the book “History of Azerbaijani Music”, produced under the project leadership and editorial guidance of Z. Safarova. This extensive research on “Azerbaijani Ashiq Art” contains noteworthy material on the subject²⁴. Instrumental examples of pishro can also be found in the research of Associate Professor Ilgar Imamverdiyev. In 2005–2006, the author published a three-volume collection of notated samples entitled “20 Saz Melodies of Azerbaijan.” In the third volume, a peshrov²⁵ sample for solo saz is included. Extensive analyses of Shirvan ashiqu creativity, along with the notation of 34 melodies, are also presented in the valuable scholarly manual “Saz Melodies of the Shirvan Ashiqs.”²⁶ Within her dissertation, the Candidate of Art Studies Khanim Aliyeva²⁷, in the section “Analysis of Melodies Based on the Segah Mode,” transcribed the “Ibrahim Peshrov” and provided a detailed analysis from the perspective of modal characteristics. The sample was notated from the performance of Ashiq Mahmud Alesgaroghlu. It

²² Bahmenli, R. B. Ancient Dance Tunes. /Baku: Sherq-Qerb, – 2021. – p. 336

²³ Akhundova, K. H. Ashiq Shamil Piriyeu: Methodical Material./ – Baku: – 1988. – 36 p.

²⁴ Azerbaijani Music History. [In 5 vols.] / Safarova, Z. Y. – Baku: Sharg-Garb. –Vol. 1, –2012. –p. 81.

²⁵ Imamverdiyev, I. C. Azerbaijan`s 20 Saz Tunes.[From Book III]/–Baku: Shirvanneshr, –Book III. –2006. –p.72

²⁶ Imamverdiyev, I. C. On the Saz Tunes of Shirvan Ashiqs./ –Baku: Ozan, –2011. – p. 72.

²⁷ Aliyeva, Kh. A. Modal and Melodic Characteristics of Shirvan Ashiq Tunes. PhD dissertation in Art Studies./ – Baku: –2014. –158 p.

should also be noted that the “Ibrahim Peshrov” melody was previously transcribed under the title “Keremi Peshrov” in the methodological material “Ashiq Shamil Piriyeu” by the scholar K.Akhundzadeh. Consequently, when all these samples are taken into consideration, the clarification of their root connections emerges as another topical issue.

Within the framework of modern research, we are also acquainted with Zulfiyya Huseynova’s dissertation “Genre and Stylistic Features of Shirvan Ashiq Melodies.” Although she notes the existence of 11 pishro samples in Shirvan²⁸, within the dissertation itself she transcribed in monophonic form six pishro samples namely “Shamsi-Qamar,” “Obakochdu,” “Ibrahimi,” “Choban yaylagi,” “Telli Sazim,” and “Alicadi” and subjected them to comparative analysis.

Among the studies conducted on the region is the research carried out at the master’s level by Hajer Mammadli in the territory of the Gobustan area. Particularly noteworthy is H.Mammadli’s article entitled “Choban Yaylagi Peshrov”²⁹. In this work, the monophonic melodies of six pishro samples are presented, including “Choban Yaylagi,” “Telli Sazim,” “Hijazi,” “Kerem,” “Elicazib,” and “Yarima benzer,” among others. Many of the pishro samples are recorded under different names, while some titles are derived from the accompanying texts. Here too, the pishros are written in monophonic melodic form. For instance, “Elicazib” appears as “Elicadi,” “Telli Sazim” as “Bilal pishro,” and “Kerem Pishro” as “Ibrahimi,” and so forth. When comparing the “Choban Yaylagi” pishro published in article form with our own sample, it becomes evident that, although performed with different texts, melodically it coincides with the piece we collected. Since pishro melodies in Shirvan ashik creativity are sometimes performed with different geraylis, the texts may vary. Associating the name of the pishro with

²⁸ Huseynova, Z. R. Genre and Stylistic Characteristics of Shirvan Ashiq Tunes. PhD dissertation abstract in Art Studies./ –Baku: –2025. – p. 15.

²⁹ Mammadli, H. A. Choban Yaylagi Peshrov.// –Baku: Conservatory, –2017, No. 2, –pp. 47–51.

the performed text has merely increased the number of titles, thereby creating a problem of enumeration.

As the research results obtained demonstrate, although various components of Shamakhi's musical culture have been examined separately as objects of study, the subject has not yet been approached in a generalized and systematic context. On this basis, a detailed study of the pishro genre is of topical importance. To fully encompass the musical culture of the Shirvan–Shamakhi region, numerous and sustained studies and expeditions are necessary.

