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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE INTERRELATIONSHIP OF SECTIONS AND INTEGRATION FEATURES IN THE AZERBAIJAN MUGHAM SYSTEM

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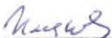
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GENERAL CHARACTERISTICS OF THE WORK

Relevance and Degree of Development of the Topic. By recognizing that mughams constitute a serious and professional genre on a global scale, we already, to some extent, acknowledge the relevance of studying mughams from a scientific perspective, that is, the relevance of mugham studies in general. The recognition of mugham, a genre of our oral professional music, as a pearl of the world's musical heritage, along with the comprehensive study of its scientific and theoretical foundations, thus becomes an important and timely topic.

Mugham studies address a number of scientific problems. Among these, issues such as the historical formation of mugham, genre characteristics, performance culture, and the study of the mode system occupy key positions. While these issues reflect secular characteristics, they primarily emphasize the principle of utilizing local intellectual resources. In this regard, it is natural for Azerbaijani musicologists to assume a leading role, as for them, mugham art is an art that expresses itself in its native musical language and reflects national consciousness.

An important part of Azerbaijani mugham studies is the theory of mode. It is no coincidence that in the scientific work of the genius Uzeyir Hajibeyli, entitled *The Foundations of Azerbaijani Folk Music* is considered a masterpiece of Azerbaijani musicology, the mode system is regarded as the foundation and root of our national music. This demonstrates that the theory of mode holds special significance in national musicology and occupies a central position, making it a highly relevant topic. Although U.Hajibeyli, and later M.Ismayilov and other musicologists, expressed certain ideas about the processes of modulation, a branch of the theory of mode, this area has not yet been fully, comprehensively, and systematically studied.

The concept of direction, as found in folk music and composers' works, is referred to as "deviation" in A.Badalbeyli's *Explanatory Monographic Music Dictionary*. However, since the term "deviation" is not fully established or widely used in Azerbaijani musicology, we have employed the term "direction" in this work. It should be noted

that directions and transitions do not cover all possible variations within the theory of mode. From this perspective, the topic continues to retain its relevance. Accordingly, the transitions analysed in our research can serve as a foundation for identifying future directions in mode studies.

The mode system of modern Azerbaijani music derives its roots from the medieval Eastern mode system. Modern Azerbaijani modes have inherited not only many of their names from Eastern traditions but, in some cases, also their interval structures and tetrachord compositions. These and other characteristics naturally establish a connection between the modern Azerbaijani maqam system and its medieval Eastern counterpart.

The theory of mode has a long-standing history in Eastern musicology. It developed on the basis of the scientific contributions of numerous prominent Eastern theoreticians, beginning with 9th–10th century scholars such as al-Kindi and al-Farabi, as well as figures like Safiaddin Urmavi and Abdulgadir Maraghali, who were originally Azerbaijani Turks. The intellectual heritage of these and other medieval Eastern scholars received significant scientific interpretation in various studies during the 19th and 20th centuries. Since the scientific study of medieval Eastern music is a distinct topic, our research focuses primarily on the new stage in the development of the theory of mode.

The study of modern Azerbaijani mode theory is closely associated with the eminent Azerbaijani composer and musicologist Uzeyir Hajibeyli.^{1,2,3} He laid the foundations of modern Azerbaijani musicology, including the theory of modern Azerbaijani mode, in his seminal work *Fundamentals of Azerbaijani Folk Music*, written between 1925 and 1945.

When discussing scientific research in the field of mode theory in the period following Uzeyir Hajibeyli, the works of Professor M.

¹ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Şərq-Qərb, – 2019. – 360 s.

² Hacıbəyli, Ü.Ə. Seçilmiş əsərləri. / Ü.Ə.Hacıbəyli. – Bakı: Şərq-Qərb, – İki cildə, I c. – 2005. – 408 s.

³ Hacıbəyli, Ü.Ə. Seçilmiş əsərləri. / Ü.Ə.Hacıbəyli. – Bakı: Şərq-Qərb. – İki cildə, II c. – 2005. – 456 s.

Ismayilov^{4,5,6,7,8,9} must first be mentioned. His theory of mode, while to some extent a continuation of Hajibeyli's theoretical framework, also introduced new ideas and perspectives. One of his significant contributions was the replacement of the term mode with the more historically rooted term "maqam" in modern Azerbaijani music terminology. For our research, his works – Scientific and Methodological Essays on the Theory of Mode and Mugham of Azerbaijani Folk Music, Genres of Azerbaijani Folk Music, On the Relationship of Azerbaijani Folk Maqams, and Theory of Mode and Mugham of Azerbaijani Music hold particular importance as reference sources. Several ideas expressed in these works, such as the reference degrees of Azerbaijani modes, alteration and chromatic features, the second type of the Humayun mode, the connection of Azerbaijani modes with the major–minor system, as well as reflections on the kinship relations of Azerbaijani modes and mughams, provide valuable encouragement and direction for our study.

