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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE FUNCTIONAL SIGNIFICANCE OF "BARDASHT" IN AZERBAIJANI MUGHAM DASTGAH

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Field of science: Art Study

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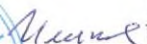
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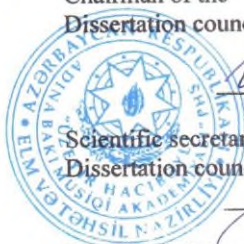
Doctor of Philosophy in Art Study
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Dissertation Council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

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GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance of the topic and degree of development. Each part and stage of the mugham-dastgah model is important. This is because the terms of expression such as Daramad, Bardasht, sections, phrases, tasnif, and reng are essential components that directly create and shape the concept of dastgah. In mugham, which is characterized by its unique structure, not only every structured part but also sentences, small sections, intonations, and cadences are of great significance. In this regard, the introductory sections that make up the structure of the dastgah model also attract special attention. The introduction, like a preface, is an important stage not only in music but in all art forms, in scientific and literary works, books, articles, and speeches. It is as if the "greeting" brings to life the spirit and mood of the things that will come later. Mugham is a genre where even the smallest intonation carries special significance. From this perspective, the study of the Bardasht section in mugham-dastgahs, analyzing all its details, and bringing its role and functional significance in the dastgah to the forefront becomes crucial. Therefore, it is relevant to separately study the Bardasht sections, which, at the beginning of the dastgah, present a free rhythm.

Various aspects of mugham, such as its morphological, philosophical, psychological, and the etymology of its sections and phrases, have always been in the spotlight of both scholars and performers. Numerous ideas have been put forward in this field, and many works have been carried out to solve mugham as a whole from different perspectives.

Over time, it is possible to observe significant changes in mughams, such as a reduction in the number of sections and phrases, the transformation of some sections into mughams, and some mughams turning into sections. Since mugham is a creative process, innovations and changes in it are gradually organized, bringing the issue of examining all the developments into focus.

Despite numerous studies and research from various aspects, the vastness of its boundaries makes it necessary to revisit mugham and re-examine it from different methodological perspectives. In

particular, a multidisciplinary approach to mugham, one of the special genres of music, can serve as a guarantee for us to get closer to the deeper layers of mugham traditions and performance versions. In this sense, we aim to apply this current approach as much as possible.

Undoubtedly, the scientific legacy of medieval scholars such as Safiaddin Urmavi (13th century) and Abd al-Qadir Maraghi (14th–15th centuries) is of great importance in the study of mugham and the discovery of its regularities. Their works provide extensive knowledge about the modal tradition of their time and create a bridge between the medieval and contemporary mugham traditions. It is not coincidental that our great composer Uzeyir Hajibeyli mentions three prominent scholars – Urmavi, Maraghi, and M.Navvab – in the "Historical Information" section of his fundamental scientific theory "The Fundamentals of Azerbaijani Folk Music"¹. In the treatises of medieval scholars, various topics are addressed, including modes, pitch sequences, intervals and their ratios, tetrachords, pentachords, rhythmic issues, the rules for recording modes using the abjad system, and more. Moreover, the theoretical foundations of how modes combine in circles are presented in these treatises. These treatises not only address theoretical issues but also the psychological effects of modes, receiving special attention. In this regard, treatises such as S.Urmavi's *Kitab al-Advar*² and *Sharafiyya*³, as well as A.Maraghi's *Jami' al-Alhan*, *Maqasid al-Alhan*, and *Fawaid 'Ashara*⁴ hold great significance.

In later periods, the works of scholars such as Fatullah Shirvani (1417-1486), Mirza Bay (17th century), and Mir Mohsun Navvab (1833-1918) further enriched the science of mugham. Among them,

¹ Hacıbəyli Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Şərq-Qərb, 2019, s.20.

² Səfiyəddin, Urməvi. Kitabül-ədvar / ön söz və şərhlərin müəllifi Z.Y.Səfərova – Bakı: Şərq-Qərb, – 2006. – 208 s

³ Səfərova, Z.Y. Azərbaycanın musiqi elmi (XIII-XX əsrlər) / Z.Y.Səfərova. – Bakı: Azərneşr, – 2006. – 544 s.

⁴ Səfərova, Z.Y. Ədbülqadir Marağayi / Z.Y.Səfərova. – Bakı: Təbriz, – 1997. – 61 s.

Shirvani's "Majalla fil-musiqa"⁵, Mirza Bay's "Musiqi risaləsi"⁶, and Navvab's "Vuzuhul-ərqam"⁷ are especially significant.

The end of the 19th century and the 20th century as a whole can be considered a new era for the world of mugham. Due to social, political, and other factors of the time, the changes observed in mugham can be regarded as the beginning of a new phase. One of the most significant events was the inclusion of the mugham in the new educational system initiated by Uzeyir Hajibeyli in Azerbaijan. The incorporation of mugham into the curriculum at the Azerbaijan State Conservatory (now the Baku Music Academy) and the Turkish Music Technical School, the involvement of prominent performers in these institutions, and particularly the intense discussions that led to the creation of the first program in mugham (1925) marked a new chapter in mugham education.

Many works have been carried out in the study of mugham since the early 20th century, and the horizons of this field have expanded thanks to the activities of prominent figures. For instance, Uzeyir Hajibeyli's numerous articles contain valuable information, thoughts, and reflections on mugham. Various aspects of mugham are analyzed in articles such as "The Music of Azerbaijani Turks"⁸, "A Glimpse into Azerbaijani Music Life"⁹, "On the performance of mugham and folk songs"¹⁰, "The Folk Elements in Music"¹¹ and others.

⁵ Fətullah, Şirvani. Musiqi məcəlləsi / ön söz və şərhlərin müəllifi Z.Y.Səfərova – Bakı: Şərq-Qərb, – 2006. – 216 s.

⁶ Mirzə bəy. Musiqi risaləsi / Farscadan tərcümə, izahlar və şərhlərin müəllifi G.Şamilli. – Bakı: Azərbaycan nəşriyyatı, – 1995. – 88 s.

⁷ Səfərova, Z.Y. M.M.Nəvvabın "Vüzühül-ərqam risaləsi / Azərbaycan musiqi tarixi, 5 cildə, I cild, Bakı: Şərq-Qərb, – 2012. – s. 422-440

⁸ Hacıbəyli, Ü.Ə. Azərbaycan türklərinin musiqisi haqqında / Ü.Ə.Hacıbəyli. tərt.ed. F.Əliyeva. – Bakı: Adiloğlu, – 2005. – 76 s.