Object and Subject of the Research. The object of the dissertation is the traditional music of the Shamakhi region of Azerbaijan, which possesses an ancient cultural heritage. Its subject is the investigation, from both historical and theoretical perspectives, of concrete musical materials obtained from expeditions conducted in the region factors such as the unity of text and music, principles of form creation, melodic structure, and modal and rhythmic features. In addition, particular attention is given to topics such as the traditions of ashig, balaban, and khananda performance. Alongside the history of dance culture, the dissertation also includes the study of recourse to dance music in modern balaban creativity and the notation and analysis of newly composed dance pieces.

Purpose and Objectives of the Research. The principal aim of this scholarly research is to examine the distinctive features of the traditional music of Azerbaijan's Shamakhi region: to identify samples of musical folklore, to determine the features characteristic of the Shirvan–Shamakhi ashig milieu and khananda creativity, to collect pishro samples belonging exclusively to the Shirvan ashig environment in Azerbaijan, to establish the number of pieces within the genre, and to notate and analyze scientifically all the musical materials obtained.

To achieve this goal, the following objectives are envisaged:

- To investigate the ethnocultural environment of the Shamakhi region, its historical–aesthetic development, and the factors influencing it, on the basis of its historical–geographical territory;
- To study the results of previous scholarly research conducted in the region;

- To process the materials obtained in the course of addressing the dissertation's central problem and to correlate them in order to draw conclusions;
- To organize a series of expeditions to the region and examine the contemporary ethnocultural environment;
- To collect, notate, and analyze musical folklore samples specific to the Shamakhi region;
- To transcribe into notation and compare with earlier records certain dance samples composed by Shamakhi master balaban performers that have entered the folklore of the people but contain debatable aspects;
- To collect ensemble pishro samples in Shamakhi ashig creativity and notate them in ensemble score form;
- To reveal the points of interaction and interconnection between the arts of ashig and khananda in Shamakhi;
- To study the performance traditions of the region's khanandas and to determine their distinctive features.

Research Methods. The methodological basis of the dissertation consists of logical reasoning: deductive whereby the topic and main idea are explained from the general to the particular within the paragraphs, and inductive whereby facts are explained on the basis of concrete material. Using these methods, the generalized and recurrent features of the subject were identified, leading to scholarly theoretical conclusions. In addition to historical-comparative, practical, analytical, and applied methods, historical-comparative analysis, theoretical-practical perspectives, and the analytical notation method encountered in the work of the renowned Russian ethnomusicologist E.V.Gippius³⁰ were applied in connection with the study of notated samples. Alongside these, methodological experience drawn from the scholarly works of ethnomusicologists and ashigologists beginning with Uzeyir Hajibeyli and Muslim Magomayev, and including B.Huseynli, M. Ismayilov, R.Zohrabov, G.Abdullazade, S.Abdullayeva, K.Dadash-zadeh, T.Mammadov,

³⁰ Gippius, E. V.; Balakirev, M. A. Collector of Russian Folk Songs (First Essay).// Soviet Music, -1953, -No. 4, -pp. 69-76.

I.Kocharli, R.Bahmanli, J.Hasanova, F.Khalig-zade, Kh. Aliyeva, G.Verdiyeva, and others has also been taken into account.

Principal Propositions for Defense. The principal propositions advanced in the course of this research are as follows:

- The Shirvan ashik school possesses specific features that distinguish it from the ashiks of other regions (timbre, performance style, repertoire, etc.);

- At present, there are 11 functioning pishro samples in the Shamakhi ashik repertoire. Based on the samples notated in ensemble score format, it can be concluded that, in addition to their many distinctive features, pishros exhibit two rhythmic groupings;

- At the end of some pishros, a rhythmically contrasting “classical ashik ayaghi” is performed;

- Folklore samples still exist in the region that have not yet been transcribed into notation;

- Shamakhi khanandas, compared with performers from other regions, differ in performance style, dialectal features, and timbre;

- The khanandas of the region, based on their repertoires, perform in three directions: classical khanandas who perform only dastgahs and mugham; ashik–khanandas who perform both ashik and mugham pieces; and modern khanandas who perform today’s popular folk and composed songs.

Scientific Novelty of the Research. In the contemporary context, generalized information is presented concerning the branches of traditional music in the Shamakhi region, as well as the place and significance of each direction within the cultural life of the region. The functioning samples of Shamakhi’s folk music repertoire have been identified and systematized in tabular form. At the same time, the leading tendencies of the region’s zurna–balaban and khananda performance traditions have been emphasized. A classification of khanandas has been carried out according to the distinctiveness of their repertoires. New folklore samples have been discovered, transcribed into notation, and subjected to scholarly analysis. Records have been collected concerning Shamakhi’s distinguished folk musicians. Furthermore, in order to study the continuity of Shamakhi’s contemporary folk music traditions, the

activities of various performers have been incorporated into the research and theoretical analyses undertaken.

