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ABSTRACT

of the dissertation for the degree of Doctor of Science

RESEARCH ISSUES OF AZERBAIJANI FOLK SONGS

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GENERAL CHARACTERISTICS OF THE WORK

Relevance and development of the topic. Research involving various genres and forms of folk songs, which have been created in ancient times, refined generation to generation, developed up till the present day and which, in modern times, have not lost their intensity, while forming a large part of the treasury of Azerbaijani music benefiting from various music genres (mugham and its types, ashug music) creates significant issues that need to be addressed by contemporary musicology. The richness of folk songs, the most widespread genre of music, is manifested, initially, in the versatility and diversity of the forms and genres in which it appears. Songs are a living embodiment of the mysterious palette of our history. Many Azerbaijani folk songs, which have been further enriched over the years, are world-famous. Songs embody the joys, sorrows, wishes and desires of the people. By reflecting the events of public life, although composed in accordance with the parameters of the times, they act as indicators of compelling pages of history. With their help, it is possible to visualise the paths we have traversed.

As a result of the development of Azerbaijani music over many centuries, a rich genre of songs reflecting the way of life of the people has been formed. Most of the examples of this musical form are related to work environments, family life, games of different types and specific seasons. All these have given impetus to the formation of the genre. Examples of these include songs about labour, traditional ceremonies, everyday life, joys and sorrows, heroism, historical contexts, and so on.

That songs of lyrical content predominate among folk songs is generally accepted as fact. Lyricism is widely used among the people of Azerbaijan, both in poetry and music, as this is one of the most widespread vehicles for musical and poetic expression. It includes the exaltation of topics such as love, beauty, sorrow, separation, longing, and so forth. In these songs, the feelings and emotions of the human heart are fully revealed.

It should be noted that the richness of the musical language, as well as the categorisation as professional compositions, is clearly

perceived in a selection of elaborated lyrical folk songs. The rich and colourful approach of theoretical analysis is applied to these examples, as source material. Folk songs also indicated the future path for the Azerbaijani school of composition. The foundations of Azerbaijan's professional song creation were established by Uzeyir Hajibeyli, Muslim Magomayev and Asaf Zeynalli, and later continued by Said Rustamov, Tofiq Guliyev, Fikret Amirov, Jahangir Jahangirov, Rauf Hajiyev, Ramiz Mustafayev and others. The enigmatic songs that they created are distinguished by their brilliance, legibility and significance. Contemporary composers of songs have demonstrated great accomplishment, and are considered to be followers of this genre. Among them are Sevda Ibrahimova, Javanshir Guliyev, Faig Sujaddinov, Eldar Mansurov and others.

We can definitely say that Azerbaijani folk song has a strong influence on the development of the songs of professional composer. It is the people of Azerbaijan who are the creators of the most valuable examples of music. At the same time, depending on the requirements of the period, the songs are subject to diverse modifications and variations. From this point of view, the issue of an appropriate development of the folk song genre, together with its correct transmission to future generations, is also extremely relevant.

Performers also take an important role in the survival, development and memorability of folk songs. Every folk song becomes a magnificent work thanks to the additions and elaborations of several performers. Different performance characteristics and artists' "watermarks" live on in these songs. There stands a category of performers possessed of such unique skills and mastery, who are known for their deep understanding of the song-form. Among them we can mention Jabbar Garyagdioglu, Khan Shushinsky, Bulbul, Rashid Behbudov, Shovkat Alakbarova, Baba Mahmudoglu, Alim Gasimov, Huseynaga Hadiyev, Akif Islamzade etc. As an expression of the spirit of the people, and their artistic and spiritual achievements, they have comprehensively opened the vivid world of song before the listener with each work. The reason for this is that, not only does the artist perform each song, but also undertakes a great task and activity in living, feeling and allowing the listener to

enter its world through its performance.

Music folklore has special importance, both theoretically and practically, for the study and development of folk music. However, it should be noted that it is impossible to study the specific features of musical folklore separately from the culture of the people. They are inseparable. In other words, folk music shares in the commonality and unity of national culture. Folklore and folk culture are closely interrelated. In this sense, the main traditional subject of folklore is the study of oral folklore.

As in other genres, the characteristics of national style play a key role in Azerbaijani folk songs. The main qualities of the national musical style are related to the stability, immutability and systematization of the musical language. This is due to the direct connection between the genres. While the main source for folk songs now is mugham and its sub-category - ashug music, the basis of mugham and ashug music, in turn, is folk music, with its main elements and stylistic qualities. This relates mainly to the characteristics of the Azerbaijani national music style. For this reason, theoretical analysis based on folk music has a major impact on the validation and proofs when generalizing and defining facts about the nature of national music.

Folk songs are always in the focus of researchers. The first investigation in this field was conducted by literary scholars. Scholarly-theoretical problems related to folk art were studied, a number of genres and types of literary heritage were collected, analysed and various monographs, books, brochures and articles were published. Among them, we should include the names of M.Tahmasib¹, H.Zardabi², F.Kocharli³, P.Afandiyev⁴, A.Nabiyev⁵, V.Valiyev⁶, R.Gafarli⁷.

¹Təhmasib, M.A. Xalq ədəbiyyatımızda mövsüm və mərasim nəğmələri: / filologiya üzrə namizədlik dis. avtoreferatı. / – Bakı, 1945.

² Məlikzadə, Z.H. Türk nəğmələrinin məcmuəsi. İkinci nəşr. /Z.H.Məlikzadə. – Bakı: – 1909. – 32 s.

³Köçərli, F.Q. Məişətimizə dair // Tərəqqi. – 1909, № 197.

⁴ Əfəndiyev, P.Ş. Azərbaycan şifahi xalq ədəbiyyatı / P.Ş.Əfəndiyev. – Bakı: Maarif, – 1981. – 401 s.

Although a range of scholarly research works have been written in the field of musicology concerned with the study of folk song creation, the heritage of folk song is one of the topics that remains in focus in modern musicology and is always notable for its relevance. It has been of great importance for Azerbaijani musicologists to conduct diverse types of research and analysis dedicated to the resolution of various scholarly questions (classification issues related to history, content, propitious study of lyrical folk songs, analysis of Azerbaijani folk songs compared with Turkish folk songs or their performance methods, the poetry of lyrical folk songs, the interrelationship between music and poetry in folk songs, polyphony in folk music, folkloric analysis of song samples, some theoretical and musical language-related aspects, etc.) in the study of our folk songs, as well as having them regularly performed by professional artists on television and radio. On the other hand, Uzeir Hajibeyli, Bulbul, Said Rustamov, Mammadsaleh Ismayilov, Ahmad Isazadeh and others who were among the first researchers of the song genre had a great role in protecting the songs from being forgotten up till our time and ensuring their correct transmission. It should be noted that we also reference them in our research. However, along with the issues of folk songs being studied separately, no comprehensive research has been conducted on the comprehensive and holistic study of research issues and how various theoretical fields are embodied in the study of music. Thus, the fact that song creation has not been studied in various aspects, in a complex form, as a whole, in a systematic way with comparative analysis, has left this topic open. In most of these studies, it is observed that a comprehensive study of folk songs is left out.

Taking this into account, we addressed this topic and, in our research, we have endeavoured to study the unity of folk songs in all theoretical areas, both separately and organically.

⁵ Nəbiyev, A.M. Azərbaycan xalq ədəbiyyatı: [2 hissədə] / A.M.Nəbiyev. – Bakı: Turan, – I h. – 2002. – 667-669 s.

⁶ Vəliyev, V.Ə. Azərbaycan folkloru / V.Ə.Vəliyev. – Bakı: Maarif, – 1985. – 413 s.

⁷ Qafarlı, R.O. Xalq mahnıları: [Azərbaycan ədəbiyyatı tarixi 10 cilddə] / R.O.Qafarlı. – Bakı: Elm, – c. 1. – 2004. – 183 s.

We can say with certainty that, being relevant and multifaceted, the study of folk songs topic is still a rich source, and a foundation for musicologists that is applied continuously and encourages the discovery of new aspects, as well as the writing of new research.