⁹ Hacıbəyli, Ü. Ə. Azərbaycan musiqi həyatına bir nəzər [2 cildə] / Ü.Hacıbəyli. Seçilmiş əsərləri. – Bakı: Şərq-Qərb, II cild. – 2005. – s.376-386.

¹⁰ Hacıbəyov, Ü. Ə. Muğamat və xalq mahnılarının ifası haqqında [2 cildə] / Ü.Hacıbəyli. Seçilmiş əsərləri. – Bakı: Şərq-Qərb, II cild. – 2005. – s. 357-363.

¹¹ Hacıbəyov, Ü.Ə. Musiqidə xəlqilik [2 cildə] / Ü.Hacıbəyli. Seçilmiş əsərləri. – Bakı: Şərq-Qərb, II cild. – 2005. – s.401-404.

Throughout the 20th century and up to the present, numerous scholars have contributed to the study of the historical and theoretical problems of mughams, including Afrasiyab Badalbeyli^{12, 13}, Mammadsaleh İsmayılov^{14, 15, 16}, Ramiz Zöhrabov^{17, 18, 19, 20}, Elxan Babayev^{21, 22}, Sanubar Bağhirova^{23, 24, 25, 26}, Rana Məmmədova^{27, 28, 29, 30},

¹² Bədəlbəyli Ə.B. İzahlı monoqrafıq musiqi lüğəti / Ə.B.Bədəlbəyli. – Bakı: Şərq-Qərb, – 2017. – 472 s.

¹³ Bədəlbəyli, Ə.M. Musiqi haqqında söhbət / Ə.M.Bədəlbəyli. – Bakı: 1953. – 78 s.

¹⁴ İsmayılov, M.C. Azərbaycan xalq musiqisinin janrları. Yenidən işlənmiş və tamamlanmış nəşr / M.C.İsmayılov. – Bakı: İşıq, – 1984. – 100 s.

¹⁵ İsmayılov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik oçerklər / M.C.İsmayılov. – Bakı: Elm, – 1991. – 120 s.

¹⁶ İsmayılov, M.C. Azərbaycan xalq musiqisi. // Musiqi və həyat. – Bakı: 1961. – s. 20-28.

¹⁷ Zöhrabov, R.F. Azərbaycan muğamları / R.F.Zöhrabov. – Bakı: Təhsil, – 2013. – 336 s.

¹⁸ Zöhrabov, R.F. “Rast” muğam dəstgahının nəzəri əsasları / R.F.Zöhrabov. – Bakı: Mars-Print, – 2002. – 146 s.

¹⁹ Zöhrabov, R.F. “Çahargah” muğam dəstgahının nəzəri əsasları / R.F.Zöhrabov. – Bakı: Mars-Print, – 2000. – 130 s.

²⁰ Zöhrabov, R.F. Şifahi ənənəli Azərbaycan professional musiqisi. / R.F.Zöhrabov. – Bakı: Azərbaycan ensiklopediyası NPB, – 1996. – 72 s.

²¹ Babayev, E.Ə. Azərbaycan muğam dəstgahlarında ritmintonasiya problemləri / E.Babayev. – Bakı: Ergün, – 1996. – 128 s.

²² Babayev, E.Ə. Azərbaycan muğamlarının nəzəri əsasları. Dərs vəsaiti. / E.Babayev. – Bakı: “MTM” İnnovation MMC, – 2018. – 368 s.

²³ Bağirova, S.Y. Azərbaycan muğamı. Məqalələr, məruzələr, tədqiqatlar / S.Y. Bağirova. – Bakı: Elm, – 2007. – 298 s.

²⁴ Bağirova, S.Y. Azərbaycanda dərvişlik və dərviş musiqisi XIX əsr-X əsrin birinci yarısında // Azərbaycan muğamşünaslığı. Problemlər, perspektivlər. – Bakı: Təknur, – 2015. – s.346-362 s.

²⁵ Bağirova, S.Y. Azərbaycan musiqisində “muğam” anlayışı // – Bakı: Konservatoriya, – 2023. №1 (58), – s. 12-27.

²⁶ Bağirova, S.Y. Muğamda polifonik ifadə formalarına dair // – Bakı: Konservatoriya, – 2021. №2 (51), – s. 6-21.

²⁷ Məmmədova, R.A. Azərbaycan muğamı / R.A.Məmmədova. – Bakı: Elm, – 2002. – 280 s.

²⁸ Məmmədova, R.A. Azərbaycan muğamının bəzi aspektlərinin tədqiqinə dair // – Bakı: Musiqi dünyası, – 2008. №3-4/37, – s. 78-84.

²⁹ Məmmədova, R.A. Azərbaycan muğamlarının təhlilinin bəzi aspektləri // Azərbaycan muğamşünaslığı: problemlər, perspektivlər. – Bakı: Təknur, – 2015. – s. 104-121.

Gulnaz Abdullazada ³¹ , Abbasqulu Najafzada and Vamiq Mammadaliyev ³² , Akif Quliyev ³³ , Faiq Chelebiyev ³⁴ , Jamila Hasanova ^{35,36} , Shahla Hasanova ^{37,38} , Fakhraddin Bakhshaliyev ^{39,40} , Rafiq İmrani ^{41,42} , and Rafiq Musazada ^{43,44,45} .

Regarding specific information about Bardasht, first and foremost, the name of the composer and prominent musicologist

³⁰ Məmmədova, R.A. Muğam-sonata qovşağı / R.A.Məmmədova. – Bakı: İşıq, – 1989. – 128 s.

³¹ Abdullazadə, G.A. Qədim və orta əsrlərin musiqi mədəniyyəti / G. Abdullazadə. – Bakı: Şərq-Qərb, – 2009. – 272 s.

³² Nəcəfzadə, A.İ. , Məmmədəliyev, A.İ. Muğam (dərs vəsaiti) / – Bakı: Ecoprint, – 2017. – 160 s.

³³ Гулиев, А.Н. Принципы контрастности в музыкальной драматургии азербайджанского мугама / А.Н.Гулиев. – Баку: Şərq-Qərb, 2009. – 136 с.

³⁴ Челебиев Ф. И. Морфология дагтяха: / Дис. на соиск. ученой степени д-ра искусствования. / – Санкт-Петербург: Российский институт истории искусств, – 2009. – 725 с.