Taking into account the transposition of the balaban, dance samples have been transcribed into notation and presented in the dissertation together with their analysis from a theoretical perspective. For the first time, the historical area, form, and significance of the pishro genre within our musical culture have been extensively studied.

One of the principal aspects enhancing the importance of the present dissertation is that each of the obtained pishro samples has here, for the first time, been fully transcribed into notation in ensemble score format. Naturally, this aspect increases not only the scholarly–theoretical dimension of the dissertation but also its practical significance. It will remain continuously relevant as a lasting source for future generations of performers.

The idea of notating the samples not merely as simple melodies but in full score form is in fact a continuation of the initiative of Hasan Adigozalzadeh, PhD in Art Studies and composer, who transcribed “Shirvan Shikastasi”³¹ in score format. Subsequently, the transcription of ashig melodies of this region into score form was also encountered in the dissertation of Kh.Aliyeva, PhD in Art Studies.

When preparing the notations, the sequential principles of traditional symphonic and folk instruments were taken as the basis: the score order was determined as wind instrument (balaban) above, followed by vocal, percussion (naghara, qosha-naghara), and saz. This sequence corresponds to international score-writing traditions.

In addition, in the first chapter of the dissertation, songs belonging to the region’s musical folklore that had not previously been notated and were on the verge of oblivion were restored, transcribed, and theoretically analyzed. Information was gathered about performers who continue to preserve past traditions in Shamakhi’s contemporary cultural life. The relevance-based classification of pieces included in the modern ashig repertoire of the

³¹ Adigezalzadeh, G.A. Formation and Development of Ethnomusicology in Azerbaijan [Notes]. // –Baku: Adiloghlu, –2008, –pp. 298–324.

region was also conducted. At the same time, the distinctive features of the region's ashiq and khananda performance traditions were studied, the factors differentiating them from the artists of other regions were identified, and comparative analyses were undertaken. For the first time, the classification of Shirvan khanandas was carried out on the basis of their performance repertoires.

Theoretical and Practical Significance of the Research. The traditional music of Azerbaijan's Shamakhi region has, for the first time, been studied within a dissertation in a generalized manner from a scholarly-theoretical perspective. In addition to music folklore, dance culture, and Shirvan ashiq creativity especially the pishro genre the traditional musical directions of the region, such as khananda performance traditions, have been clarified. As a result of successive expeditions conducted in the region, ethnomusical samples corresponding to each heading were obtained. Based on these samples, the problems of investigating existing directions were brought to the forefront. Prior to the present dissertation, no detailed study had been undertaken of Shirvan's balaban performance traditions, the region's pishro genre, or the performance features of its khanandas. The scientific results achieved, the transcribed and systematized samples, and the comparative analyses not only constitute the theoretical significance of the research but also broaden the sources and literature available to ethnomusicologists. Research was also conducted on the influence of various genres within the region's musical sphere on one another, and the mutual exchange of characteristic intonations and features.

Particular attention was given to the pishro genre, one of the disputable topics with respect to the number and names of its samples. All functioning pishros were collected, fully transcribed in score form, and analyzed theoretically.

The famous zurna-balaban master of the region and composer of numerous dances, Ali Karimov, had his dance "Chemeni" comparatively analyzed on the basis of various notations; subsequently, the piece was re-notated and analyzed from his own performance in ensemble form. The musical folklore samples, dance melodies, and pishros transcribed during long-term research and

expeditions constitute additional material for future performers and for use in the teaching process, which is the practical aspect of the dissertation. It should also be noted that the samples obtained were not transcribed as short excerpts for analysis purposes but in complete performance form, and included as a second supplementary volume to the dissertation. The full transmission of pishros on the verge of oblivion to future generations in score form further strengthens the practical significance of the dissertation.

In general, in order to enhance the practicality of the dissertation, special attention was given to writing the research in a simple and clear scholarly language. For this very reason, the dissertation will be readable and useful for anyone interested in the folk creativity of the region.

Approbation and Application. Individual propositions and principal results of the dissertation research have been published by us in various local and international journals in the form of articles. In addition, reports prepared on the basis of the research have also been included in the proceedings of national and international conferences, as well as in periodical scholarly publications.