Some issues related to the theory of Azerbaijani mugham–maqam have also been examined by several contemporary musicologists. Naturally, we are acquainted with the literature on the mode genre and have reviewed the contributions of numerous scholars in this field. Theoretical problems of the musical form of mughams have been addressed in the works of Azerbaijani musicologists D.Mahmudbeyov, S.Baghirova, Sh.Mahmudova, F.Chelebiyev, as well as Russian scholars V.S.Vinogradov, B.V.Asafyev, and

⁴ İsmayilov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik öçerklər / M.C.İsmayilov. – Bakı: Mütərcim. – 2023. – 120 s.

⁵ İsmayilov, M.C. Azərbaycan musiqisinin məqam və muğam nəzəriyyəsi / M.C.İsmayilov. – Bakı: MTM innovation, – 2016. – 224 s.

⁶ İsmayilov, M.C. Azərbaycan xalq musiqisinin janrları. Yenidən işlənmiş və tamamlanmış III nəşr. / M.C.İsmayilov. – Bakı: Mütərcim, – 2023. – 136 s.

⁷ İsmayilov, M.C. Azərbaycan xalq məqamlarının qohumluq münasibəti haqqında // – Bakı: Ученые записки. АГК им. У. Гаджибекова. серия XIII, – 1972. № 9, – с. 5-43.

⁸ Исмаилов, М.Дж. К вопросу о структуре лада чаргях. // – Баку: Ученые записки, АГК им. У. Гаджибекова. Серия XIII, – 1975. №1, – с. 3-9.

⁹ Исмаилов, М.Дж. Народная музыка Азербайджана / М.Дж.Исмаилов, Л.В.Карагичева / Азербайджанская музыка. – Москва: Музыка, – 1961. – с. 5-63.

V.Sadykova. Research by Z.Safarova^{10,11}, S.Aghayeva¹², R.Imrani¹³, and S.Bagirova^{14,15,16} has provided substantial information on the formation of mughams as a genre and their historical development. Gulnaz Abdullazade¹⁷ has considered the aesthetic essence of mughams; Sanubar Bagirova has examined their philosophical concepts; Elkhan Babayev¹⁸ has addressed the rhythm of dastgahs; Elmira Abbasova¹⁹, Nariman Mammadov, Rena Mammadova²⁰, and Sanubar Bagirova have discussed the principles of melodic development in mughams; while Ramiz Zohrabov^{21,22,23} has analyzed the history, theory, and compositional structure of mughams in his scientific works. In addition, the research of Jamila

¹⁰ Səfərova Z.Y. Üzeyir Hacıbəyovun yaradıcılığında nəzəri və estetik problemlər. – Bakı: Elm, 1985. 208 s.

¹¹ Səfərova Z.Y. Azərbaycanın musiqi elmi (XIII-XX əsrlər). B.: Elm, 1998. 584 s.

¹² Агаева С.Х. Абдулгадир Мараган. Б.: Язычы, 1983. 98 с

¹³ İmrani R.H. Azərbaycan muğam janrının yaranması və inkişaf tarixi. B.: ADPU, 1994. 251 s.

¹⁴ Bağırova, S.Y. Azərbaycan muğamı. Məqalələr, məruzələr, tədqiqatlar. / S.Y.Bağırova. – Bakı: Elm, – 2007. – 152 s.

¹⁵ Bağırova S.Y. “Azərbaycan musiqisi və musiqiçiləri” məcmuəsi. / S.Y.Bağırova. – Bakı: Tək Nur, - 2011

¹⁶ Багирова С.Ю. Азербайджанский мугам: статьи, исследования, доклады / С.Ю.Багирова. – Баку: Элм, – т.1. – 2007, – с. 251.

¹⁷ Abdullazadə, G.A. Qədim və Orta əsrlərin musiqi mədəniyyəti. (Tarixi-fəlsəfi təhlil) / G.A.Abdullazadə. – Bakı: Şərq-Qərb, 2009. – 272 s.

¹⁸ Babayev, E.Ə. Azərbaycan muğam dəstgahlarında ritm intonasiya problemləri / E.Ə.Babayev. – Bakı: Ergün, – 1996. – 126 s.

¹⁹ Абасова, Э.А. Роль и значение мугама в историческом процессе развития азербайджанской музыки / Э.А.Абасова, Н.Г.Мамедов // Традиции музыкальных культур народов Ближнего и Среднего Востока и современность. – Москва: Советский композитор, – 1987. – с. 43-46.

²⁰ Məmmədova, R.A. Azərbaycan muğamı / R.A. Məmmədova. – Bakı: Elm, – 2002. – 280 s.

²¹ Zöhrabov, R.F. Azərbaycan muğamları / R.F.Zöhrabov. – Bakı: Təhsil, – 2013. – 336 s.

²² Zöhrabov, R.F. “Çahargah” muğam dəstgahının nəzəri əsasları / R.F.Zöhrabov. – Bakı: Mars Print, – 2002. – 132 s.