³⁵ Həsənova, C.İ. Azərbaycan musiqisinin məqamları / C.İ.Həsənova. – Bakı: Elm və təhsil, – 2012. – 232 s.

³⁶ Həsənova, C.İ. Üzeyir Hacıbəylinin yaradıcılığında milli musiqinin nəzəri əsasları / C.İ.Həsənova. – Bakı: Mars-Print, – 2009. – 321 s.

³⁷ Махмудова, Ш.Г. Тематизм азербайджанского мугама / Ш.Г. Махмудова. – Баку: Шур, – 1997, – 132 с.

³⁸ Həsənova, Ş.H. Muğamların bəzi kompozisiya prinsipləri haqqında // “Muğam aləmi” Beynəlxalq elmi simpoziumun materialları, – Bakı: Şərq-Qərb, – 2009, – s.184-187.

³⁹ Baxşəliyev, F. Milli yaddaş sistemində ürfan və təsəvvüf / F.Baxşəliyev. – Bakı.: Elm və təhsil, – 2010. – 460 s.

⁴⁰ Baxşəliyev, F. Muğam sənəti ilə təsəvvüf fəlsəfəsinin əlaqə prinsipləri // “Muğam aləmi” V Beynəlxalq festivalı çərçivəsində keçirilən “Azərbaycanda muğam elmi: reallıqlar və perspektivlər” elmi simpoziumunun materialları, – Bakı: 2-9 mart, – 2018, – s. 124-129.

⁴¹ İmrani, R. H. Muğam Şumer dövründən başlayır / R.H.İmrani. – Bakı: Elm, – 1999. – 88 s.

⁴² İmrani, R.H. Muğam tarixi / R.H.İmrani. (I cild). – Bakı: Elm, – c.1. – 1998. – 280 s.

⁴³ Musazadə, R.M. “Düğah” dəstgahı / R.M.Musazadə. – Bakı: Adiloğlu, – 2009. – 240 s.

⁴⁴ Musazadə, R.M. Qədim muğamlar / R.M.Musazadə. – Bakı: MBM, – 2013. – 124 s.

⁴⁵ Musazadə, R.M. Muğamın tədrisi metodikası (dərs vəsaiti) / R.H.Musazadə. – Bakı: MBM, – 2012. – 192 s.

A.Badalbeyli should be mentioned. His “Explanatory Monographic Music Dictionary”⁴⁶ is extremely significant in the study of mughams. The scholar provided explanations for the names of sections and phrases, as well as the terminology of mugham, presenting a complete picture of the world of mugham. The definition of Bardasht was first included in this dictionary, where the author described it as an instrumental episode.

M.İsmayılov’s scientific heritage, which continues the concept of maqam by Uzeyir Hajibeyli, is of exceptional importance. In his research “Genres of Azerbaijani Folk Music”⁴⁷, the role of Bardasht in the dastgah is discussed, and information about its essence is provided.

The contributions of Professor Ramiz Zohrabov to the scientific-theoretical study of mughams are highly significant. In his books, such as “Azerbaijani Mugams”⁴⁸, “The Theoretical foundations of Rast mugham dastgah”⁴⁹, “The theoretical foundations of Chahargah mugham dastgah”⁵⁰ and “Oral tradition-based Azerbaijani professional music”⁵¹, valuable insights on Bardasht are presented. The scholar discusses the role and significance of Bardasht in the mugham-dastgah.

In the study of Bardasht, the research work of Faiq Chelebiyev titled “The morphology of dastgah” should be particularly noted⁵². In this research, this issue is addressed more thoroughly, and the

⁴⁶ Bədəlbəyli Ə.B. İzahlı monoqrafıq musiqi lüğəti / Ə.B.Bədəlbəyli. – Bakı: Elm, – 1969. – 247 s.

⁴⁷ İsmayılov, M.C. Azərbaycan xalq musiqisinin janrları. Yenidən işlənmiş və tamamlanmış nəşr / M.C.İsmayılov. – Bakı: İşıq, – 1984. – 100 s.

⁴⁸ Zöhrabov, R.F. Azərbaycan muğamları / R.F.Zöhrabov. – Bakı: Təhsil, – 2013. – 336 s.

⁴⁹ Zöhrabov, R.F. “Rast” muğam dəstgahının nəzəri əsasları / R.F.Zöhrabov. – Bakı: Mars-Print, – 2002. – 146 s.

⁵⁰ Zöhrabov, R.F. “Çahargah” muğam dəstgahının nəzəri əsasları / R.F.Zöhrabov. – Bakı: Mars-Print, – 2000. – 130 s.

⁵¹ Zöhrabov, R.F. Şifahi ənənəli Azərbaycan professional musiqisi. / R.F.Zöhrabov. – Bakı: Azərbaycan ensiklopediyası NPB, – 1996. – 72 s.

⁵² Челебиев Ф. И. Морфология дастгяха: / Дис. на соиск. ученой степени доктора искусствоведения. / – Санкт-Петербург: Российский институт истории искусств, – 2009. – 725 с.

characteristics of mugham dastgahs, including the Bardasht section, are presented in detail, revealing its structure and role. Additionally, Chelebiyev's work identifies the variety of Bardasht types.

A relatively more comprehensive study of Bardasht was conducted by Turkish scholar Fikri Soysal. However, in his research titled "Rast mugham. Bardasht section"⁵³, as the title suggests, he focuses only on the Bardasht section of the Rast mugham. The author touches upon the rhythmic structure of Bardasht, as well as its improvisational techniques.

Based on the existing information about Bardasht, as well as my personal observations and research, we have attempted to explore as thoroughly and comprehensively as possible the full characterization, role, and functional significance of this section in Azerbaijani mugham dastgah.

The object and subject of the research. The object of the research includes the study of Bardasht sections in Azerbaijani mugham dastgahs corresponding to 7 main maqams: Rast, Shur, Segah, Chahargah, Bayati-Shiraz, Shushtar, Humayun, as well as Mahur-Hindi, Orta Mahur, Bayati-Gajar, Dugah, Rehabs, Nava, Zabul-Segah, Mirza Husein Segah, and Kharij Segah dastgahs. The subject of the research is the functional significance of Bardasht, performed between the sections Daramad and Maye, which demonstrates the first free meter in mughams.