Institution in Which the Dissertation was Conducted. The dissertation was carried out at the Department of “Azerbaijani Traditional Music and Modern Technologies” of the Baku Music Academy named after Uzeyir Hajibeyli.

Structure and Volume of the Dissertation. The submitted dissertation consists of a “Table of Contents,” “Introduction,” three “Chapters,” five subsections, “Conclusion,” “References,” a sitography, a notography, and an additional volume containing notated samples. The length of the dissertation’s structural sections is as follows: “Introduction” – 14 pages (25,124 characters); Chapter I – 20 pages (35,789 characters); Chapter II: section 2.1 – 12 pages (17,547 characters), section 2.2 – 15 pages (25,520 characters), section 2.3 – 17 pages (30,539 characters); Chapter III: section 3.1 – 14 pages (23,575 characters), section 3.2 – 13 pages (21,326 characters), section 3.3 – 22 pages (36,993 characters); the “Conclusion” – 14 pages (25,335 characters). At the end of the dissertation are the “List of References,” sitography, and notography.

The notated samples related to the dissertation have been prepared as a supplementary volume.

Excluding the list of references and the 197-page supplementary volume of “Appendices,” the dissertation itself comprises 154 pages and, without the bibliography, contains 242,935 characters.

MAIN CONTENT OF THE DISSERTATION

The *Introduction* section of the dissertation provides clarification on the essential factors that necessitated the undertaking of this research. It sets out the topicality of the subject, the level of its elaboration, the aims and objectives, the scientific novelty, and other key issues.

Chapter I, entitled “The Historical-Geographical and Cultural Landscape of the Shamakhi Region of Azerbaijan,” discusses the sources of cultural development in line with the historical and geographical conditions of Shamakhi, the ancient capital and one of the cultural centers of Azerbaijan. It addresses topics such as the toponymic roots that can reveal the region’s historical depth, its cultural wealth, ethnocultural traditions and their manifestation in musical art, as well as the influence of literary-poetic assemblies on the cultural heritage of the region. It also considers the historical place and significance of Shamakhi within Azerbaijani culture.

In researching the Shamakhi region, which possesses an ancient cultural history, attention was also given to the broader Shirvan area in order to uncover the wider picture of its ethnocultural environment. Shamakhi, located in a seismically active zone, has suffered several major earthquakes. As a result of these calamities, many literary sources were lost, and we are deprived of the opportunity to delve very deeply into the remote past of the region’s cultural history. The available sources, mainly beginning from the nineteenth century, provide a clearer picture of the cultural landscape. The Shamakhi region has always been distinguished by the richness and uniqueness of its ethnocultural environment. A large proportion of its talented inhabitants possessed remarkable abilities

in singing and dancing. Folk songs and dance traditions thus form a broad and engaging field of research. It is no coincidence that, in the Middle Ages, Shamakhi was renowned in the East as “Darul-Adab” (“the House of Literature” or “the University of Letters”). This epithet, bestowed in antiquity, is a clear indicator of the high level of Shamakhi’s cultural milieu.

Although the nineteenth century in Azerbaijan was marked by the strength of religious ideology and an idealistic atmosphere created by clerics, the literary and orally transmitted professional musical environment nevertheless managed to develop, albeit with difficulty, through the efforts of art enthusiasts. Prominent cultural circles and salons included “Majma ul-Shuara” and “Mashadi Malik Mansurov’s Salon” in Baku; “Majlisi-Uns,” “Navvab’s Assembly,” and “Majlisi-Khamushan” in Shusha; and “Baytul-Safa” and “Mahmud Agha’s Circle” in Shamakhi, among others. Each poetic assembly cultivated successors of regional traditions. In order to reveal Shamakhi’s cultural environment, one must therefore examine its poetry gatherings and the history of its mugham assemblies.

Chapter II, entitled “The Traditional Musical Environment of the Shamakhi Region,” focuses on this subject. **Section 2.1, “The Distinctive Features of the Musical Folklore of the Shamakhi Region,”** emphasizes that the ethnocultural environment of Shamakhi represents an extensive and demanding field of study. Authentic folklore, orally transmitted professional music, and the art of the ashiq developed organically and in harmony with the stable lifestyle of the community. Naturally, songs that we now categorize as folk songs once had identifiable composers. However, because the technological means to notate and preserve them were not available at the time, they were gradually consolidated under the labels of “folk song” or “folk dance.”