First of all, the main source in the study of this field is the scientific and theoretical work of U.Hajibeyli, the founder of the Azerbaijani musical culture, who lived and composed in the late XIX and early XX centuries. Important ideas about folk songs were expressed in various of his articles and reports. Also, "Azerbaijani Turkish folk songs" co-authored by Muslim Magomayev, published in 1927 (the second edition was entitled "Azerbaijani folk songs" in 1985) gave a direct impetus to the visual mastery of this genre and the continuation of this work by musicologists and composers who came after him. Alongside U.Hajibeyli⁸, the authors Bulbul⁹, A.Badalbeyli¹⁰, A.Isazadeh^{11 12}, M.Ismayilov^{13 14}, A.Ziyadli¹⁵, R.Ismayilzade^{16 17} and others should be especially mentioned in the study of folk songs. In these sources, folk songs were discussed in general, the qualities of their genres, the identification of genre groups, performing arts, propaganda,

⁸ Hacıbəyov, Ü.Ə. Əsərləri II cild / Ü.Ə.Hacıbəyov. – Bakı: Azərbaycan SSR Elmlər Akademiyası, – 1965. – 412 s.

⁹ Bülbül. Seçilmiş məqalə və məruzələri / tərt., komentari və qeydlər ed. Q.A.Qasımov, Ə.İ.İsazadə – Bakı: Azərbaycan SSR Elmlər Akademiyası, – 1968. – 226 s.

¹⁰ Bədəlbəyli, Ə.B. İzahlı monoqrafik musiqi lüğəti / Ə.B.Bədəlbəyli. – Bakı: Ü.Hacıbəyli adına Bakı Musiqi Akademiyası, – 2017. – 511 s.

¹¹ İsazadə, Ə.İ. Azərbaycan musiqi folklorunun öyrənilməsi tarixindən // – Bakı: Azərbaycan xalq musiqisi, Elm, – 1981. – s. 5-29.

¹² İsazadə, Ə.İ. Musiqi folkloru // – Bakı: Müasir Azərbaycan memarlığı və incəsənəti, Elm, – 1992. – s.133-168.

¹³ İsmayilov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik öçerklər / M.C.İsmayilov. – Bakı: Elm, – 1991. – 120 s.

¹⁴ İsmayilov, M.C. Azərbaycan musiqisinin məqam və muğam nəzəriyyəsi / M.C.İsmayilov. – Bakı: MTM İnnovation MMC, – 2016. – 224 s.

¹⁵ Зиятлы, А.А. Азербайджанское народное музыкальное творчество / А.А.Зиятлы. – Баку: изд.АПИ, – 1987. – 108 с.

¹⁶ İsmayilzadə, R.Y. Azərbaycan xalq mahnıları / R.Y.İsmayilzadə. – Gəncə: Elm, – 2005. – 191 s.

¹⁷ İsmayilzadə, R.Y. Azərbaycan xalq mahnıları // – Bakı: Azərbaycan xalq musiqisi, Elm, – 1981. – s. 52-85.

harmonization, influence on other investigation, as well as the composers' creativity and some theoretical bases - mood, rhythm, balance, proportion - became the object of research.

The research of a sizeable cohort of musicologists - G.Abdullazade¹⁸, S.Abdullayeva¹⁹, Z.Safarova²⁰, R.Zohrabov²¹, E.Babayev²², J.Mahmudova²³, T.Mammadov²⁴, S.Seyidova²⁵, I.Afendiyeva²⁶, F.Khaligzade²⁷, J.Hasanova²⁸, A.Mammadova²⁹ and others, in various scholarly works were used as a source in the dissertation.

Along with Azerbaijani musicologists, the dissertation refers to the works of a broad range of Russian scholars dedicated to the analysis of research issues. Among them we can mention B.Asafyev³⁰, V.Belyayev³¹, V.Vinogradov³², E.Alekseyev³³,

¹⁸ Abdullazadə, G.A. Qədim və orta əsrlərin musiqi mədəniyyəti. Şərq və Qərb kontekstində / G.A.Abdullazadə. – Bakı: Şərq-Qərb, – 2009. – 272 s.

¹⁹ Abdullayeva, S.A. Azərbaycan folklorunda çalğı alətləri / S.A.Abdullayeva. – Bakı: Adiloğlu, – 2007. – 216 s.

²⁰ Səfərova, Z.Y. Azərbaycanın musiqi elmi (XIII-XX əsrlər) / Z.Y.Səfərova. – Bakı: Azərnəşr, – 2006. – 544 s.

²¹ Zöhrabov, R.F. Zərbi-muğamlar (musiqi-nəzəri tədqiqat) / R.F.Zöhrabov. – Bakı: Mars-Print, – 2004. – 406 s.

²² Babayev, E.A. Şifahi ənənəli Azərbaycan musiqisində intonasiya problemləri / E.A.Babayev. – Bakı: Elm, – 1998. – 146 s.

²³ Mahmudova, C.E. Azərbaycan xalq və bəstəkar mahnılarının mətn xüsusiyyətləri / C.E.Mahmudova. – Bakı: ADPU-nun mətbəəsi, – 2014. – 112 s.

²⁴ Məmmədov, T.A. Azərbaycan aşıq yaradıcılığı / T.A.Məmmədov. – Bakı: Apostrof, – 2011. – 648 s.

²⁵ Seyidova, S.A. Qədim Azərbaycan mərasim musiqisi / S.A.Seyidova. – Bakı, Mars-Print– 2005. – 117 s.

²⁶ Эфендиева, И.М. Азербайджанская советская песня / И.М. Эфендиева. – Баку: Язычы, – 1981. – 150 с.

²⁷ Xalıqzadə, F.X. Layla və oxşamaların ritmikasına dair // – Bakı: Azərbaycan milli musiqisinin tədqiqi problemləri, II buraxılış, – 1996. – s. 8-13.

²⁸ Həsənova, C.İ. Azərbaycan bəstəkarlarının yaradıcılığında milli ladların təzahürü / C.İ.Həsənova. – Bakı: Mars-Print, – 2004. – 136 s.

²⁹ Мамедова, А.З. Музыкальные миниатюры Азербайджана (народные песни – основные особенности строения) / Баку: Элм, – 1990. – 126 с.

³⁰ Асафьев, Б.В. О народной музыке / Б.В.Асафьев. – Ленинград: Музыка, – 1987. – 248 с.

O.Matyakubov³⁴, V.Medushevsky³⁵, L.Mazelin³⁶, V.Sukkerman³⁷, I.Zemtsovsky³⁸, V.Kholopova³⁹, L.Kulakovsky⁴⁰, N.Savelyeva⁴¹.

Object and subject of research. Azerbaijani folk songs form the fundamental object of this research. The specific topic is the study of the history and theory of folk songs - the concordance between texts and music, genre classification, the opportune interrelationship between folk melodies, melody, form and rhythm, and examples of research in this context. In the dissertation special attention is paid to the selection of the most basic and distinctive features based on contemporary approaches, as well as the research of scholars in various directions within the further development of the genre of folk song, starting from U.Hajibeyli and ranging through subsequent scholars.

In this regard, we have analysed the examples in all of the popular folk song collections. Among them, visual material of the research contains about 400 folk song samples noted by U.Hajibeyli,

³¹ Беляев, В.М. Очерки по истории музыки народов СССР (вып. 2) / В.М.Беляев. – Москва: Музгиз, – 1963. – 340 с.

³² Виноградов, В.С. Классические традиции иранской музыки / В.С.Виноградов. – Москва: Советский композитор, – 1982. – 183 с.

³³ Алексеев, Э.Е. Фольклор в контексте современной культуры: рассуждения о судьбах народной песни / Э.Е.Алексеев. – Москва: Советский композитор, – 1988. – 225 с.

³⁴ Матякубов, О. Фараби об основах музыки востока / О.Матякубов. – Ташкент: ФАН Узбекской ССР, – 1986. – 88 с.

³⁵ Медушевский В.В. Музыкальный жанр и жанровый анализ // – Баку: Musiqi dünyası, – 2003, №3-4/17, с.48-55.