The Aim and Objectives of the Research. The aim of the research is to investigate the etymological and morphological aspects of the concept of Bardasht, as well as to reveal its role and functional significance in the dastgah. The following objectives have been set in line with this aim:

- To determine whether there is any analogous introductory section with a similar structure and function in the genres of Eastern peoples;

- To identify the similarities and differences between the Daramad section, played at the beginning of Azerbaijani mugham dastgahs, and Bardasht;

⁵³ Soysal, F. Rast muğamı. Berdaşt şubesi / F. Soysal. – Diyarbakır: 2012. – 44 s.

- To investigate from which period Bardasht began to be performed;
- To analyze the Bardasht sections in numerous audio recordings and sheet music;
- To transcribe and analyze vocal interpretations;
- To compare vocal versions with instrumental variants;
- To identify the core theme in the Bardasht of all mughams;
- To determine the distinctive features of Bardasht in each mugham.

Research methods. The research is primarily based on diachronic, synchronic, structural-functional, and comparative analysis methods.

Theoretical works by U.Hajibeyli, A.Badalbeyli, M.İsmayılov, R.Zohrabov, E.Babayev, S.Baghirova, R.Mammadova, A.Quliyev, F.Chelebiyev, V.Abdulqasimov, R.Musazada, S.Agayeva, F.Khalıqzada, A.Najafzada, V.Mammadaliyev, L.Huseynova, F.Bakhshaliyev and others have been referred to in the research. Scientific sources such as books, monographs, abstracts, and articles by these and other authors have been utilized. Furthermore, the works of several Russian musicologists, including B.Asafyev, V.Vinoqradov, V.Belyayev, L.Mazel, and others, as well as the methodological works of J.Bradford, I.Lindstedt, and B.Mandelbrot, have been consulted. These works have served as the methodological foundation for the dissertation.

Key propositions defended in the research. The following propositions are defended regarding the role and functionality of Bardasht in mugham-dastgahs:

- Bardasht began to form in mugham-dastgahs in the early 20th century, influenced by a number of objective conditions and factors in the mugham performance of that period;
- The characterization of Bardasht as only an instrumental episode (A. Badalbeyli) reflects a historical reality only partially;
- In today's performance practice, both instrumental and vocal-instrumental interpretations of Bardasht became a significant section in mugham-dastgahs by the 1930s, confirmed by its inclusion in relevant sheet music;

- The various interpretations of Bardasht, particularly the duration of its performance, depend to some extent on the performer's preferences and improvisational skill;

- The presentation of reference points in the sections and gushes of mugham highlights Bardasht's role and functional significance in the dastgah;

- The core theme of each mugham's Bardasht, identified through numerous variations, forms the basis for the subsequent sections of the dastgah;

- By analyzing the similarities and differences between vocal and instrumental interpretations of Bardasht, it is determined that in some mughams, this section spans nearly two octaves.

The scientific novelty of the research. In Azerbaijani mugham studies, extensive research has been conducted from theoretical, historical, philosophical, and other perspectives, enriching the field of music science. Undoubtedly, valuable insights into Bardasht can be found in the works of the researchers mentioned above. While some attention has been given to Bardasht's role in mugham-dastgahs in books and articles, it has rarely been studied in depth. This dissertation represents the first comprehensive scientific study of the Bardasht phenomenon in mugham-dastgahs, examining it separately and in greater depth. For the first time, the role and functional significance of the free-metered introduction (Bardasht) within the context of all active mugham-dastgahs is explored thoroughly. This work establishes the "weight" of Bardasht in the performance of the dastgahs.

Furthermore, both vocal and instrumental versions of Bardasht are analyzed comparatively. The instrumental versions are studied based on existing sheet music, including Tofiq Quliyev's "Rast," "Zabul," Zakir Baghirov's "Dugah", Nariman Mammadov's "Azerbaijani Mugams: Chahargah and Humayun", "Azerbaijani Mugams: Segah-Zabul and Rehabs," Akram Mammadli's "Azerbaijani Mugams," Arif Asadullayev's "Instrumental Mugams," and Fuad Azimli's "Azerbaijani Mugham School." The vocal versions of Bardasht, on the other hand, were transcribed from the performances of famous mugham singers such as Khan Shushinski,

Hajibaba Huseynov, Aghakhan Abdullayev, Janali Akbarov, Arif Babayev, Gulu Asgarov, Talat Qasimov, Yaqub Mammadov, Rubaba Muradova, Sara Gadimova, Gandab Guliyeva, Gadir Rustamov, Aqil Melikov, Alim Qasimov, and Mansum İbrahimov, totaling 22 performances, and transcribed into musical notation.

Additionally, for the first time, the dissertation:

- Investigates the period and necessity of the introduction of Bardasht into the performance practice;
- Transcribes and analyzes the vocal versions of Bardasht from a number of mugham singers;
- Conducts a comparative analysis of vocal and instrumental interpretations of Bardasht;
- Identifies the distinctive features of Bardasht in each mugham;
- Exposes the core theme of Bardasht in all the mughams examined.

Theoretical and practical significance of the research. The dissertation can be used by musicologists, ethnomusicologists, and researchers specializing in mugham studies. It can also serve as a valuable scientific resource for music schools, colleges, the Azerbaijan National Conservatory, the Baku Music Academy, and the Azerbaijan State University of Culture and Arts, particularly in the teaching of subjects such as “Mugham Art”, “Fundamentals of Azerbaijani Folk Music,” and “Azerbaijani Folk Music Creativity.”

Appropriation and application. The main propositions and scientific results of the research have been published in Azerbaijani and international academic journals that are recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, indexed, and abstracted in relevant databases. Additionally, the author’s presentations on the subject have been heard at various local and international symposia and conferences.

The institution where the dissertation was carried out. The dissertation was conducted at the Department of Ethnomusicology of the Azerbaijan National Conservatory.

The overall volume of the dissertation. The dissertation consists of an introduction, three chapters, a bibliography, music transcription, a

list of references, and appendices. The introduction spans 8 pages (13,977 characters), Chapter I covers 37 pages (68,930 characters), Chapter II covers 60 pages (70,877 characters), Chapter III covers 40 pages (50,575 characters) and the conclusion is 5 pages (8,271 characters). The bibliography spans 16 pages, and the appendices total 34 pages. Excluding the bibliography and appendices, the overall volume of the dissertation is 151 pages, comprising 214,968 characters.