The following subsection presents the scholarly analysis of notated examples of authentic folklore collected during the series of expeditions conducted in the region. As a result of these expeditions, several authentic folklore examples were obtained within the Shamakhi area. Wedding traditions in particular vary across regions, each having its own distinctive features and individual customs. The

preservation of Shamakhi's wedding traditions, and the collection of samples reflecting the cultural life of the region for transmission to future generations, is of crucial importance. Among these are unique and interesting examples such as songs performed by women or mothers to bless their children during wedding ceremonies: "Khosh Getdin" ("Farewell"), "Khosh Galdin" ("Welcome"), "Eylən, Gəlin" ("Rejoice, Bride"), "Gaynana" ("Mother-in-law"), and others.

Section 2.2, "The History of Dance Culture in the Region and the Role of Balaban Performers in its Development," highlights the particular place of dance culture within regional traditions. Sources trace the history of dance culture back to the courtly period. From ancient times, the region gained renown for its musicians and talented dancers. Court dancers were often also gifted singers and performed as khananda. Among the talented court singers and dancers of Shirvan were women such as Kutahi, Qandi, Rana, Nisa, Sakina, and Sona. The "Jangi Ensemble" of eight female dancers was celebrated as a brilliant embodiment of Shamakhi's dance culture of that period.

World-famous personalities who once visited Shamakhi such as French writers A.Dumas and J.Arthur, as well as General P.Bagratiön were captivated by its music and dance culture and reflected upon it in their works and records. From this we may conclude that by the mid-nineteenth century, the maturation of music and dance culture in Shamakhi reflected the vibrancy of its cultural life, the refinement of the people's aesthetic tastes, and the long-standing development of cultural processes in the region. One of the principal reasons for this was Shamakhi's status as a center, where court life also stimulated the spiritual development of the people.

This section further examines the creative legacies of distinguished master performers who preserved the zurna-balaban performance traditions across generations and enriched the dance music heritage. Among the faithful and renowned custodians of Shamakhi's performing traditions from the nineteenth century to the present are Murad Mirzali oghlu, Ali Karimov, Hasrat Huseynov, Alibaba Heydarov, Agasaf Seyidov, and Rasim Alasgarov.

Within the dissertation, the unforgettable dance composition “Chemeni” by Ali Karimov was subjected to comparative study, analyzed, and re-notated in transposed form from the author’s own performance.

Section 2.3, “The Performance Traditions of Khananda Art in the Shamakhi Region,” addresses the ancient roots of khananda performance traditions in the region and their invaluable role in the development of contemporary khananda practice. It examines the creative legacies of notable khananda across different periods, including Mirza Mahammadhasan, Mirza Gullar, Yaver Kalantarli, Alim Gasimov, and others.

The individual features of regional mugham performance, referred to as “schools” or “mugham paths” – such as the Baku School, Shamakhi School, etc. – distinguish themselves, each forming its own traditions and producing successors. Performance styles and traditions, labeled as the “Karabakh Path,” “Shusha School,” “Shamakhi Path,” and “Baku School,” differ from one another, with mugham assemblies playing a crucial role in their development.

This section also clarifies the distinctive features of the Shirvan khananda school’s performance traditions, such as timbre, dialect, and style. A classification of contemporary khananda has also been made on the basis of the uniqueness of their repertoires. According to this classification, khananda are divided into three categories: **Classical khananda** – masters who have left a mark in history, performing only mugham, dastgah, and tasnif; **Ashiq-khananda** – who, together with master ashigs, perform both mugham and ashig repertoires in gatherings; and **Contemporary khananda** – who, within the limits of their vocal range and timbre, include in their repertoire any piece that meets popular demand.

Chapter III, entitled “The Peshrov Genre in the Ashiq Creativity of the Shamakhi Region,” is devoted to this subject. It consists of three subsections. **Section 3.1, “The Distinctive Features of the Shirvan–Shamakhi Ashiq Environment,”** emphasizes that the ashig milieu of Azerbaijan’s Shirvan region has always stood out for its individuality and the diversity of its

repertoire. The ashig art of Shamakhi, as part of the Shirvan environment, differs sharply from other regions in terms of its unique features, group-based activity, dynamism, temperament, and rich creativity. The outstanding activities of talented Shamakhi ashigs of the ancient capital are continually emphasized. The Shamakhi ashig environment also synthesizes elements from mugham, dance, literature, and several other arts. As a historic metropolis, Shamakhi was a place where master artists constantly thrived, their creativity echoing widely. Even in contemporary times, the traditions of ashig art in this region continue to be preserved with loyalty and respect.