³⁶ Мазель, Л.А. Строение музыкальных произведений / Л.А.Мазель. – Москва: Музыка, – 1979. – 536 с.

³⁷ Цуккерман, В.А. Анализ музыкальных произведений. Вариационная форма / В.А.Цуккерман. – Москва: Музыка, – 1974. – 241 с.

³⁸ Земцовский, И.И. Асафьев Б.В. Методологические основы интонационного анализа народных песен. // Критика и музыкознание (Сост. О.П. Коловский) – Ленинград, – 1982, с. 184-197.

³⁹ Холопова, В.Н. Музыкальный ритм / В.Н.Холопова. – Москва: Музыка, – 1980. – 70 с.

⁴⁰ Кулаковский, Л.В. Песня, ее язык, структура, судьба / Л.В.Кулаковски. – Москва: Советский композитор, – 1962. – 342 с.

⁴¹ Савельева, Н.М. Проблемы формы в русской народной песне: / автореферат дис. доктора искусствоведения / – Москва, 2010. – 41 с.

M.Magomayev, A.Isazade, S.Rustamov, F.Amirov, N.Mammadov, T.Guliyev, T.Karimova, M.Ismayilov, A.Abdulaliyev and others. Each song, distinguished by its originality and distinctiveness, reflects the main provisions of historical and theoretical characteristics, while, at the same time, containing certain typological features. This issue has also become one of the main provisions in the dissertation.

Goals and tasks of the research. Since there are a number of disparities in the comprehensive analysis of the study of folk songs in various aspects, we set the addressing of this issue as a goal. In musicology, the study of the interaction of folk music from different angles is an ample field of research.

From this point of view, the main purpose of the dissertation is to study the historical aspect of folk songs in the context of Azerbaijani folk music, as well as the comparative coordination of analyses in various theoretical fields.

The main tasks of the research is to study the historical and theoretical problems of the unity of music with text, modality, melody, rhythm, form and structure, as well as the texts themselves, using Azerbaijani folk songs. In the development of folk songs, the study the specific national and spiritual manifestations of the genre is of significant importance. To this end, pursuant to resolving the set goal, we have brought to the forefront a systematic analysis based on examples of folk songs. Thus, the study of folk songs from a historical perspective in the context of Azerbaijani folk music, together with the comparative coordination of analyses in various theoretical fields, is the main purpose of the dissertation.

Research methods. The systematic study of both national and universal values in the field of musicology, deductive and comparative analysis can be considered as the methodological basis of the research. Modern scholarly-theoretical sources and examples of creative works in these fields have been studied in the research work. The comparative historical method was also used in the study of problems related to the topic, together with the opinions and considerations of both Azerbaijani and foreign musicologists, was used. The analysis found in various monographs of local and Russian

musicologists on various theoretical aspects form the methodological basis of the research in the context of folk songs. These include "Fundamentals of Azerbaijani folk music" - U.Hajibeyli, "Genres of Azerbaijani folk music" - M.Ismayilov, "Zarbi-mughams" - R.Zohrabov, "Ashug creativity" - T.Mammadov, "Text features of Azerbaijani folk and composer songs" - J.Mahmudova, and "Manifestation of national moods in the works of Azerbaijani composers" - J.Hasanova. The approach followed in these works is in terms of moment, melody, form, rhythm, as well as the concord between music with texts, which has been observed in the sections of our research dedicated to this or other issues. This method permits an approach to the assertions in a systematic way.

The main propositions of the defence. The main propositions presented in the research are as follows:

1. Research of genre classification of folk songs; identification of research issues of philologists and musicologists relating to folk songs;
2. Review of the genre classification of Azerbaijani and Russian music scholars related to folk songs at the end of the XIX century;
3. A study of the characteristics of the development of folk songs in terms of genre in the XX and XXI centuries;
4. Study of modal factors in the study of folk songs;
5. Revealing the main traits of song samples based on diatonic mode;
6. Alteration of steps within a mode in folk songs; revealing the regularities of different types of directions in song melodies, as well as mode modulations;
7. Research of melody and its types (techniques of movement in melodies, sequences, steps, leaps, prevalence, and repetition) in song creation; explanation of the effect of the mode on the melody;
8. Research of the main features of the national melodic language in folk songs, characterization of melodic principles and rules;
9. Research concerning musical form in folk songs; study of the role and importance of other aspects in the compositional structure of the work;
10. Revealing the main features of national music forms;
11. Systematization of different methods of harmonizing the

rhythm of music and poetic verse in folk songs, and identifying perspectives for the study of the rhythm of national music;

12. On the basis of folk songs, the study of "melody-text rhythmic interaction", and "syllabic notes" arising from the interaction of lyrics and music.

Academic innovation of the research. The current study has, for the first time, involved a comprehensive study of folk songs from historical and theoretical perspectives. The mode basis of folk songs, the sound structure of diatonic, directional and modulating modes, the use of accidentals, the main features of melody and its types are differentiated. The content, structure, formal structure, metric/rhythmic basis, as well as the coordination between lyrics and music together with its interaction processes have been followed, and exhaustively studied for the first time.

1. The dissertation also presents a new genre classification, taking into account the diversity of folk songs. Based on its syncretic elements the principles of classification, ethnographic content and structural connections have been identified.

2. For the first time, in this dissertation, the analysis of folk songs is specially studied from the following points of view: a) the main direction of the work is the formative effect of melody and a mode in the solution of the problem of a mode, the interaction of metro-rhythmic features with the mode. b) Folk songs based on humayun mode are revealed and their link with shushtar mode is demonstrated. c) The features of the development of folk songs based on seven main modes and the diatonic and certain modulations of the tones is shown d) Orientation in the case of a prepared or unprepared mode, also simply a different one, occurring has been categorised d) The emergence of modulations in different modes and intervals has been classified for the first time.

3. For the first time, the main features of the national artistic style have been studied in the melodies of folk songs and their variants - movement around different steps, different ways in which the melody progresses, repetitions, sequences and anticipations were classified, the listed aspects were analysed and its connection with other musical expressions was demonstrated.

4. One of the main features of the theoretical analysis is the classification of the compositional structure of folk songs, its influence on the unity between music and poetic texts, as well as the emergence of different forms of music, being the first extensive study of the genre. Along with the classical forms in folk songs, relative to the characteristics of the national style, new musical forms (two-part, three-part and rondo-like) were studied for the first time.

5. The study includes the integration of all components of music with text, and alongside these components, the general unity of the syncretic image in the form of indivisible integrity, the distinction of additional verses, words, word combinations with the main text, music as melody, mode, rhythm and form of poetry. Organic means of expression, issues related to classical Aruz meter, as well as the interrelationship of traditional music, common examples with classification have been thoroughly investigated.

6. The peculiarity of the national musical thinking is manifested first of all in the metric-rhythm of folk music samples. From this point of view, the research in this aspect has been carried out for the first time here. Based on prosody and melodic syllabification, features of the influence of internal structure of the text, “bayati”, “gerayli”, double text samples on the rhythm of music and their classification have been presented.

The theoretical and practical significance of the research is that the results obtained here highlight the issues of research of folk songs. Also, the study of the subject in this context creates the need for a broader study of various issues related to the folk song genre. We believe that the theoretical results will be of great help and importance to many researchers in their work. The practical significance of the dissertation is that its results can be used in teaching in areas such as “Traditional music”, “Azerbaijani folk music”, “Fundamentals of Azerbaijani folk music”, “Ethnomusicology, analysis of folk music”, “Introduction to ethnomusicology” and theoretical bases of ethnomusicology in secondary music schools and higher education

Approbation and application. The author's monograph "Theoretical Bases Of Azerbaijani Folk Songs", "Readings On The Teaching Of Azerbaijani Modes" (co-authors: Tarlan Seyidov, Ayten

Ibrahimova), and, among essays on Azerbaijani ethnomusicology, her “Lad - Alterations In Folk Music” essay, have been published on the theme of this dissertation.