MAIN CONTENT OF THE DISSERTATION

The introduction of the dissertation highlights the relevance of the topic. The degree of elaboration is indicated. The object and subject of the research are specified. The research goals and objectives are determined. Additionally, the research methods, key claims to be defended, scientific novelty, theoretical and practical significance, as well as issues related to approbation and application, are clarified in the respective subsections.

The first chapter of the dissertation is titled **“The Role of Introductory Sections in Mugham Dastgahs.”** This chapter consists of three paragraphs. The first paragraph, **1.1. is titled “Introductory Sections in Genres Related to the Mugham Tradition.”** In this paragraph, the introductory sections of genres related to the mugham tradition are examined in comparison with the introductory sections of Azerbaijani mugham dastgahs. The existence of an introductory section in the makam traditions of various Eastern nations, which is primarily instrumental, is discussed. In most cases – in Azerbaijani and Iranian dastgahs, Uzbek and Tajik shashmaqom, the introduction is called *Daramad* or *Daromad*, in Hind raqas, it is called *Alap*, in Turkish fasıl and Iraqi makam, it is called *Peşrev*, and in Uyghur music, it is called *Muqaddime (müqəddimə)*. Each of these represents an introductory section that conveys the general mood of the composition.

However, a distinct feature is observed in the structure of Azerbaijani mugham dastgahs. This is the presence of a section called *Bardasht* that follows *Daramad*. It should be noted that in none of the analogous genres of the makam tradition that we have

examined, there is a section with the term *Bardasht* or any similar structure – one that begins from the octave of the maqam and gradually descends in steps, completing in the same scale. A section somewhat close to *Bardasht* appears in the Hind raqas as *Alap* – both are improvisational. However, the main difference here is that *Alap* is not accompanied by a poetic text, while *Bardasht* expresses a distinct structure. It should also be mentioned that the term *Bardasht* is not found in Iranian dastgahs, which are closer to Azerbaijani dastgahs, further indicating that *Bardasht* is a characteristic feature of Azerbaijani mugham performance.

The second paragraph, **1.2. is titled “The Etymology and Formation Conditions of *Bardasht*”**. This paragraph explains the etymology of *Bardasht*. To explore this, unpublished notes from the early 20th century, as well as examples found on gramophone records, are examined, focusing on the question of whether *Bardasht* is performed and whether it has been included in the muğam dictionary as a word or term. When researching sources related to muğams from the 19th century and the first half of the 20th century (written sources, audio, and video examples), we conclude that *Bardasht* began to be used as a term in Azerbaijani mugham terminology starting in the 1930s. This is evidenced by the first published musical scores of instrumental Azerbaijani mughams, such as Zabul and Dugah, which appeared in the mid-1930s. From that time onwards, the term *Bardasht* gradually began to appear in educational programs as well.

On the other hand, based on the scientific literature we have reviewed, memoir books, musical scores, audio recordings, and conversations with the older generation of mugham performers, it becomes clear that the application of *Bardasht* to vocal performance also started in the early 20th century. In Baku, "Oriental concerts" gained special popularity among different audiences, where the most famous mugham masters of the time were invited. In the early performances, a louder style of singing and playing was adopted, aiming to attract attention and, so to speak, capture the audience.

During this period, the first gramophone records of Azerbaijani mugham performers appeared, and their tours to European countries were organized. Mugham performers – vocalists and instrumentalists

(including vocalists, tar players, and kamancha players in the muğam trio) – began experimenting with effective introductions for mugham suites. For this purpose, they used the climactic sections of the mugham, which allowed the singer-vocalist to showcase the full power of their unique voice through vibrant scales (called "zəngulə," which refers to a special manner of singing in a high register), and gave tar and kamancha players a good opportunity to demonstrate their potential, musical skills, and the capabilities of their instruments. It seems that this practice gradually began to take root, and over time, it became an essential characteristic of muğam performers' practice. Furthermore, during outdoor celebrations and wedding ceremonies, muğam performers began to use this technique to announce the beginning of a mugham performance, attract the attention of listeners, and "capture" the audience's attention. Thus, the instrumental episode – *Bardasht* – became associated with words, was sung, and gradually evolved into a distinct section. *Bardasht* transitioned from instrumental performance to vocal performance. Over time, what was originally performed only at wedding ceremonies became a part of the tradition. As a result, this tradition continues today, with *Bardasht* being performed even in "closed" venues (concert halls, classrooms during lessons) as a part of the educational curriculum. Therefore, today, *Bardasht* is included in the curriculum of all vocal performance programs. As an instrumental episode, *Bardasht* holds significant importance. Today, *Bardasht* serves as a free meter vocal-instrumental introduction in mugham suites, while in instrumental muğam performance, it appears as a purely instrumental prelude.

Bardasht is now an integral part of the mugham structure in both the performer's and listener's memory, as it has become firmly established in muğam programs, sound recordings, and mugham musical scores.

The third paragraph of the first chapter, **1.3. is titled “Aspects of *Bardasht* in Mugham Dastgahs”**. This paragraph discusses the two-part structure of *Bardasht* – the main section, which is heard in *zil*, and the descending section, which moves from *zil* to the *Maye* tone. It is shown that each mugham has a core theme within *Bardasht*, which is significant and forms the foundation for the

subsequent sections. In the main part of *Bardasht*, the core theme is reflected in subsequent sections, as well as in the footnotes of other parts and regions of the dastgah.

The second part of *Bardasht* is the descent section. This begins from the octave of *Maye* and gradually descends in steps to finish in the *Maye* scale. The descent appears in two forms: in some interpretations, it is presented in an expanded manner with several phrases at the end of which pauses are made on the main scales of the maqam, which are reference points of the main sections of the mugham. In some performance variants, the descent is more compact, presented in a single phrase, and based on small motifs derived from the main section of *Bardasht*. In these cases, small “stops” can be observed on the main scales.

Different interpretations, some broader and others more concise, reveal the diversity in the types of *Bardasht*. Based on F.Chelebiyev's work, several types of *Bardasht* are introduced in this paragraph: expanded *Bardasht*, distantly derived *Bardasht*, low *Bardasht* (lower *Bardasht*), shortened *Bardasht* and strolling *Bardasht*.

As science progresses, new paradigms and methods emerge in each field. The connection between music science and exact sciences, particularly the relationship with geometry, is well known. In this context, the limitations of Euclidean geometry in measuring objects in the universe brought about the emergence of fractal geometry. This concept was founded in 1975 by Benoît Mandelbrot (1924–2010). The notion of fractality was examined more extensively and in greater detail in Mandelbrot's 1982 book *The Fractal Geometry of Nature*⁵⁴. A fractal shows the similarity between a whole object and its individual parts. Just as the smaller part of a fractal carries information about the whole fractal, the section of *Bardasht* serves as a full and distinct carrier of information about the entire mugham dastgah.