According to available sources, the origins of the Shirvan ashig art date back to the 16th–17th centuries.³² Although it is claimed that the presence of ashigs who lived and created in Shamakhi dates back to the 17th–18th centuries³³, we support the view that the Shirvan ashig environment was nurtured and further developed in the Shamakhi region. The fact that Shamakhi served as an ancient capital and cultural center provides grounds for considering it the starting point of the Shirvan ashig tradition.

Furthermore, it should be taken into account that, as a result of the territorial reorganization carried out in modern times, the cultural heritage of Shamakhi is sometimes presented under the name of other districts, thereby expanding the scope of the subject area. Several factors played a role in the differentiation and formation of the Shirvan–Shamakhi ashig tradition. The region’s historical status as a cultural center and seat of the royal court, the public demand for and attention to ashig creativity, as well as the advanced development of many fields of musical culture – folklore, mugham, performance practices, ceremonial traditions, dance, and others – exerted a direct influence on the syncretic art of ashig creativity. All these factors contributed to shaping the artistic–aesthetic content and the local–traditional features of the Shirvan–Shamakhi ashig art.

3.2. “The Historical Domain of the Pishro Genre and Its Place within the Shirvan Ashiq Tradition.” In this subsection, the

³² Ashiq Ahliman: "The Creativity of Master Ashiqs Gradually Becomes Folk Creativity." //Palitra. – 2018, – January 10, – p. 13.

³³ Shamakhi/ Jafarzadeh, A.; Ganiyev, S.; Alishov, [others], –Baku: –1994, –200 p.

historical foundations and compositional principles of the pishro genre, characteristic of the Shirvan ashiq repertoire, are examined. Numerous aspects of the genre are clarified, and each of the examples that remain relevant in the repertoire has been transcribed into full ensemble score and analyzed.

During the course of research, it became evident that in Azerbaijan the term appears with various orthographic variations, necessitating closer attention to the name itself. Professor M. Gasimli interprets peshrov as an abbreviation of the expression **pishi-rah**; the ethnomusicologist K.Dadash-zadeh employed “peshrov” in earlier studies but later “pishro”³⁴; Z.Huseynova used “pishrov” in the title of her article, but “peshrov” in the text; S.Ziyadli applied the form “pishrou”; X.Aliyeva, in her dissertation, used “peshrov”; while the scholar T.Mammadov referred to it as both “pishro”³⁵ and “pishrov.” In the collection “Azerbaijani Diringi and Rengs”, the term appears as “pishro.”

Tracing the toponymic roots of the term to Persian, and consulting Persian sources, we conclude that “pishro” (Pers. *pish* – “ahead,” *ro* – “to go”) carries the meaning “leading,” “preceding,” or “introduction,” reflecting its traditional role at the beginning of gatherings and performances. While the term is of Persian origin, the researcher Sevinc Ziyadli, in her article “On the Issues of the Study of the Pishrou Musical Genre”, argues that the genre itself is a product of the creativity of Turkic-speaking peoples. Furthermore, her study traces and analyzes the historical prototypes of the pishro, explaining its function within the creative traditions of different nations as part of mugham compositions, maqom, and Turkish fasils.
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The *pishros* – a popular genre of the Shirvan ashiq repertoire (known locally as *peshrov*) – are comparatively recent, having

³⁴ Safarova, Z. Y. Azerbaijani Music History. [Vol. 1]/–Baku: Sharg-Garb, – 2012. – p. 79.

³⁵ Mammadov, T. Azerbaijani Ashiq Creativity: Textbook for Higher Music Schools./ –Baku: Apostrof, – 2011. –p. 56.

³⁶ Ziyadli, S. On the Issues of Studying the Pishrou Music Genre.// Collection of Articles: Azerbaijan Music History and Modern Period. – Baku: ADK, –1994, – pp. 115–119.

entered the creative practice of ashigs in the nineteenth and twentieth centuries. As is well known, the performance of pishros is unique to the ashigs of the Shirvan region. One of the key factors that facilitated the flourishing of this genre in Shirvan was the influence of the “Great Silk Road,” which had a profound impact on the cultural life of the people. For a region where ashig and mugham traditions are deeply interconnected, the pishro genre naturally attracted attention, became embedded in the repertoire, and evolved into a distinct musical form with individual characteristics. Given the ongoing debates about the origins, classification, and number of pishros, the genre warrants special scholarly attention when studying the traditional music of the Shamakhi region. Functionally, pishros are cyclical compositions set to garayli verse. In this subsection, both the historical roots and stylistic features of the genre are explored in depth.