Sources, main sections and scholarly results of the dissertation are reflected in publications included in international summary and indexing systems (databases) such as “Проблемы музыкальной науки”, “Rast musikoloji dergisi”, “Музыка и время”, "World Of Music", "Conservatory", “Harmony”, “Gobustan”, “Cultural Education”, “Modern Cultural Studies”, “Culture.Az”, “World Of Culture”, “Academic Works Of Azerbaijan State University Of Culture And Arts”, “Cultural Life”, “Music Scholarship, Culture And Current Challenges Of Education”, “Eastern countries International Architecture Academy” etc., in periodicals, local and foreign academic collections, as well among speeches at various other local and foreign academic conferences, such as V International Academic Symposium "World of Mugam", in the III International Academic Symposium "Uluslararası Halk Kültürü" of the XIII International Academic-Practical Conference on the Problems of Studying the Musical Culture of the Turkic Peoples.

Name of the organization where the dissertation work is carried out. The dissertation was carried out in the department of "Azerbaijan traditional music and modern technologies" of the Baku Music Academy named after U.Hajibeyli.

The total volume of the dissertation with a sign, indicating the volume of the chapters of the dissertation separately. The dissertation consists of an introduction, four chapters, nine paragraphs, a conclusion and a list of references and appendices. “Introduction” consists of 19 832 characters with 12 pages, Chapter I with 158 793 characters with 96 pages, Chapter II with 78 324 characters with 66 pages, Chapter III with 134 639 characters with 129 pages, Chapter IV with 68 518 characters with 63 pages, and the result part consists of 10 pages with 17 244 characters. The total volume of the dissertation consists of 477 35 characters, except for "List of used literature" and "Appendices".

MAIN CONTENT OF THE DISSERTATION

The **“Introduction”** of the dissertation provides information on the relevance of the topic, its degree of development, its object, subject, goals and objectives, methods of research, the main provisions of the defense, scientific innovation, theoretical and practical relevance, justification and application, and structure.

Chapter I is dedicated to the **“Historical study of Azerbaijani folk songs”**. It chapter consists of three sections. The first is called **“The role, importance and genre classification of Azerbaijani folk songs in the musical heritage”**. This section mainly investigates the position and importance of folk songs in music culture, along with genre classification, performance characteristics, and their use in the work of singers and musicians.

One of the main areas of music is traditional music, its genres and forms. Traditional music has evolved over the centuries, has been polished, and has risen to the highest level of development in our time. The basis of traditional music in Azerbaijan covers three major areas: 1. Folk music (songs and dances); 2. Professional music within the oral tradition (Mugham art); 3. Professional bard music (Ashug music).

Alongside the music genres, folk music has developed in the context of people's life, political and economic relations, attitude to the environment and has always been at the centre of attention.

Folk song repertoire holds an important place in the work of musicians and singers. In particular, lyrical songs play a big role in the performances of singers and musicians. Consequently musicians and singers also have a significant role in the promotion of folk songs. It is the musicians who, together with the singers, skillfully decorate folk songs with new, heart-warming colours, so that the audience does not get tired of listening to these songs, but on the contrary, enjoys and admires them.

Folk music is a syncretic art form. Through folk songs that glorify the high morality of the people through the poem, and which clearly reflect the theme with an enigmatic melody, the text is complemented by the music. Here, the poem that expresses the idea is synchronous with the melody, the means of musical expression.

Folk music embodies the commonality of national culture. At the same time, it is impossible to study the specific features of musical folklore apart from the culture of the people. Music, folklore and folk culture are closely linked. Thus, music folklore is of special importance for the study and development of folk music, in both theory and practice. The main features of folk music are: **1. Oral traditions** - due to the lack of a writing system in ancient times, examples of folklore were created, developed orally, and, from a certain period, began to be annotated and studied; **2. Variety** - is the main feature of folklore samples. The first feature we have mentioned necessarily requires the emergence and development of variability. No oral example can be rendered the same way over and over again. There must be some change. As a result, folkloric samples could not remain as they were at the time of their creation. They have changed in their view of the socio-political life of the time, in the attitude of the people to various innovations, in their development, and the original version has been somewhat forgotten. As a result, one pattern develops into a mutable form. **3. Traditional** - folklore samples, despite various changes, preserve tradition by connecting the past with the present in the form of a bridge. **4. Collectivism** - the principles of collective creativity play a key role in folklore. A number of people play a role in the creation of a pattern and its various changes. For this reason, it can be attributed to collective creativity. In addition, in the participation of people there is an important factor, as a number of examples of folklore are more connected with the various events of the people, family life. Thus, many examples of folklore develop as a result of the joint activity of the collective, and in this respect can be considered as a common product of the collective; **5. Anonymous** - the name of the creator is seldom kept in examples of folklore that relate to collective creativity. That examples of folklore belong to the unwritten system and are principally developed orally lead to the obscurity of its creator.

The study of folk songs in terms of genre classification is also one of the main issues of historical musicology. It should be noted that the classification of Azerbaijani folk songs has not been carried out exclusively by musicologists. Since this genre is organically related to folklore and oral folk literature, its study must be followed

through the historical pages of oral folk literature, the work of philologists and literary critics is considered to be the foundation for the classification of folk songs, and their study from a historical point of view. In the study of academic-theoretical problems related to folk art, M.Tahmasib, H.Zardabi, F.Kocharli, P.Afendiyev, A.Nabiyev are of note, while in the collection of a number of genres and types of literary heritage, and in the analysis and publication of various monographs, books and articles, V.Valiyev, B.Abdullayev, R.Gafarli and others may be cited.

Talking about the classification of genres of songs, along with the classification in the works of folklorists-scientists, we must also highlight the issues of classification given by Azerbaijani musicologists. Uzeyir Hajibeyli gives a general classification of folk songs and considers the rhythmic group, as one of the two branches of folk music. Mammadsaleh Ismayilov also bases folk songs on a fruitful genre group based on Uzeyir Hajibeyli's classification. In the works of other musicologists and composers, we come across similar ideas about classification. However, the musical and poetic study of folk songs is also present in the works of the musicologist Rauf Ismayilzade. In his research, he separated Azerbaijani folk songs into four main genre groups: 1. Work songs (songs related to men's and women's labor); 2. Household songs (children's, lyrical, satirical, humorous); 3. Traditional songs (related to the farming calendar and family ceremonies); 4. Historical-heroic songs.

The study of folk songs leads us to the conclusion that the folk songs performed so far can be classified from two points of view: 1. Relating to the content of the songs; 2. Relating to the performers of the songs, e.g. gender and number.

According to the content, the folk song genre is separated into five genre groups: 1. Work songs; 2. Ceremonial songs; 3. Household songs; 4. Lyric songs; 5. Historical-heroic songs.

Thus, in the classification of songs in terms of genre, we will try to characterize lyrical songs as an independent genre group, and to explain it in a broader sense, removing it from the status of life. It has several features.

1. Lyrical songs make up the largest part of the song genre.

2. Lyrical songs are richer and more colourful in terms of moment, melody, rhythm and form.

3. Since most lyrical folk songs are the product of the second half of the XIX century, its creators are also people engaged in performance. Even the creation of some lyrical songs has been carried out by professional performers. This can be observed through a number of factors.

As a result of various analyses, we can also note that folk songs are conventionally referred to as "lyrical folk songs". A number of examples of this type include non-lyrical musical content, intonation features, and poetic text. The song "Ay beri bax, beri bax" can be a good example. Both the melody and the poetic text of the song allow it to be attributed to a more playful, cheerful mood, rather than a lyrical one. It can be considered that these songs can be called love songs not only because of their "lyrical" nature, but also because of the content of most examples. In most of them, this topic is the leading, line of demarcation. This is because all work, ceremonial and historical-heroic songs are defined according to their content, but the concept of "lyric" is somewhat further from the content. For this reason, songs of this genre can be called "love songs".

An important factor in the performance of songs is the division by gender and number. So the songs can be sung by men or women. If, in dance music, the dance performed by a man or a woman is distinguished according to tempo and metric/rhythmic characteristics, in songs it is rather different. We can specify whether the song should be sung by a man or a woman from its text.