The second chapter of the dissertation is titled "**Bardasht in Dastgahs with Mugham Families**" and consists of three paragraphs. The first paragraph, **2.1.** is named "**Bardasht in the**

⁵⁴ Mandelbrot B. The fractal geometry of nature / B.Mandelbrot. – San Francisco: W.H.Freeman, – 1982. – 443 p.

Rast Family". The Rast family includes the mugham dastgahs of Rast, Mahur-Hindi, Orta Mahur, Bayati-Qajar, and Dugah. In this paragraph, we compare the vocal and instrumental performances of Bardasht in each of these Dastgahs. In all the dastgahs within the Rast family, Bardasht appears as a structural and thematic section with similarities in its form. It is evident that, as the art of mugham is based on an oral tradition, each performer presents the same dastgah with a new "breath" and unique improvisation. In other words, the performer becomes the creator of the dastgah. However, the essential structure and rules of mugham remain consistent, despite the different performance variations. While each Bardasht in the Rast family may have different nuances, they either reference the same core theme or are closely related to the central theme of Rast.

All Dastgahs in the Rast family – Rast, Mahur-Hindi, Bayati-Gajar, and Dugah – present the same structure for Bardasht, with only tonal variations in their performance. In Mahur-Hindi, the vocal and instrumental variants of Bardasht differ, but the vocal variants are closer to the Bardasht of Rast. In Orta Mahur, Bardasht does not start from the Maye octave, unlike the other mughams in the Rast family. It starts a fifth lower, from the Huseyni note of the small octave, and ends at the Fa note of the small octave. The vocalist then transitions to the Maye section based on the Fa note of the first octave. In Bayati-Qajar, although the main Bardasht section follows the same core theme and naming as in Rast, there is no descending passage. The instrumental interpretation of Bayati-Qajar, however, follows the traditional Bardasht structure, similar to Rast. In Dugah, there is no Bardasht in vocal performances, but in instrumental versions, the section does appear, showing similarity to both Rast and Bayati-Gajar.

The second paragraph of this chapter, **2.2.** is titled "**Bardasht in the Shur Family**". Here, we focus on the Shur, Nava, and Rahab Mughams. Each of these Mughams has a unique place in modern performance. The Bardasht sections of these Mughams are analyzed through comparative studies of unpublished scores and recordings. The Bardasht section of Shur is of particular interest and is noted for its specific role and functionality. In this Dastgah, the cadence in the

Bardasht serves to connect the following sections, and the descent from the Maye octave to Maye is characterized by a stepwise movement, touching the fundamental notes of the dastgah that will recur in subsequent sections. This functionally “grounds” both the performer and the listener, preparing them to perform the Maye section.

The third paragraph of the chapter, **2.3**, is titled "**Bardasht in the Segah family.**" This paragraph explores three Mughams: Kharij Segah, Mirza Husein Segah, and Zabul Segah. These mughams are still performed both as dastgahs and as solo instrumental pieces. Among these, the Bardasht section in instrumental performances is notably absent, except in the Zabul-Segah, which is performed with both the Manendi-Mukhalif and Zil Zabul sections. The Bardasht section in Zabul-Segah, in some interpretations, begins from the Maye octave, which is a characteristic feature of vocal performances. However, in some instrumental interpretations, Bardasht starts with the Manendi-Mukhalif, which widens the range of the section. The manuscript versions by notable performers such as N.Mammadov, A.Mammadli, A.Asadullayev, and F.Azimli show this expanded range. Based on various interpretations, it can be concluded that the inclusion or exclusion of Bardasht depends on the performer's preference. An exception is noted with Mirza Husein Segah, whose Bardasht always starts from Manendi-Mukhalif, and the stepwise descent structure (from Zil to Maye) is present in vocal performances as well.

The third chapter of the research is titled "**Bardasht in the Main Mugham Dastgahs of Chahargah, Bayati-Shiraz, Shushtar, and Humayun.**" This chapter consists of four paragraphs. The first paragraph is titled "**3.1. Bardasht in the Chahargah Dastgah**". The Bardasht in the Chahargah suite reflects the general structure typical for this section, i.e., the call-like intonation starting from the fundamental octave gradually descends towards the tonic and ends there. In this paragraph, we compare the instrumental and vocal versions of Chahargah by analyzing the sheet music of the Bardasht section. In the instrumental version, the notations by Nariman Mammadov, Arif Asadullayev, Fuad Azimli, and Akram Mammadli, and in the vocal version, the notations from Alim Qasimov and Gadir

Rustamov are used for analysis. The well-known traditional structure of Bardasht is also reflected in the Chahargah dastgah.

The Bardasht of the same mugham is performed differently by various performers. When transcribed into notation, these differences become more apparent. However, at the same time, in each transcription we analyzed, we can observe the common key features that unite all the performance variations. The most significant aspect is that all interpretations are based on the same core theme. In the Chahargah mugham, during the performance of Bardasht, the tones touched upon and the stopping points – the XI, IX#, VIII, VI, IV degrees – serve as reference points for the main sections throughout the suite. Here, the IV degree is the Tonic, the VI degree is Beste-Nigar, the VIII degree is Hasar, the IX# degree is Mukhalif, and the XI degree is Mansuriyya, all serving as reference points for the sections of the suite. This demonstrates the processes that will unfold throughout the suite, the reference tones, and the intonation features presented through Bardasht.

The second paragraph, **3.2.** is titled “**Bardasht in the Bayati-Shiraz Dastgah**”. Unlike other dastgahs, the Bardasht of the Bayati-Shiraz mugham becomes quite distinct when we compare the vocal versions with the instrumental examples. In the instrumental interpretations of Bayati-Shiraz, Bardasht starts with the core theme. First of all, this beginning does not originate from the tonic octave – the fundamental – but begins from the lower leading tone of the tonic and is structured in a scale-like manner, moving towards the fifth tone of the scale, touching the fifth tone, and then returning to the upper third of the tonic. Another aspect we encounter in the performance practice is the follow-up of the Isfahanek section after Bardasht. This section creates a connection between the Bardasht and the Tonic sections and appears in the instrumental performances.