3.3 The scientific-theoretical analysis of the folk examples collected as a result of expeditions conducted in the Shamakhi region. Within the scope of this research, the reasons leading to the diversity of the collected folk melodies were identified, and to resolve contentious issues related to the number of folk melodies, all available variants were collected and systematized. Based on the recordings of the melodies, detailed scientific analysis has been carried out for the examples annotated with musical notation. This paragraph provides a separate scientific-theoretical analysis of each of the 11 folk melody variants. It should be noted that all functional examples collected during the expeditions were analyzed and notated in ensemble form, and the partituras were compiled in an additional volume.

In the conclusion section of the dissertation, the research work is summarized, and the final scientific results obtained during the study are clearly presented in bullet points. The explanation of these scientific results has been provided in 29 points. Some of the main conclusions are as follows:

The repeated destructive earthquakes in Shamakhi led to mass migrations, which resulted in this culture spreading and diversifying into other regions through partial transmission and integration.

Consequently, the overall influence zone of Shamakhi's culture expanded. As a result, fragments of the musical heritage of khanandas from Baku, Karabakh, and other regions can be observed in the creative works of Shirvan folk performers, including songs, tasnifs, and rengs. Examples of these popular melodies that still maintain their relevance today include "Ana Kurum", "Mehebbetin gudreti", "Kendimiz", "Mail olmusham", "Sarı koynek", "Nar ağacı, nar chichəyi", and others.

The ashıqs of Shamakhi embody a range of qualities: deep knowledge of mugham, skilled vocal artistry, composition of ashıq songs, creation of pishros, distinctive repertoires, mastery of dance, a strong sense of rhythm, and ensemble leadership. Alongside these, the preservation of the dastan tradition remains a hallmark of their creativity.

Shamakhi is also distinguished by its zurna and balaban traditions, whose performers not only enriched the regional heritage with their artistry but also composed new pieces for the instrumental repertoire. These dance tunes are marked by structural perfection (A–B–A form), as though written by professional composers. Notably, pishros occupy an important place not only in the ashıq tradition but also in instrumental music. For example, the "Elicadi Pishro" associated with master Ali Karimov, exemplifies the contribution of balaban players to both performance and preservation of the genre. Evidence suggests that the pishro first emerged in instrumental form before being adapted into the ashıq repertoire with the addition of poetic texts.

Distinctive Features of the Shirvan (Shamakhi) Ashıq Tradition:

- Performance traditions shaped by dialect, unique vocal timbre, and individual style
- Incorporation of mugham fragments into ashıq melodies
- Unique ensemble structures and distribution of instrumental roles
- Strong integration of dance traditions
- Distinctive repertoire and specific genres

- Innovation, with a high number of creative ashiqs producing new works

Another notable aspect is the frequent use of interjections – such as *"buy aman," "balam ey," "hey," "ey," "neylek, derdun aldigim," "alagoz," "ay canan"* – which extend the meter of the poetic text and synchronize it with melodic duration.

The influence of mugham on Shirvan ashqi music is profound, shaping both vocal timbre and performance techniques. Unlike other regions, Shirvan ashiqs favor chest and throat resonance over head resonance, producing a fuller, more mugham-like tone. This reflects the fact that many ashiqs received parallel training in mugham during their apprenticeship, often performing alongside khanandas as “ayagchi khananda” in gatherings.

The dissertation devotes significant attention to the pishro genre as one of the brightest markers of the Shirvan ashqi repertoire. Fieldwork confirmed that the correct pronunciation of the term is "pishro." All currently performed pishros were recorded on video, and eleven functional examples were identified. A particularly noteworthy conclusion is that most pishros are based on the shur mode, a factor that aligns them with the widespread use of shur in Azerbaijani ashqi and folk traditions.

The pervasive mugham influence on Shirvan ashqi art is evident in pishro performances, where singers often insert mugham passages at climactic points to demonstrate their vocal range and creativity. At the same time, certain pishros such as "Oba kochdu" and the modern variant of "Ibrahimi" – progress in a more linear, monotone fashion, without climax.

For the bahrli group of pishros, a stable rhythmic structure is characteristic. One of the principal features of the genre lies in its reliance on a unified rhythmic pattern. All of the collected examples are based on the 6/8 meter. As a result, each of the aforementioned defining and characteristic features constitutes the formative principles of the pishro genre. These generalized traits confirm that the eleven pishros analyzed within the framework of the dissertation share a unified structure and belong to a cyclical genre.