²³ Zöhrabov, R.F. “Rast” muğam dəstgahının nəzəri əsasları / R.F.Zöhrabov. – Bakı: Mars Print, – 2002. – 146 s.

Hasanova^{24,25,26} reflects on the monodic and harmonic structure of Azerbaijani modes, as well as the mutual relations between Azerbaijani modes. Further, in S.Baghirova's work, the emergence of the dastgah system, a large mode cycle that arose in the 18th century as a new stage in the evolution of the medieval mode system is explored, along with her theory regarding the kinship relations of modes within the dastgah.

However, we found it necessary to include only works related to the theory of mode in modern Azerbaijani music in our review of scientific literature concerning the degree of development of our topic. It must be acknowledged that the theory of mode in modern Azerbaijani music has been studied far less comprehensively than the theory of mode in medieval Eastern music, and that there are very limited studies in this field. Nevertheless, among these studies, some significant and valuable contributions can be identified.

As we have observed, although certain issues have been addressed, many questions remain unresolved, and there is a need for new scholarly approaches to the scientific study of mode and to several of the issues already investigated.

Object and Subject of Study. The object of the study is the sections within Azerbaijani mughams, and other folk music examples based on Azerbaijani modes.

The subjects of the study include: the mutual relationships among Azerbaijani mughams; the underlying reasons for these relationships; the features of integration between mughams; the principles of transition and direction between modes formed based on mughams; and the regularities observed in mode relations.

Purpose and Objectives of the Study. The purpose of the study is to investigate the common sections found in Azerbaijani mughams, their classification, and the characteristics of transition between these mughams. This includes an analysis of the mode foundations of the

²⁴ Həsənova, C.İ. Ü.Hacıbəylinin yaradıcılığında milli musiqinin nəzəri əsasları / C.İ.Həsənova. – Bakı: Mars-print. – 2009. – 320 s.

²⁵ Həsənova, C.İ. Azərbaycan musiqisinin məqamları / C.İ.Həsənova. – Bakı: Elm və təhsil. – 2012. – 231 s.

²⁶ Həsənova, C.İ. Azərbaycan bəstəkarlarının əsərlərində milli məqamların təzahürü / C.İ.Həsənova. – Bakı: Mars-print. – 2004. – 136 s/

sections that make up Azerbaijani mughams. The objectives arising from this purpose have already been reflected in our presentations in numerous scientific journals and at local and international symposia.

The following tasks have been set to achieve these goals:

- To determine the mode foundation of each mugham included in the Azerbaijani mugham system, along with the sections that constitute it. In doing so, to refer to the seven main modes identified by Uzeyir Hajibeyli, which form the basis of Azerbaijani folk music.

- To make use of the scientific research of U.Hajibeyli renowned for his studies in Azerbaijani mugham and the theory of mode and of his distinguished successor, Professor M.Ismayilov.

- To clarify ideas expressed regarding the scale of Azerbaijani music. To examine methods of adapting this scale to the European scale system.

- To provide a thorough explanation of the regularities in the interrelations of mugham sections and the reasons determining these regularities.

- To analyze once again the alteration and chromatic features of Azerbaijani modes, to demonstrate the reasons for the emergence of alterations, and to highlight the potential for the formation of new alterations as a result.

- To interpret the concepts of mugham, sections, and branches in Azerbaijani music and to classify them into groups.

- To identify common sections with the same mode foundation across different mughams, based on mode theory adapted to the European scale system highlighting their similarities and differences, and explaining the key role of such common sections in establishing relationships among modes. To examine the principles of direction and transition in Azerbaijani music through these sections.

- To investigate the regularities in the interrelations of mugham sections, explaining the reasons for their emergence, and to consider their application in the work of composers.

- To guide composers who draw on traditional music toward greater tonal–mode diversity, encouraging them to create new mode interactions in their work.

– To determine the characteristics of transition in the Azerbaijani mugham system through the analysis of mugham sections.

Research methods. In this research, historical–theoretical, historical–comparative, and analytical methods were applied. The works of U.Hajibeyli, M.Ismayilov, Kh.Malikov, R.Zohrabov, T.Mammadov, S.Baghirova, J.Hasanova, J.Mahmudova, and other scholars were used as a methodological foundation. In addition, we can also specify methodological examples, by which we mean presenting our theoretical ideas in an experimental form through musical examples authored by us within the dissertation. At the same time, we sought to demonstrate the importance of inter-mode transitions in Azerbaijani traditional music and in professional compositional creativity.

Main statements for the defence of the thesis: The study of inter-mode relations and the possibilities of transition within the mode system resulted in the following provisions:

– Modern Azerbaijani mode theory is presented as a new stage in the development of the Eastern mode theory.

– Four reasons for the emergence of alterations in the scale of Azerbaijani modes are explained.

– In the Azerbaijani mugham system, common sections are classified into five groups.