It is also common that the role of the vocalist takes in different entities in the songs. The number of performers is very important in such songs. Thus, in addition to the solo rendition of songs by a woman or man, **contrapuntal duets** (duet by a boy and a girl "Yaylıq", "Ay qız, ay oğlan", "Gulbashmaq", "Ay gozel ", duet of mother and daughter " Getme bulag bashına ", etc.), **call-and response duets** - "Sandigha girsem, neylersen") and **ensembles of different composition, in the form of a choir (usually unison)** ("Haxishta", "Gulumjan", "Halay" songs, etc.) or **musical instruments can be performed with accompaniment or without instrumental**

accompaniment. The combination of music, dance and theatrical elements in choral songs is also a very important factor. That is why these types of songs are sometimes called song-dance settings.

The first section focuses on the **“History of the notation of Azerbaijani folk songs (XIX-XXI centuries)**, and the second focuses on the recording of folk songs. For many years, the failure to record and study folklore has led to the disappearance of many songs. Of course, it would not be possible to study and research folk music without its annotation. For this reason, the collection and recording of examples of folk music have great importance for academic and theoretical research. On the other hand, the spread of folk art by word of mouth has led to the emergence of various variants and changes, some of which have survived till our time.

Indeed, printed scores have a great role and importance in the acquisition of theoretical and historical knowledge about folk music and its categories. It is on this basis that musicologists have conducted their research, and that performers have studied folklore patterns correctly, playing a key role in transmitting them to future generations, as well as preserving them.

It is known that the work of collecting and taking notes of folk songs began in the early XIX century. The first written record of folk songs is considered the melody of the Azerbaijani folk song "Iranian song of Derbent Khan Fatali" that was issued in 1817 in the fourth issue of "Asian Music Magazine". After that, we come across a number of examples of folk songs published in various journals. The first collections of folk songs appeared in the early twentieth century. These songs are included in the collection "Azerbaijan Choral Songs" published by Hasan bey Zardabi in 1901 (reprinted in 1909).

V.Krivososov is one of the academics who made a great contribution to the notation of Azerbaijani folk songs. During the Soviet period, more precisely in 1936-1938, he travelled to various regions of Azerbaijan, and he collected and notated samples of folk music on manuscript. He notated Choban avazı, Şum nəghmesi, Xırman mahnısı and other songs.

At the beginning of the 20th century, Azerbaijani folk music was further enriched by the work of two luminaries Uzeyir Hajibeyli

and Muslim Magomayev. As a result of the joint efforts of these two geniuses, a collection entitled "Azerbaijani Turkish Folk Songs" was published in 1927 (reprinted in 1985 under the title "Azerbaijani Folk Songs").

This collection was followed by song collections published in the following years. Among them "Folk Songs" written by Jabbar Qaryagdioglu in 1937, "50 Azerbaijani Folk Songs" written by S.Rustamov in 1938, in 1956 (Volume I) and 1958 (Volume II). "Azerbaijan Folk Songs" written by Rustamov, F.Amirov and T.Guliyev (reprinted, first volume in 1981, second volume in 1982), "Azerbaijani Lyrical Folk Songs" compiled by D.Mammadbeyov in 1965, "Azerbaijani Folk Songs" consisting of 100 songs, written by S.Rustamov in 1967, "Azerbaijani Folk Songs And Dance Music" written by A.Isazadeh N.Mammadov in 1975 (volume I) and 1984 (volume II), "Mother folklor" written by T.Karimova in 1994, In 2002, the first volume of the "Azerbaijan Folk Music Anthology" and in 2005, the second volume of the "Azerbaijan Folk Songs" collections were published.

The third paragraph of the first chapter is entitled "**Azerbaijani folk songs in the research of musicologists and composers**". Here the research of folk songs and number of academics' work on folk songs have been studied. Along with the collection of Azerbaijani folk songs, their study and research has expanded year by year. If in the 19th century there was a general discussion about folk songs, in the 20th century the genre features of folk songs and their theoretical basis became the object of research. Great interest in Azerbaijani folk music has been observed since the beginning of the twentieth century, which led to the creation of the first collections of songs.

Theoretical and practical study of Azerbaijani folk music is primarily connected with the work of Uzeyir Hajibeyli. Hacibeyli's work directs the solutions to a number of different issues. First of all, the interrelation between Eastern and Western music, along with folk and orally-transmitted professional music, the creation of the art of composition, the creation of the national mode system in musicology, etc. are issues that constitute the main object of Hajibeyli's creativity.

His views on the study of Azerbaijani folk music can be found in a number of articles and reports. According to Hajibeyli's theory, Azerbaijani music is divided into genres involving regular meters and free meters. The regular meter genres include mugham modes, and the fixed meter genres include "tasnif" (a genre that can be played as part of a mugham, or separately), "rangh" (diringi, deramad), "rags" (lively dance music) and folk songs.

In many of his articles, the basis of folk songs is divided into "light and heavy meters", and on the basis of their content we perceive a general idea about the musical texture, structure, words, etc.

After Uzeyir Hajibeyli, the study of folk songs was continued by a number of musicologists and composers. Among resultant works those of Bulbul, S.Rustamov, M.Ismayilov, A.Mammadova, A.Ziyadli, R.Ismayilzade, alongside others dedicated to folk songs, can be mentioned. These works highlight the main issues, as a result of which directions for new development perspectives of the folk song genre are presented.

The second chapter of the dissertation is titled "**Prosody in Azerbaijani folk songs.**" Rhythm is one of the main elements of musical language. Rhythm is the beginning of music and poetry. This chapter investigates the correspondence of the lyrics with the rhythm of the melody in Azerbaijani folk songs from 3 aspects. 1. Since folk songs are a part of vocal music, their rhythmic structures display a number of unique features. As different numbers of notes and note durations can be concentrated in one syllable of a poem. The duration of syllables in music is mainly used in theoretical folklore. For the first time, the Russian musicologist A.V.Rudneva described this theory by the term "melodic syllabification"⁴². That is, the "melodic syllable" - each syllable of the poem- sets out the duration of the notes in the music.

In some examples, it is noteworthy that the rhythm of the poem and the rhythm of the music are independent of each other. This is the main feature of "text rhythm overlaid onto music" and was called

⁴² Руднева, А.В. Русское народное музыкальное творчество: очерки по теории фольклора / А.В.Руднева. – Москва, Советский композитор, – 1994. – с. 16.

*"melodic-text rhythm"*⁴³ by L.A.Mazel (ref) and V.A.Zuckerman (ref). E.V.Gippius (ref) described the embodiment of text syllables in the rhythm of music as a "syllabic form of musical rhythm". If there is one melodic note for each syllable of the text, then the "melodic-text rhythm" coincides with the melody's rhythm. This is the simplest approach. In a declamative recitative melody that is closer to speech, this type is more pronounced. In these song samples, the content develops more quickly (for example, "Husnu baghinda", "Sheydali", "Ninni", "Beshik bashinda", etc.).

In some song examples, the overlap between the poem and the rhythm of the music is slightly different (for example, two or more notes to one syllable). This happens in a few cases in folk song examples. Musical rhythmic groups concentrated on one syllable are classified as auxiliary, transient, anticipated melodic movement, triplets, words in the character of exclamations, and calls and instrumental passages.

Of course, the "melodic-text rhythm" cannot be divided into durations that are smaller than the rhythm of the melody. This can only lead to the concentration of syllables in different rhythmic groupings. Usually, the basic "melodic-text rhythm" can be present in song examples in the form of several variants.

However, the prolongation of the poetic text by one syllable in the musical phrase, set to different tones, on the contrary, helps to gradually open the text. In this case, a small piece of text can lead to the creation of colourful and rich melody, rhythm and overall structure. If the melody is a recitative, then small rhythmic structures or a longer number of pauses are used, because to perform such songs, different breaths need to be taken. This feature does not depend on the tempo of the song - songs with both slow and fast tempi can be examples of this. For example, the songs "Shal alan" and "Sheshgulun bizim olsun" have the same moderato tempo melody; also the first sentence of the song, "Sandigha girsam neilarsan?" written in an allegretto tempo, embodies a recitative style

⁴³ Мазель, Л.А. Анализ музыкальных произведений. Элементы музыки и методика анализа малых форм / Л.А.Мазель, В.А.Цуккерман – Москва: Музыка, – 1967. – с. 217.

in agreement with human speech. In general, it can be noted that in vocal works, music corresponds to speech, depending on the poetic text. Very few acutely syncopated rhythm groupings are maintained, and these groups may be repeated several times. If there are sharp fast rhythmic structures, then definitely a few pauses or instrumental transitions are given.