The main distinction of Bayati-Shiraz lies in the difference between its vocal and instrumental interpretations. The introduction – the Bardasht – in the vocal performances differs in its characteristics. It is quite rare to encounter the melodic interpretation of the instrumental Bardasht in the vocal performance. Among the numerous examples we observed, only Alim Qasimov’s and Zabit

Nabizade's performances feature this. Apart from these exceptions, in vocal performances, Bayati-Shiraz is often presented with the Nishibi-feraz section, which is considered a form of Bardasht.

In Bayati-Shiraz, the role of Bardasht in vocal and instrumental performance practices reveals its significance. In instrumental performances, Bardasht and Isfahanek appear together, while in vocal performances, the Nishibi-feraz section is used, which carries both a lyrical mood and integrates the intonation characteristics of the subsequent sections. However, it seems more appropriate for Bayati-Shiraz, particularly in vocal performances, to begin with Bayati-Isfahan as Bardasht and then descend to the Tonic. This would preserve the typical structure of Bardasht, as it would follow the fifth tone of the tonic and also emphasize the reference points by descending from the fundamental.

The third paragraph, 3.3. is titled **“Bardasht in the Shushtar Dastgah”**. Based on the numerous recordings we analyzed, Shushtar is a rarely performed mugham compared to others. Although Shushtar has few sections and subsections, it is distinctive in its complexity in terms of performance. The reason for its limited performance is attributed to the difficulty it poses to performers.

However, the main focus here is the connection of Bardasht to the basis of the mugham's maqam. The contradiction in Shushtar's Emirisi maqam is a frequently emphasized issue by both performers and scholars when discussing this mugham. It is widely acknowledged that, unlike other dastgahs, the Bardasht in Shushtar does not correspond to the maqam of the dastgah.

Despite the opinion that the Shushtar Bardasht does not correspond to the maqam and that this creates inconsistency in the sound, we believe the opposite. In our view, the Shushtar mugham's Emirisi indeed refers to the Shushtar maqam. What we hear is the Shushtar maqam. During the performance of the Emirisi, no other maqam is expressed, and the slight resemblance to the Shikesteyi-Farsi only involves two fundamental tones in the scale.

The comparative analysis of the instrumental and vocal variants of Shushtar's Bardasht highlights both similarities and differences between them. The analysis suggests that Bardasht does

not appear in most solo instrumental performances of Shushtar. However, based on sheet music and several audio recordings, we find that it is performed in both instrumental and vocal forms. The absence of Bardasht in solo instrumental performances and its absolute presence in vocal-instrumental performances demonstrates the essential role of Bardasht in Shushtar's vocal interpretations.

Shushtar's Bardasht has a core melodic theme, which remains consistent in both instrumental and vocal versions. The subsequent phrases of Bardasht are based on this core theme, and the significance of modulation in Bardasht's performance is highlighted once again. This clarifies the role and functionality of Bardasht in Shushtar.

The fourth paragraph, **3.4.** is titled "**Bardasht in the Humayun Dastgah**". Unlike other mughams, in the Humayun dastgah, there is no section specifically named Bardasht. In other words, Bardasht is only characteristic of the instrumental version of Humayun. Although Bardasht appears in the solo instrumental performances of Humayun, no vocal performances of this section have been observed.

In the scholarly literature, it is noted that the Bardasht in this mugham emerged later compared to the other dastgah. Reviewing the mugham tables and programs from the early 20th century, the term Bardasht is not present in the Humayun dastgah. In the program compiled with the participation of Uzeyir Hajibeyli, as well as in Mirza Faraj's program, we do not encounter the term Bardasht. Although Bardasht is not included in the vocal section of Ahmad Bakıxhanov's table, it is mentioned in the tar section of the mugham program for Humayun.

In the **Conclusion** section of the dissertation, the key findings based on the research and analysis are summarized.

From the research we conducted related to the dissertation, we conclude that scientific literature, audio recordings, and music notation from the early 20th century to the present, along with various programs and tables, provide extensive information about Bardasht. In addition, conversations with master performers, comparative analysis of vocal and instrumental interpretations, and observations based on numerous performance versions help form ideas about the evolution of

Bardasht in mugham performance. Based on all these various sources, we conclude that Bardasht is a relatively short introduction, mainly consisting of a few phrases, but containing significant regularities in its performance. After the Daramad section, this introduction, structured in a sharp tone with an instrumental episode, began to be sung with words from the late 19th century. This process gradually expanded, and over time, it became a tradition for all dastgahs to start with a sung Bardasht. As a result, the performance of Bardasht in dastgah became stabilized. Bardasht, which formed initially as an instrumental section and later acquired a vocal-instrumental introduction along with poetic texts, has today a broad range of interpretations. This introductory section has now gained significance as a Bardasht-episode, extending beyond its initial content.

Moreover, the development of science and the continuous emergence of new methods and theories bring up the issue of re-evaluating existing traditions in new contexts. In this regard, the principles of timbre-register development, peak-source, and, most importantly, the fractal perspective in Bardasht raise the relevance of these issues in Bardasht's manifestation, also opening up avenues for deeper research.

It is no secret that mugham, being a creative process and carrying the principle of oral tradition, sometimes presents classical characteristics differently in performance practice. For example, we may encounter different performance interpretations of the same phrase or intonation sung by most khanandas or played by many tarzanes. However, in our work, we focus not on exceptional cases but on generalizing the characteristics of Bardasht that have stabilized in the performance practice.

From the analyses we conducted, we conclude that this introduction, like the other sections in a dastgah, has a special role. There are several regularities related to each mugham's Bardasht performance. The most important point here is that each mugham's Bardasht has distinctive features that set it apart from other mugham Bardashts. In other words, our analyses and observations reveal certain characteristics in the performance of Bardasht that are unique to each mugham.