– It is established that a certain degree of kinship exists among the maqams of all Azerbaijani mughams and dastgahs.

– Common degrees between maqams are identified as the main factor regulating kinship relations.

– Kinship relations among Azerbaijani maqams are shown to manifest in four levels.

The scientific novelty of this study lies in the fact that, for the first time, a classification of inter-mode transitions within the mode system of Azerbaijani music has been carried out. This is reflected in the results obtained in solving the stated objectives. Specifically, the mode system underlying mughams is, for the first time, examined within the framework of the "radif" of Azerbaijani music (radif being the sequence that encompasses all mugham dastgahs currently existing in musical practice), and thus conceptualized as a mega cycle. From

this perspective, the issue of mode kinship is analyzed on a broader scale. This formulation raises a number of specific questions: the alteration characteristics of modes, the principles of direction and transition between modes, and the role of common degrees in establishing kinship. Some of these questions are addressed here for the first time as distinct scientific problems, while others are revisited in a broader, more comprehensive manner. For example, the principles of inter mode transition, which were demonstrated in practice by Uzeyir Hajibeyli and received partial theoretical treatment in the works of M.Ismayilov, are studied in greater depth in this dissertation. Likewise, the problem of inter-mode kinship, first raised to a scientific level by Professor M.Ismayilov, is expanded and given a systematic classification here. Furthermore, the role of common sections in the formation of inter-mode kinship is, for the first time, advanced as a separate research topic and given a scientific explanation. Additionally, the dissertation demonstrates, also for the first time in Azerbaijani mode theory, the reasons for the emergence of alterations.

Tables compiled in the dissertation are of special scientific and innovative importance. They comprehensively reflect the kinship relations of Azerbaijani modes, with each mode represented against a distinct color background to facilitate visual perception.

The theoretical and practical significance of this research is determined by the following criteria:

– The scientific results of the dissertation contribute to the development of mugham and mode theory. The issues raised here for the first time can provide both a new impetus and a foundation for future scholarly research. In addition, musicologists in Azerbaijan and abroad can obtain more precise results by building on our findings.

– The materials of this research may be applied in all higher and secondary music education institutions where the courses "Fundamentals of Azerbaijani Folk Music" and "History of Mugham" are taught, as well as in the research work of scholars in this field and in related theoretical and practical courses.

– The results of the dissertation can be incorporated into the teaching curriculum of the subject "Fundamentals of Azerbaijani Folk Music" in higher and secondary music education.

– From a practical perspective, the results of this research can be of direct benefit to mugham performers. By revealing the kinship relations and mode–tonal variability within the Azerbaijani mugham system, it opens broader opportunities for performer creativity.

– Furthermore, composers who draw on mugham material in their works may also benefit from this study, gaining the opportunity to create more diverse and colorful compositions, as well as employing freer techniques of transition.

Approval and Application. The scientific provisions of this research have been validated through publication in various press outlets, academic journals, and presentations at international conferences and symposia. Among these are the scientific symposium "Mugham Science in Azerbaijan: Realities and Prospects", held within the framework of the 5th International Festival "Mugham World" (March 7–9, 2018), the "4th International Silk Road Music and Art Conference" (November 1–3, 2023), and the LXXIX International Scientific-Practical Conference "Scientific Forum: Philology, Art History and Cultural Studies" (March 14, 2024). The main provisions and results of the dissertation have been reflected in numerous articles published in both domestic and international scientific outlets. Among these, the journals *International Journal of Innovative Technologies in Social Science* and "TÜRK MÜZİĞİ" may be cited as examples; both are indexed in peer-reviewed journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in scientific databases such as Google Scholar and Index Copernicus. In addition, the book *Theory of Azerbaijani Mode ("Azərbaycan məqam nəzəriyyəsi")*, authored by us in line with the topic of this dissertation, has been presented as a textbook for the subject "Fundamentals of Azerbaijani Folk Music".

Organization where the dissertation was prepared. The dissertation was prepared at the Department of Musical Folklore of the Institute of Architecture and Art of the Azerbaijan National Academy of Sciences.

The total volume of the dissertation, together with a breakdown of its structural sections, is as follows: The dissertation consists of an Introduction, three chapters, nine paragraphs, five

sections, a Conclusion, and a List of References. The detailed structure is as follows: Introduction – 9 pages, 15,050 characters. Chapter I – 28 pages, 49,277 characters. Chapter II – 42 pages, 60,530 characters. Chapter III – 64 pages, 60,726 characters. Conclusion – 11 pages, 20,401 characters. List of References – 12 pages, 16,349 characters. The total volume of the dissertation (excluding the List of References and Appendices) is 156 pages and 207,566 characters.