2. The number of syllables of the poem and its structure play a key role in the accompanying rhythm in folk songs. For this reason, in such examples, we can see the prosody within the whole song, as well as the inner harmony of the rhythm of the lyrics, and the rhythm of the music. As a result, we see the emergence of different variants of independent musical outcomes. In the analysis of the types of rhythmic structure of folk songs, the number of syllables of song texts is mainly divided into 7 (bayati), 8 (gerayli) and 11 (qoshma) syllable texts, while there are relatively few 5, 6, 9, 12, 14, 15, 16 or 20 syllable texts. In many lyrics, the verses of the poem are accompanied by verses of a negative nature, exclamations, and words of a provocative nature. As a result, in some songs the number of syllables in the verse increases, and in other songs the number of syllables in the repetition of the title? decreases. For this reason, as a result of the analysis, additional verses, additional words and additional word combinations within the main text of the songs were also studied.

We can see it in different cases. Additional lines relating to the title of the song (“Lo-lo, lo-lo, ha, lo-lo”, in double lines in the song *Lo-lo*), or additional words relating to it (in the song “Muleyli” at the end of each line “Muleyli”), an additional word that is not related to it (the word “nar-nar” in the last two lines of the song “Oghlan adın Mehemmed”), addition of various words (“aghlama”, “duymələ”, etc.), additional words as interjections (“balam”, “bala”, “ey”, “hey”, “gülüm”, etc.), added phrases “ay balam”, “ay bulbulla”, “gel balam”etc.) can occur. As a result, the content of the music and the rhyme of the poem synchronized in some examples, and in others, instead, they diverged. Examples based on variable syllable numbers were also found in the songs. In songs with a couplet structure, the number of syllables in a verse is variable, and in songs with a verse structure, there can be three representations: 1. the number of syllables

is fixed in the verse, and changes in the refrain; 2. the number of syllables changes in the verse, and is fixed in the refrain; 3. Texts with variable syllables appear in both the paragraph and the refrain.

3. Internal structure of the line of each verse in the poetic text leads to diverse rhythmic responses in the music. This feature is expressed in two situations: 1. The melodic rhythm coincides with the intrinsic rhythmic structure of the lyrics. 2. The melodic rhythm diverges from that of the lyrics. Also, in the examples with divergent syllabic structures, the variability of the rhythm of the lyrics and the music in each line has been demonstrated.

Together with the syllable balance in the examples of folk songs, it is interesting to study the Aruz syllabic rhythm and its standard metre, the syllables of which are arranged in a certain order. This feature manifests itself in two situations. 1. Within the song, some verses are syllabized according to their Aruz weight, and one verse may not correspond to it. ("Ay beri bakh, beri bakh"). This feature is randomly built into folk song examples. 2. There are also poems that are written in aruz weight, but demonstrate exceptions. Some researchers consider them in terms of syllables.

*"They neither meet the requirements of the aruz syllabic weighting, in terms of their rhythm, nor in their syllabic order. However, both these poems and other examples can be easily divided into phrases, and explained and established as examples of syllabic weighting"*⁴⁴.

This situation can be seen in the folk song "Husnu bagında". Although the lyrics of the song are irregular, it corresponds to a remel metre "failatun failatun failatun failun".

It is true that many folk songs belong to the genre group that features a regular metre, and, in terms of their word distribution and rhythm they are supported by the music. However, even in this case, the accents and structure of the words must fully meet the requirements of Azerbaijani poetry and be compiled in accordance with it. From this we can conclude that Aruz rhythmic weighting can

⁴⁴ Quliyev, T.A. Anadilli əruz vəznli şeirimizin poetik inkişaf yolu / T.A.Quliyev. – Bakı: Nurlan, – 2011. – s. 35.

be found very rarely in folk songs. The main reason for this, also according to the musicologist Tariyel Mammadov, is that *"the weighting sequence can be divided into similar sections, but also can form the diverse proportions of the rhythmic elements"*⁴⁵. This leads to a violation of the rules of the rhythmic weighting, and this is not possible in the case of the Aruz system. For this reason, there are many variations in syllable combinations, that is, different variations of the same number of syllables in a line. For example, in seven-syllable verses 4+3 rhythmic structure can be replaced by 3+4 and in eight-syllable verses, the 4+4 rhythmic structure can be replaced by 5+3. Indeed, the various changes that take place in different syllabicweighted patterns have a great impact not only on the structure and types of poetry, but also on the rhythm of the music.

The analysis demonstrated that several folk songs are sung as *tasnif*, or song section, within *mughams*. These examples are mainly *tasnif* or songs composed to folk poetry. Only in the classification of the folk songs "Bulud zulflu" and "Qatar", with the same melodised poem, we came across the fact that the verse's author was Mollah Panah Vagif, while the refrain is folk poetry. Examples that are performed as the same song and *tasnif* are the following: the folk song "Gedirem, gelirem khaberin olsun" (in another collection the song is called "Yeri ha yeri"), the songs "Shikasteyi-fars", "Meni dovru felek qoymush" sounds like Segah, the song "Bulbullah okhur" as "Shikasteyi-fars" *tasnifi*, the song "Ay dilber" as Iraq *tasnifi*, the song "Uch gunden bir" as "Vilyaiti" *tasnifi*, the song "Onu deme, zalim yar" as "Bayati-Isfahan" *tasnif*, and the song "Azerbaijan marali" sounds like "Dilkesh" *tasnif*.

It should also be noted that we can see the existence of the same musical examples in different genres such as *reng*, *ashug* music and others. Thus, it is concluded that the manifestation of the same patterns (sometimes a complete repetition, and sometimes a repetition in a modified version) in different genres, in some cases, leads to the impact of one on the other. These are clearly

⁴⁵ Məmmədov, T.A. Azərbaycan aşıq yaradıcılığı / T.A.Məmmədov. – Bakı: Apostrof, – 2011. – s. 112

demonstrated in the presented examples. This allows us to say that the Aruz rhythmic metre is included in the examples of folk songs through its connection with tasnif.

Chapter III - "**The basis of the mode of Azerbaijani folk songs**" consists of four sections. 3.1. "**The manifestation of diatonic mode in Azerbaijani folk songs**". In this section, songs that observe the diatonic tones of the mode become the object of the analysis. According to U.Hajibeyli's theory of modes, songs are based on seven basic modes - rast, shur, segah, chahargah, shushtar, bayati-shiraz and humayun. These were analysed. Folk songs based on diatonic systems differ mainly in terms of range. For example, the smallest range that can be found in a song based on bayati-shiraz mode is a third, while in songs based on rast, shur and segah, the smallest range is a fourth. The largest range to be found in bayati-shiraz is a seventh, in shur and segah it's an octave, and in rast it's a ninth. It should be noted that the idea existed that melodies in shur mode necessarily had to include accidentals. However, as a result of the analysis of folk songs, examples with diatonic structure were found. Even in examples ranging from fourths to octaves, we came across diatonic songs. "Ay lili, lili", "Bir denesen", "Yadıma sen dushende" are examples of this.

The songs based on chahargah, shushtar and humayun are typically only diatonic. The main reason for this is related to the character and content of the modes. For this reason, there are relatively few songs in these modes. In the melody of the songs composed on the mode of chahargah, the conclusion of the passage's form, motives, phrases and endings, is based on the full cadence of the tonic note. This feature limits the transition from the chahargah to other modes. In the case of the shushtar mode, only in examples with a complementary tonal cadence is the sound range is smaller in range (fourth, fifth and sixth), while in examples in which the cadence is set up on both supporting sounds (tonic and complementary tones), the range is relatively large (sixth, seventh and octave). Examples of humayun mode attract attention with their brilliant features. Perhaps, as a result of research by many experts, there is an opinion that there are no examples of the occurrence of humayun in folk music.