Apart from these specific features, there are also general characteristics of Bardasht, which we describe as classical. It is possible to generalize the following features and regularities that are characteristic of Bardasht in all mugham:

- After the Daramad, Bardasht is performed in an instrumental or vocal-instrumental manner;

- The first section in a dastgah holds significance and refers to the maqam of the dastgah;

- In vocal-instrumental dastgahs, first the vocal and then the instrumental section, or vice versa, is presented;

- In instrumental performances, Bardasht is not preceded by Daramad, but starts directly with Bardasht;

- It consists of two parts: the main section and the descending part, starting from the Maye octave and gradually descending step by step to finish in Maye;

- The melodic pattern in the main section ensures the subsequent development of the theme;

- During the descent, reference tones for the main sections and motifs of the dastgah are displayed;

- In dastgahs such as Rast, Shur, Nava, Rahab, Zabul-Segah, Mirza Husein Segah, Kharij Segah, and Chahargah, all characteristics of Bardasht are clearly visible. These dastgahs start by referencing the Maye octave and descend step by step, following the traditional Bardasht structure;

- When performed broadly, the section of the dastgah is emphasized, while in a shorter performance, the motif holds significance;

- In some dastgahs, although there are specific names, this part of the dastgah is characterized as Bardasht;

- Bardasht in both vocal-instrumental and instrumental mugham follows the same morphology;

- In all dastgahs belonging to the Rast family, Bardasht contains the same core theme;

- Bardasht gathers several melodic-intonational turns found in the main sections of the dastgah, enabling the communication of the overall meaning of the dastgah;

- In the descending part of Bardasht, brief pauses are made, and these pauses represent the reference tones of the main sections and motifs in the dastgah;

- Finally, whether Bardasht is performed in a mugham or not, and if it is performed, whether it is presented in a broad or compact form, depends on the performer's choice.

Thus, from our analysis, we conclude that Bardasht, in the form of a free-metric introduction with a descending structure, plays an important role in a dastgah. This importance is further highlighted by displaying the reference tones and intonational features of the main sections and motifs in the descending part. As a result, Bardasht acts as an introduction in the dastgah, conveying a message about the further developmental trajectory of the mugham to the prepared listener. It also serves the performer by focusing the audience's attention through the demonstration of vocal capabilities and preparing them for the Maye section. These features, observed in all performed dastgahs, reveal the functional role of Bardasht in mugham.

The findings presented here determine the role and importance of Bardasht in mugham, establish its core essence and functionality, and allow it to be characterized as the quintessence of a dastgah.

In the **Appendices** section of the dissertation, music notations obtained from archival materials, as well as the Bardasht examples transcribed by us, are presented.

In accordance with the content of the dissertation, the author has published the following works:

1. Məmmədli, F.İ. XX əsrin əvvəllərində “Rast” muğamının səs və not yazılarında “Bərdaşt” şöbəsi // – Bakı: Konservatoriya, – 2017. № 2 (36), – s.17-24.
2. Məmmədli, F.İ. “Makam” janrlarında giriş hissələrin əhəmiyyətinə dair: Azərbaycan muğamında “Bərdaşt” // “Qloballaşan dünyada musiqi ənənələri” I Beynəlxalq elmi-praktik konfransın materialları. – Bakı: Ecoprint, – 26-27 oktyabr, – 2017, – s. 63-67.

3. Məmmədli, F.İ. “Rast” muğam ailəsində “Bərdaşt”ın rolu və funksional əhəmiyyəti // “Muğam aləmi” V Beynəlxalq festivalı çərçivəsində keçirilən “Azərbaycanda muğam elmi: reallıqlar və perspektivlər” elmi simpoziumunun materialları, – Bakı: Elm, – 2-9 mart, – 2018. – s.48-54.
4. Məmmədli, F.İ. Azərbaycan muğamında “Bərdaşt” şöbəsinin yaranma şərtləri və əhəmiyyəti // Beynəlxalq Musiqi Təhsili Cəmiyyəti. 33-cü Dünya Konqresinin materialı, – Bakı: – 15-20 iyul, – 2018, – s. 301-306.
5. Məmmədli, F.İ. Şur nuğamının instrumental variantlarında “Bərdaşt” // – Bakı: Konservatoriya, – 2018. № 4 (42), – s. 8-17.
6. Məmmədli, F.İ. Çahargah muğam dəstgahında dərnaməd: nota salınmış variantları haqqında // Doktorantların və gənc tədqiqatçıların XXIII Respublika elmi konfransının materialları. II cild. – Bakı: – 3-4 dekabr, – 2019, – s.300-302.
7. Məmmədli, F.İ. Çahargah dəstgahının “Bərdaşt” şöbəsinin funksional əhəmiyyəti // – Bakı: Mədəniyyət dünyası, – 2020. № 38, – 70-81 s.
8. Mammadli F.İ Functional significance of introductory parts in makom-mugham traditions (on the example of Azerbaijani “Bardasht”) // Preservation, integration and renewal of traditional music: theory and practice, 7th Symposium of the Music of the Turkic-speaking World Study Group, Almaty, Kurmanhazy Kazakh National Conservatory, 2021, – 4-7 October, – 36-37 p.
9. Məhəmmədzadə, F.İ. “Bayatı-Şiraz” muğamında “Bərdaşt” // – Bakı: Musiqi dünyası, – 2021. №4/89, – s. 3-11.
10. Məhəmmədzadə, F.İ. “Zabul-Segah” muğamında “Bərdaşt” // Doktorantların və gənc tədqiqatçıların XXV Respublika elmi konfransının materialları, I cild. Bakı, – 23-24 noyabr, – 2022, – s.17-20.
11. Махаммадзаде, Ф.И. Бардашт в азербайджанском мугамном дастгяхе «Хумаюн» // – Казань: Музыка. Искусство, наука, практика, 2023. № 1(41), – с. 47-55.

12. Məhəmmədzadə, F.İ. “Şüştər” muğam dəstgahında Bərdaştın funksional əhəmiyyəti // – Bakı: Filologiya və sənətsünaslıq, – 2023. №1, – s. 367-374.
13. Mahammadzade, F.İ. “Haric Segah” Muğamında Bərdaşt // Uluslararası müzik ve dans kongresi bildiriler kitabı, Kütahya, – 26-30, – ağustos, 2023, – s.110-118.
14. Mahammadzade, F.İ., Huseynova L.S. On the history of the emergence of the part of bardasht in the Azerbaijani mugham-dastgah // Theoretical and practical fundamentals of maqom art: issues and solutions. Proceedings of II international scientific-practical conference. Uzbekistan, Zomin, – 27-29 June, – 2024, – p.110-116.
15. Mahammadzade, F.İ. Transformations of bardasht in mugham: historical and contemporary analysis // Joint Symposium of the ICTMD Study Groups on Music and Dance in the Turkic World and Global History of Music. Echoes of heritage: navigating the legacy of music and dance. Bakı: – 18-22 september, – 2024, – p.98-99.



The defense will be held on 30 April 2025 at 11⁰⁰ at the meeting of the Dissertation Council FD 2.36 of the Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

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