MAIN CONTENT OF THE DISSERTATION

Once the research topic was approved, the aim was to investigate insufficiently studied issues within Azerbaijani mode theory and to propose new ideas. To substantiate the results achieved, the author revisits the fundamental scientific concepts of Azerbaijani mode theory, initially developed by U.Hajibeyli and later advanced by M.Ismayilov, as well as the findings of other musicologists working in this field. These issues determined the main principles and structure of the dissertation.

The Introduction justifies the relevance of the chosen topic, defines the degree of scientific exploration of the problem, outlines the goals and objectives, object, subject, and methodological basis of the research. It also highlights the scientific novelty, theoretical and practical significance, and provides an overview of the structure of the work.

The first section of Chapter One, entitled "The Modern Azerbaijani Mode System in the Historical Context of Eastern Mode Theory", specifically the subsection "Traces of Medieval Eastern Theory in U.Hajibeyli's Maqam Theory", emphasizes that maqam theory occupied a central place in the treatises of prominent Eastern musicologists as early as the 9th century. Among the leading scholars of that era were Al-Kindi (801–873), Abu Nasr al-Farabi (872–950), Ibn Sina (980–1037), Safi al-Din Urmavi (1216–1294), Abd al-Qadir Maraghayi (1353–1435), and others, who played a pivotal role in the development of Eastern mode theory.

By the late 19th and early 20th centuries, Eastern maqam theory entered a new stage of development, one branch of which can be traced

to U.Hajibeyli. His theory of mode marked the beginning of a new era not only for Azerbaijani music theory but also for the study of the theoretical foundations of 20th-century Eastern music. Elements of medieval Eastern theory are evident in Hajibeyli's system, particularly in the construction of mode sound sequences based on tetrachord combinations. In his framework, the tetrachord serves as the structural core of the mode, and the Azerbaijani mode system as a whole is formed through the combination of five types of tetrachords in four different ways. Of these five, four are pure tetrachords, while the fifth spans the interval of a fourth.

A significant achievement of this period was Hajibeyli's reorganization of the Azerbaijani mugham system. Although folk music was widely taught and performed in mugham schools at the time, the composition of individual mughams often varied across regions. With an objective and scientific approach, Uzeyir Hajibeyli created standardized mugham tables for music education institutions. In doing so, he retained the sections and branches of each mugham while ensuring consistency, and these tables remain in use today. Furthermore, in his seminal work *Fundamentals of Azerbaijani Folk Music* (1925–1945), he adapted the essential principles of Azerbaijani music to the European musical system.

This section also highlights U.Hajibeyli's valuable ideas concerning the scale system of Azerbaijani music. As is well known, during the Middle Ages the Azerbaijani music theorist Safiaddin Urmavi was the first to establish a 17-step scale. Later, Abd al-Qadir Maraghali also affirmed that Eastern music was based on a 17-step scale. U.Hajibeyli, in numerous scholarly works, emphasized that Azerbaijani music is founded on an irregular musical temperament. In his 1929 article *On Azerbaijani Turkish Folk Music*²⁷, published in the journal "Na rubeje vostoka", he noted that Azerbaijani folk music derives from the Arab-Persian system. Furthermore, in his work *Fundamentals of Azerbaijani Folk Music*, Hajibeyli devoted a separate chapter to the scale system. Here, he compared the tonal structures of

²⁷ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Şərq-Qərb, – 2019. – s. 131

European and Azerbaijani music, pointing out that while *European octaves have regular scales, in Azerbaijani music they are irregular*²⁸.

An analysis of the works of U.Hajibeyli, M.Ismayilov, and their followers – Z.Safarova, E.Babayev, F.Chelebiyev, R.Mammadova, R.Zohrabov, and S.Baghirova demonstrates that the modern Azerbaijani theory of mode represents a continuation and development of the medieval Eastern theoretical tradition.

The second paragraph, entitled "Development of Modern Azerbaijani Mode Theory", examines the theoretical contributions of U.Hajibeyli, the founder of Azerbaijani composition and musicology and the musicologists who advanced his ideas.

After U.Hajibeyli, it was Professor M.Ismayilov who advanced Azerbaijani musicology, particularly the theory of mode. Building on Hajibeyli's theory of mode, he expanded it with new principles and addressed many previously unexplored topics in his research. In his work, Professor Ismayilov explored issues such as the degrees of Azerbaijani modes, the features of alteration and chromaticism, the second type of the Humayun mode, mugham and mode terminology, the classification of mugham families, as well as provided views on new topics such as eight-level octave-sized modes, presented as a new perspective on the Azerbaijani mode system and on the kinship relations between modes.

Several aspects of Azerbaijani mugham–maqam theory have also been studied by contemporary musicologists, including R.Zohrabov, Z.Safarova, R.Mammadova, S.Agayeva, R.Imrani, G.Abullazade, E.Babayev, S.Baghirova, and J.Hasanova. While we have also consulted broader literature on the study of the mugham–maqam genre, the central focus of this dissertation lies in the characteristics of Azerbaijani maqams and their interrelations. For this reason, the theoretical ideas of U.Hajibeyli and M.Ismayilov serve as our primary foundation. In particular, on matters such as alteration and kinship relations among Azerbaijani modes, we follow the traditions established by Hajibeyli while grounding our approach in the theoretical developments of Ismayilov.