This peculiarity is directly related to the Humayun mugam. The “Humayun” dastgah modal form is used relatively less compared to other mughams. Manifestation of this mode is observed in three folk songs. These songs are “Bayram”, “Yetim guzu” və “Aman keklik”. As in the “Humayun” mugham, the connection with shushter in the humayun mode is achieved through folk music. We can observe this in the analysis of each musical example. During the analysis, the use of both reference sounds in Ismayilov's theory based on the mode of humayun was demonstrated. These are both steps supporting tonic II and IV characteristic tone function. As always, these modes were perceived only as being diatonic in the analysis of folk songs. There is comparison, coherence and organic connection only between the two modes.

3.2. This section is dedicated to "**Mode Alterations in Folk Songs**". Pitch variations within a song have two main purposes: 1. An accidental, which is used to further enrich the musical content during the performance of a song melody. 2. A pitch variation which depends on the connection between the melody of the song and the mode. In this case, not only the mode, but also the variation of any definite sound during preparation or modulation due to its connection with the mugham. As a result of the analysis of the song samples, the pitch variations of the following degrees was demonstrated on the basis of the modes (Table 3.2.1).

Main mode	Degrees with raised pitches	Degrees with lowered pitches
1. Rast	X	VI IX
2. Shur	-----	V VII VIII
3. Segah	III VIII	VI VII
4. Bayati-shiraz	IX X	III VI

The pitch variations on the degrees can be observed in a song, both separately and together. It should be noted that variations occur mainly in melismatic ornaments (trill, mordent, anticipation) or in the body of music in a transient, auxiliary melodic movement.

It should be noted that the focus on the intermediate mode? As well as other modes, are directly related to the sections of the main mughams of the same name. It is known that Azerbaijani mughams are composed of sections and “guse” based on certain pivot notes. Thus, each section is almost a part of a serial form. In this case, the melody of that section is based on a certain pivot note. Due to this, in folk music – songs and dance music, there is a tendency to different types of intermediate modes, as well as different modes.

3.3. “Mode orientations in folk songs”. Movement in Azerbaijani folk songs is observed in three situations. **1. Intra-mode orientation.** During this orientation, there is a transition from the main mode to an intermediate mode. **2. Focus on different mode.** This type of orientation includes examples based on the orientation from the main mode to a new mode. **3. Examples that start with an intermediate mode and then focus on the main mode.** It should be noted that the transition to the intermediate mode, as well as, the other mode is directly related to the sections of the main mughams of the same name. It is known that Azerbaijani mughams are composed of sections and parts based on certain pivot notes. Thus, each section is almost a part of a serial form. In this case the melody of that section is based on that is based on certain reference level. Due to this, in folk music- songs and dance songs, there is a tendency to different types of intermediate modes, as well as different modes.

There is movement from the rast mode to the ushshak, arag, and qarai intermediate modes, as well as to the mode of the same name but based on different tonics. As in all cases, in rast, orientation occurs in different ways. For example, the rast-to-arag orientation is observed only at the beginning of the songs. In the further development of the musical material, a tonic located below an octave is obtained through the rast. The reference degree of “arag” without rast is shown in different ways: a) by taking the reference degree (XI degree) of the “arag” intermediate mode by leaping from the tonic fifth (VIII degree); b) direct reference of the arag intermediate mode; c) in melodic movement with a predominance of arag towards the intermediate point. Reference to other modes from the rast is only to the segah and its shikestei-fars intermediate mode.

In the songs based on the shur mode, we encountered the zamin-khara, hijaz, bayati-kurdish intermediate modes, and from other modes we came across an orientation towards rast, segah and shikesteyi-fars. Examples based on the shur mode include songs that begin not with the main mode, but with an intermediate mode. In such songs, there is a transition to the main mode, either in the middle or at the end of the song.

In songs based on the segah mode, the movement often occurs in the intermediate mode, the shikesteyi-fars. However, as a result of the analysis, the songs oriented to the high register of the segah and the shur were also found. In the analysis of folk songs, we come across songs based solely on the shikestie-fars. In other words, they are based entirely on the segah's intermediate shikestie-fars mode. In songs based on the segah mode, the shikestie-fars orientation takes place in different ways: a) Transition the shikestie-fars mode occurs at the beginning and middle of the song. b) Some songs are based entirely on the shikestie-fars mode. c) mayeyi-segah and shikestie-fars alternate throughout the song. d) There is a shift to other modes through the shikestie-fars intermediate mode. e) As a result of the analysis, it became clear that the reference to the sounds characteristic for the segah mode is observed. These are the “G” pivot mode of shikestei-fars mode with a “E” tonic and the “A” pivot mode of the shikestei-fars mode with “F” tonic. In addition, there are fewer references to other sounds. f) In examples beginning with shikestie-Fars, the initial sound of the melody is the various reference pillars of the segah. These are mainly degrees VI, and in relatively rare cases, degrees IV, II and VII. Thus, the primary motive in the song determines the course of melodic development. For example, the analysis showed that in most of the examples starting with the second degree, the leap to the sixth or fourth degree is observed. When we make a different comparison, we will see that in most of the examples, which begin with the sixth degree, which is the reference degree of the shikestie-fars, the recitative-declarative structure prevails. This idea also applies to the seventh step, i.e. the upper leading tone of the main tone fifth. The transition from degree VII to degree VI usually occurs with a smooth descent.

As a result of the analysis, we have witnessed only intermediate mode in the bayati-shiraz and shushtar modes. Thus, there is only a one octave high range from the bayati-shiraz, and from the shushtar to the intermediate mode. Transition from shushtar to the intermediate point occurs in two cases: 1. in the middle of the song; 2. The composition begins with an intermediate mode and is observed in the songs, which are then directed to the tonic of the shushtar.

3.4. Dedicated to the study of "Mode modulations in folk songs." Modulations occur in songs based on rast, shur and segah modes. This is directly related to the close relationships between the modes.

Modulation from rast to shur occurs in different cases:

- a) modulation of the prepared mode at the beginning of a song;
- b) modulation of the prepared mode in the last phrases of a song;
- c) mode modulation through sequencing. In some songs, there is a sequence of modulation with direction, as well as the formation of a two-part form as a result of modulation. As a result of the analysis, almost all modulations to shur manifest themselves at a low distance of minor third. In only one example is the modulation is in the perfect fort low ratio. Thus, along with the relative relationship (according to Mammadsaleh Ismayilov's theory) at the distance major second determined between rast and shur as a result of the analysis, kinship at a lower distance minor third in folk songs is more characteristic. Modulation from the rast mode to the segah occurs at a distance minor second down and major third up. Here, as in the case of modulation, along with the modulation at a certain distance major third, there are also close relations at the distance we have enumerated. This is a direct confirmation of the richness of folk music and the wide range of relative opportunities. Among the songs based on the rast mode, there is a modulation of the mode of the same name.

Modulations from the shur mode are only to rast. This mode variability is mainly in the upper minor third distance. However, among the examples that we analyzed, there is also a modulation of the same shur-rast mode.

In songs based on the segah mode, modulations occur only from the shur and shikestei-fars, which is the intermediate mode of

the segah. This relationship is at a low distance major second. As in the segah mugham, the most characteristic transition in the segah mode is the shikestei-fars intermediate mode. Based on this idea, in the analysis of folk songs, we come across songs that are based solely on the shikestie-fars. That is, there are folk songs that are based entirely on the shikestie-fars intermediate mode of the segah.

Chapter IV of the dissertation is dedicated to the study of "Features of the musical language of Azerbaijani folk songs". This chapter consists of two sections. **4.1. concerns "Melody and forms in which its types are manifested in folk songs".** Azerbaijani folk songs are examples of art with rich melodic development. The songs are distinguished by elevated melodic qualities. Poetry, which is the basis of folk songs, develops in harmony with the rich variety of melodies. First of all, this can be explained by revealing different types of melodies within a song. There are six types of melodies based on folk songs.

While the types of melodies are partially separate within the song, they are mainly formed as a result of interaction with each other, which plays a major role in the development of the melody. It is also interesting to note that leaps, sequences, neighbour groups and anticipations are closely related to mode theory.