In the tradition of Azerbaijani khananda performance, the notions of the “Shirvan khananda path” and the “Shamakhi khananda school” are recognized, reflecting the distinct and characteristic qualities of the region’s artists:

- Dialectal distinctiveness
- Emphatic execution of the percussive sections of the khana
- Technical performance skills
- Timbre-specific features
- Individuality of repertoire (classified into three groups)
- Influence of the ashiq art tradition
- A highly developed rhythmic sensibility

These elements are among the primary factors that distinguish Shirvan artists from performers of other regions. Each of these aspects has been examined in detail in the corresponding subsections, with concrete findings presented.

The scientific conclusions of the dissertation bear theoretical significance for future research, providing supplementary material and sources on the subject. At the same time, the collected musical materials, full ensemble scores, and notated dance melodies hold practical value for performance, ensuring their continued use and preservation. In pedagogical contexts – such as teaching the Shirvan (Shamakhi) musical environment through the lenses of ashiq art and balaban performance – the notated examples can serve as practical materials for acquainting students with the region’s musical culture. These archival materials, transcribed into notation, are presented in their entirety in the appendices of the dissertation.

The main theses of the dissertation have been reflected in the author’s following scientific works:

1. İsrailova, İ.Q. Azərbaycanın Şamaxı bölgəsinin xanəndəlik sənətinin ifaçılıq ənənələri. // Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri, XVII Beynəlxalq elmi-praktiki konfrans, – Bakı: – 2018, – s.287-290
2. İsrailova, İ.Q. Azərbaycanın Şamaxı bölgəsinin musiqi və rəqs ənənələri. // IV. Uluslararası Müzik ve Dans Kongresi, – Bodrum: – 19-21 oktyabr, – 2018, – s.242-246

3. İsrailova, İ.Q. Azərbaycan mugaının gelişiminde Şamaxı bölgesinin mugam geleneklerinin rolü. // III^d European Conference on science, Art & Culture. – Gazimağusa: Gece Akademi, –12-14 oktyabr, – 2018. – s.17
4. İsrailova, İ.Q. Şamaxıda etnomuzikoloji ekspedisiya. // – Bakı: Konservatoriya, – 2019. № 4 (46), – s.47-51
5. İsrailova, İ.Q. Şirvan muğam sənətinin inkişafında ustad xanəndə Mirzə Məhəmmədhasən yaradıcılığının əhəmiyyəti. // Pontokaspi və Qafqaz bölgəsi: ekosistemlərin birləşməsi və izolyasiyası şəraitində dəyişikliklər, canlıların filogenezi, geologiya, ekologiya və coğrafiyası Multidisiplinar Beynəlxalq Konfrans. – Bakı: – 27-28 noyabr, – 2020. – s. 481-485.
6. İsrailova, İ.Q. Əlicadi (Əli icadı) peşrov. // – Bakı: Elmi əsərlər, – 2021. № 29, – s. 148-154
7. İsrailova, İ.Q. Şamaxının musiqi tarixi və mədəni mənzərəsi elm xadimi Seyfəddin Qəniyevin tədqiqatlarında // – Bakı: Konservatoriya. – 2021. №1 (50), – s.63-74
8. İsrailova, İ.Q. Şirvan (Şamaxı) bölgəsinin musiqi ənənələrində balaban alətinin yeri və əhəmiyyəti. // – Bakı: Musiqi Dünyası. – 2021. № 1/86, – s. 93-99
9. İsrailova İ.Q. Şirvan (Şamaxı) bölgəsinin aşiq-xanəndə yaradıcılığının qarşılıqlı sənət münasibətləri və xarakterik xüsusiyyətləri. // – Bakı: Sənət Akademiyası, – 2021. №1 (13) 2021, – s. 19-25
10. İsrailova, İ.Q. Elm xadimi Seyfəddin Qəniyevin tədqiqatlarında Şamaxının musiqi tarixi və mədəni mənzərəsi. // – Bakı: Qərbi Kaspi Universiteti, – 2021. № 4, – s. 47-53
11. Исрафилова, И.Г. Шемси-гемер пешров. // – Москва, Музыка и время, – 2021. № 4, – s. 47-52
12. Abdullayeva, İ.Q. Şirvan bölgəsinə aid pişro janrının tarixi kökləri və inkişafı. // Türkiyə Cümhuriyyəti-100. – Bakı: – 26-27 oktyabr, – 2023. – s.12-16
13. Abdullayeva, İ.Q. Şamaxı Bölgəsi Geleneksel Müzik Kültürü. // XIII. Uluslararası Müzik ve Dans Kongresi. – Doha: – 10-13 fevral, – 2025, – s.218-225

The defense will be held on 22 October 2025 at 11:00 at the meeting of the Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating the Baku Music Academy named after Uzeyir Hajibeyli.

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