²⁸ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Şərq-Qərb, – 2019. – s.22

Throughout our research, we introduce new propositions in certain areas of Azerbaijani music theory, particularly regarding the phenomenon of alteration in modes.

Worth noting, alterations form an integral part of mode theory. Addressing this issue, U.Hajibeyli concluded that *"folk music style allows for chromatic movement in the modes to a very limited extent, and only in modes such as rast, shur, and segah"*²⁹. In contrast, M.Ismayilov demonstrated that alterations are possible across all Azerbaijani modes, identifying their occurrences within degrees and developing it further. While the concept of alteration was first noted by Hajibeyli and expanded by Ismayilov, the underlying reasons for its formation had not been previously investigated. For the first time, our research identifies and classifies the causes of alteration in Azerbaijani modes into four categories:

1. Alterations that are absent in the mode's basic scale but appear in melodies derived from it, acquiring a characteristic role.

2. Alterations arising from differences between the sections of the mode on which the dastgah is based and the scales of the modes from which its sections are derived.

3. Alterations resulting from intervallic discrepancies when performing folk music based on irregular temperament within a system of regular musical temperament.

4. Alterations produced by melismatic embellishments in folk melodies.

Each of these categories has been analyzed and systematically classified. For the first time, we identify the adaptation of irregularly tempered sounds – long present in Azerbaijani folk music and confirmed by U.Hajibeyli – to the framework of regular temperament as a key factor in the emergence of alterations.

Since mughams and sections are frequently referenced in our research, the third section of Chapter One, entitled "Interpretation of the Names of Dastgah, Mugham, Sections and Branches in Azerbaijani Music", provides an explanation of their meanings. Based

²⁹ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Şərq-Qərb, – 2019.– s. 117

on semantic features, the names of mughams are classified into five categories:

1. Mughams, sections, and branches named after melodic intonations (“Nishibu faraz”, “Zangi shotor”, “Balu kabuter”).
2. Those named according to the emotional character or imagery they evoke (“Bidad””Basta nigar”, “Dilkesh”, “Dilruba”, etc.).
3. Those named after the tonal degree they emphasize (“Dugah”,”Segah”, “Chahargah”, “Panjigah”)
4. Those named after individuals or nations (“Baba Tahir”, “Haji Yuni”, “Shah Khatai”, “Choban bayati”).
5. Those named after places (“Azerbaijan”, “Bayati turk”, “Bayati kurd”,” Kerkuki”, “Shikasteyi-fars”, etc.).

The second chapter of the dissertation, entitled “Problems of Relative Mode of Modern Azerbaijani Mughams and Dastgahs”, comprises two main paragraphs. The first section, “Bases of Modes and Common Sections in the Azerbaijani radif”, addresses both the seven principal modes of mughams widely used in Azerbaijani musical practice and the foundational principles underlying these sections. The study of these bases is a crucial element of our research. Therefore, the mode basis and loudness of mugham sections have been determined and placed in tables.

The common positions present in the Azerbaijani mugham system represent a central focus of this investigation. Their study is particularly significant because common sections create the structural integration and govern the principles of transitions between mughams. In this paragraph, the common sections are categorized according to their mode characteristics and the meanings of their names, with each category analyzed in a dedicated subsection:

1. Sections based on the same mode, included within a single mugham family, and performed under the same name in its variants: “Ushshaq”, “Huseyni”, “Vilayeti”, “Şhikasteyi-fars” (Rast mugham family); “Şhikasteyi-fars” (Shur mugham family); “Manandi-Mukhalif”, “Manandi-Hasar”, “Shikasteyi-fars”, “Mubarrig”a (Segah mugham family).
2. Sections with the same mode basis, included within one mugham family, but performed under different names in its variants:

“Bardasht”, “” (Rast mugham family); “Shikasteyi-fars”, “Khojasta”, “Ashiran”.

3. Sections with the same name appearing in different mughams: “Amiri”, “Shikasteyi-fars”, “Nishibu faraz”, “Uzzal”.

4. Sections with the same mode basis, performed under different names in different mughams: “Shikasteyi-fars”, “Ashiran”, “Saranj”, “Uzzal”, “Manandi-Hasar”, “Vilayati”, ”Shahnaz”, ”Manandi-Mukhalif”, “Feli”; “Arag”, “Huseini”, ”Khavaran”.

5. Sections with the same mode basis, performed under different names within a single mugham: “Maya Rast”, ”Huseini” (in “”); “Maya Shur”, “Shur-Shahnaz”, “Shikasteyi-fars”, “Saranj” (in “Shur”); “Maye Segah”, “Manandi-Hasar” (in Segah); “Maye Chahargah”, “Hasar” (in “Chahargah”); “Maye Bayati-Shiraz”, “Bayat-Isfahan” (in “Bayati-Shiraz”).

The recurrence of the same section across multiple mughams generates diversity and contrasting musical imagery, which is one of the key factors in the development of mughams. Our analysis indicates that all mode-to-tonal changes in Azerbaijani folk music samples occur within a well-defined order. As observed, transitions from one mode to another in Azerbaijani folk music are realized through the common sections analyzed in this study.

The second paragraph, entitled “Regularities in the Kinship Relations of Azerbaijani Maqams”, examines the factors underlying the emergence of kinship relations between modes. These factors include the presence of sections based on the same or different maqams within a dastgah or across different dastgahs, the number of shared tones between modes, and common departments. This section constitutes the core of the dissertation. For the first time, kinship relations are investigated not only within a single dastgah but across all dastgahs in Azerbaijani music and are categorized into four degrees. As is known, in Western music theory, the relationships between keys are organized according to their degrees of closeness. These degrees are primarily determined by the numerical difference in key accidentals (excluding the keys with many accidentals that arise from harmonic context). This approach, however, cannot be directly applied to Azerbaijani music, as Azerbaijani modes differ

fundamentally from Western major and minor. In our view, the degrees of kinship in Azerbaijani modes should be defined in terms of the relationships between the various reference degrees and mode-based sections that make up the mughams. Accordingly, the degrees of kinship can be defined as follows:

1. First-degree kin modes – The modes of the sections that constitute a given mugham are considered first-degree kin to the mugham's principal mode.

2. If the maya section of a mugham is based on the same mode as a section belonging to another mugham, or if any section of a mugham is based on the same mode as the maya section of another mugham, then the underlying modes of those mughams may be regarded as second-degree kin modes.

3. If any section (except for "Maya" section) of a mugham is based on the same mode as sections of another mugham (except for "Maya" section), then the modes underlying those sections may be regarded as third-degree kin modes.

4. If a transition does not occur directly but proceeds through the mediation of a third or fourth section, then the initial and final modes may be regarded as fourth-degree kin modes.

The principles of planned modulation in European music theory can also be applied to Azerbaijani mughams. In other words, it is possible to establish a systematic scheme of modes and make a transition toward more distant ones. However, planned transitions are not addressed in this study.

Chapter Three, entitled "**Transition Processes Possible in the Azerbaijani Mode System**" presents the principles of inter-mode transitions. Here, transitions are illustrated in a practical sense.

Given that the integrative features of Azerbaijani mughams are particularly significant for composers working in the folk style, all types of transitions are demonstrated through musical examples. These examples were composed by us in accordance with the "Rules for Composing Music in Azerbaijani Modes in the Folk Style" as outlined in U.Hajibeyli's scholarly work, and they highlight the main features of the transitions based on specific measures. Some transitions

between modes have also been confirmed in tar performances of mughams.

In four paragraphs of this chapter, the integrative features of each of the seven main modes are examined. In 3 sections of the first paragraph entitled "**Methods of Transition from Rast, Shur, and Segah Modes to Other Modes**", discusses the ways these modes can transition to others.

An examination of the integrative features of the Rast mode reveals that twenty distinct transitions are possible from this mode. Among these, transitions of the first, second, and third degrees can be identified. Transitions from the "sol" tonic of the rast mode to the "do" tonic of rast, "si" tonic of segah, "mi" tonic of shur, "fa#" tonic of segah, and "re" tonic of shushtar are classified as first-degree; transitions to "si" tonic of segah, "si" tonic of shur, "re" tonic of bayati-shiraz, and "re" tonic of rast are second-degree; and transitions to "sol" tonic of bayati-shiraz, "do" tonic of humayun, "la" tonic of shur, "mi" tonic of shur, and "re" tonic of segah are third-degree. The corresponding transition paths are also indicated.

It is possible to transition from the shur mode to multiple modes, which are classified into three degrees of kinship. First-degree relationships include the "la" tonic of shur, the "si" tonic of segah, the "do" and "fa" tonics of rast, the "mi" tonic of segah, and the "re" tonic of shushtar. Second-degree relationships include the "mi" and "re" tonics of shur, the "fa#" tonic of segah, and the 'sol' tonic of humayun. Third-degree relationships include the "sol" tonic of humayun, the "sol", "do", and "re" tonics of rast, the "la" and "mi" tonics of segah, and the "do" and "sol" tonics of bayati-shiraz.

The modes related to the segah mode are organized into four degrees of relationship. The "si" tonic of segah can be considered first-degree related to the "sol" tonic of rast, "fa#" tonic of segah, "sol" tonic of bayati-shiraz, and "re" tonic of shur; second-degree related to the "la" tonic of shur, "mi" tonic of segah, "mi" tonic of shur, "sol" tonic of rast, "do" tonic of rast, and "sol" tonic of bayati-shiraz; fourth-degree related to the "sol" tonic of rast, "mi" tonic of shur, "re" tonic of shushtar, "re" tonic of chahargah, "do" tonic of humayun, "re" tonic of bayati-shiraz, "sib" tonic of bayati-shiraz, "re" tonic of rast, and "si"

tonic of shur; and only the "mi" tonic of bayati-shiraz is considered fourth-degree related.

The second paragraph of the chapter, entitled "**Possible transitions in shushtar and type II humayun modes**" examines the transitions from shushtar and Type II humayun modes to other modes.

The shushtar mode is less integrated compared to the preceding modes. Here, transitions are considered in a total of nine different modes: the "sol" tonic of bayati-shiraz is a first-degree relative mode; the "do" tonic of humayun and the "sol" tonic of rast, "la" tonic of shur, "si" tonic of segah are second-degree relatives; the "si" tonic of segah and "re" tonic of chahargah are third-degree relatives; and the "sib" and 'mib' tonics of bayati-shiraz are fourth-degree relatives.

The humayun mode is the only mode that has no second-degree relationships with other modes. This is because none of the other mugham sections are based on the humayun mode. Among the modes related to "do" tonic of humayun mode, the shushtar mode ("re" tonic), bayati-shiraz mode ("sol" tonic), and shur mode ("re" tonic) can be mentioned. Third-degree relationships include the segah mode ("si" tonic), bayati-shiraz mode ("sib" tonic), rast mode ("sol" tonic), shur mode ("la" tonic), and chahargah mode ("re" tonic). Only the bayati-shiraz mode ("mi" tonic) is related to humayun at the fourth-degree level.

The third paragraph of the chapter examines the possibilities of "**Possible Transitions of chahargah mode**". This mode is also less integrated with others. This is because this mode has no relationships with modes that have broad integrative features, such as rast and shur. Nevertheless, the chahargah mode exhibits all degrees of kinship with other modes. The chahargah mode with the "re" tonic has a first-degree relationship with the chahargah mode with the "la" tonic, second-degree relationship with the chahargah mode ("sol" tonic), bayati-shiraz mode ("sol" tonic), chahargah mode ("la" tonic), third-degree relationship with the bayati-shiraz mode ("sib" tonic), segah mode ("si" tonic), shushtar mode ("re" tonic), humayun mode ("do" tonic), and third-degree relationship with the bayati-shiraz mode ("mib" tonic).

The final (fourth) paragraph of the chapter addresses the **transitional principles of the bayati-shiraz mode**. The transitional characteristics of the bayati-shiraz mode are particularly diverse. Here, kinship relations can be observed with all modes and across all degrees. The "sol" tonic of bayati-shiraz exhibits first-degree relationships with the "do" tonic of rast, "si" tonic of segah, and "mi" tonic of bayati-shiraz; second-degree relationships with the "si" tonic of segah, "re" tonic of shushtar, "do" tonic of humayun, "sib" tonic of bayati-shiraz, and "re" tonic of chahargah; third-degree relationships with the "sol" tonic of rast, "la" tonic of shur, "si" tonic of shushtar, "sol#̣" tonic of segah, "mi" tonic of shur, "mi" tonic of segah, and "si" tonic of chahargah; and fourth-degree relationships with the "mib" tonic of humayun, "fa" tonic of shushtar, "fa" tonic of chahargah, and "re" tonic of segah.

Main Conclusions and Expected Outcomes. We hope that our dissertation will contribute to the study of Azerbaijani mugham, Azerbaijani mode theory, and mugham performance. The scientific and practical significance of our research is reflected in the following results:

1. Using the methods outlined in this research, it is possible to transition from one maqam (mode) to another through mugham sections by applying the concept of “transition” from Eastern music theory, which is governed by specific regularities. This approach enables mugham performers to execute freer melodic movements, creating conditions for more diverse and expressive performances of Azerbaijani mughams.

2. Identifying the mode foundations of all mugham sections opens wide opportunities for studying inter-mugham relationships.

3. Analyzing common sections within the Azerbaijani mugham system can help address several existing theoretical issues in the study of moments.

4. Building on Uzeyir Hajibeyli’s work on the Azerbaijani sound system, our research provides a basis for adapting compositions to the microtonal features of oral folk music.

5. Kinship relations between mughams are determined, and these relationships are defined differently from the corresponding tonal principles in European music theory.

6. Composers working with Azerbaijani moments can benefit from our findings, enabling them to create greater diversity in their works while following established regularities.

7. When determining the characteristics of the national harmony of Azerbaijani music, the results of our research in the main areas of harmony science, particularly "Direction and Modulation", can serve as a foundation.

8. Introducing the transition characteristics of mughams according to these new regularities can play a significant role in the development and refinement of Azerbaijani mughams.

9. Based on the "Transition Characteristics of Mughams" section explored in this research, new mughams can be composed, further strengthening the recognition of "Azerbaijani Mughams" in the international music community.

The scientific results of the dissertation are represented in the following publications of the author

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