Folk songs are characterized by **diverse models of movement of the melody**. These are descending, ascending, descending-ascending and ascending-descending types of melodic movement. In folk songs, as in folk dances, one of the main features of the national musical style, the descending melodic movement, finds striking expression here ("Yar bize gonag gelecek", "Ayn aydinligi", etc.). This feature is considered to be a key factor in the melodic movement in ashug music, our professional folk music, as well as in our mughams. Together with descending motion, we also encounter ascending motion in some songs ("Na gozeldir", "Daghda biter laleler, etc.). The descending and ascending melodic movement also manifests itself in conjunction with others (descending-ascending, ascending-descending, descending-ascending-descending). Both of these movement types occur over different intervals - perfect fourths, perfect fifths, minor sixths and so on.

In addition to the consistent melodic movement in folk song examples, **leaps** over different intervals (third, fourth, fifth, sixth, seventh, etc.), which is another type of melodic device, are also used. Leaps affect the subsequent development of the melody, both over different intervals and in different ways. It is also worth noting that leaps appear mainly at the beginning of musical phrases and are transported in different ways to the focal note - usually the tonic or some other transitional degree. During the analysis, we encounter mostly upward and sometimes downward leaps from the third to the seventh. After a leap in the melody, it is filled in and brought to the main focal note, this occurring in different ways. Consecutive stepped, sequential, anticipatory, or descending motion is the main auxiliary device. That is, after the leap, the melody is either delivered to the focal note by these methods, or ends with a full or half-cadence on the leap degree. During the analysis, leaps were detected within the song over intervals of one or more scale degrees. An excellent example of this is the leap to four different scale degrees in the song "Sari gelin" - the upper perfect fifth, the minor sixth, the major sixth interval, as well as the descending minor third interval.

Sequences, which have great importance in the structure of the melody, also attract our attention with their distinctive features. It should be noted that if the leaps in the melody appear in the first musical phrases of the examples, then the sequences find their expression in the internal structure of the song, as the most valuable and widely-used species in the development of the transitional section to return to the main focal note. This feature is widely-found, not only in songs, but also in vocal-instrumental genres – tasnif and instrumental dance genres, as well as in “rangs” (dance episodes). Also, here, as a way of transporting the melody, we have found sequences that descend mainly in stages. The use of sequences in stepwise intervallic ascension and other steps almost doesn't exist in folk songs. Within the song, one or more sequences of the thematic nucleus occur over different intervals and in different numbers of cycles, i.e. one, two, three and four cells (also motif sequencing). During the analysis, some songs have been found which are organized entirely in sequences ("Bah-bah"), variants (“Onu deme,

zalim yar”, “Gedek gezek baghchada” etc.) and "sequences within sequences" (“Yadima sen dushende”, “Ay dilber” and so on). Alternative sequencing refers to the sequencing of musical ideas in a modified form. In the case of "sequencing within a sequence", the sequence is divided into smaller sequences within itself. As a result, broad phrases are divided into sub-phrases or motif sequences (“Yadima sen dushende”).

Speaking of melody, the analysis also revealed the importance of **neighbour groups** around the main steps. This factor is especially important in the development of melody. Neighbour groups are only about the mode, and are based on its regularity - they manifest themselves in different ways. In the melodisation of the folk songs, a neighbour group around neighbouring sounds (mostly a tonic or another pivot note) with stepwise movement with a simple structure is observed.

The peculiarity of each moment leads to a different neighbour group in folk songs. Depending on the mode on which the song is based, the movement around the steps is manifested in intervals of a semitone, a tone and a semitone (mainly for songs based on the modes of chahargah and shushtar). The simplest type of neighbour group we encounter during the analysis is around the tonic through neighbouring notes.

In addition to the tonic, there are neighbour groups based on the top leading tone of the tonic, the third of the tonic, the tonic fourth and the tonic fifth. However, there are also neighbour group around the particular notes that play a role in some modes. These are, first of all, the tonic octave in the rasta and chahargah, the fifth of the main tone in the segah and the octave of the main tone, the secondary tone in the shushtar, etc. associated with steps. The diversity of neighbour groups is also observed in the range of intervals they cover (second, third, fourth, fifth, sixth and seventh). For example, a neighbour group around the tonic is expressed within the following intervals: through the upper and lower leading notes of the tonic – an interval of a second; between the supertonic and upper mediant of the tonic – at a third; between the leading note below the tonic and the mediant above the tonic – over a perfect fourth interval; between the fourth below the tonic and its supertonic – at an interval of a perfect fifth; between the

fourth below the tonic and the fourth above – over a seventh. There are neighbour groups around one or more steps within a song. For example, in the song "Garagile" there were neighbour groups over the interval of a fifth around the four steps - the tonic of the shur mode ("D1"), the supertonic of the tonic ("E1"), the fourth of the tonic ("G1") at a perfect fourth, and the tonic of segah ("E1").

Anticipations are also very important in the development of Azerbaijani folk songs. Anticipations are mostly found in folk songs composed in segah mode, because the intonation features of the segah mode require the use of anticipations in cadences. During the analysis, it was revealed that the anticipation focuses on the tonic ("Ninni", "Xal ne xaldir", "Bakh-bakh", etc.) are in the majority. However, in folk songs based on rast and shur modes ("Husnu baghinda", "Ay gız", "Gara qashin vesmesi", etc.) the anticipation is only sometimes used. During the analysis, it was found that the anticipation also revolved around several steps within a song. For example, in the song "Sarı bulbul" the tonic, the supertonic of the tonic and melodic movement involving an anticipation to the fifth of the main tone are observed. There are also folk songs, the melodies of which are based entirely on anticipations - anticipations form the melodic development of the song. Among songs written in rast mode, it is possible to observe that the whole song is composed of anticipations ("Ay dilber"). As we have seen, the predominant melodic movement not only reveals the rich possibilities of the melody, but also has the function of confirming the mode.

Within the song, we also came across the combination of two types of melodies (sequential and anticipatory). This is the song "Ay dilber" established in rast mode. The song is established entirely of sequences and anticipations that form the basis of sequencing.

The most commonly used device in melody is **repetition**. Indeed, this device is used in almost all songs. As a result of the analysis, different types were noted: exact, varied, sequential, sequential-varied, ornamented. We came across several of them, both separately and within a song. The repetitions are sung either based on the same line or on a new line. There are also examples of the use of four types of repetition in a song. For example, in the song "Beli,

beli, djan” there are exact, varied, sequential, ornamental-varied repetitions.

4.2. This concerns the research of "**The musical form of Azerbaijani folk songs**". The musical form of folk songs is directly related to the poetic text. The poetic text of folk songs consists of one or more lines. It is interesting that multiple stanza texts are usually based on the same melodic structure. If we take the tasnif and ashug music examples, which are vocal-instrumental music genres, we will see that each line corresponds to a different musical structure. *“The structure of a stanza is the main condition of existence in the constant renewal of its content. The artistic-content variability of the poem leads to changes (variants) in the structure of the musical lines. Thus, the changing text becomes a "structural factor" (Y. Kholopov)⁴⁶.* This idea was used by the musicologist, Doctor of Art Sciences, Professor Tariel Mammadov during the analysis of the structural features of ashug music. However, in contrast to the examples of folk songs, the variability of the artistic content of the poem leads to various changes within the verse. The musical form of folk song examples is mainly observed in two types: 1. Stanza. 2. Stanza-refrain.

Folk songs in stanza form are divided into three parts.

1. The same repetitive stanza
2. Two-stanza and variant stanza (variable item)
3. Two parts without repetition

Folk songs correspond to the a stanza/verse form, which is the most widespread form of music. Verses are divided into two sentences based on the rhythmic template of the poem (4b. + 4b. or 3b. + 3b.,etc.). However, in addition to two-sentence songs, a structure can also be found consisting of three or more sentences.

Sentences of musics, can be based on one or more melodic content. Thus, one of the types of songs with rich structures is related

⁴⁶ Məmmədov, T.A. Azərbaycan aşığı yaradıcılığı / T.A.Məmmədov. – Bakı: Apostrof, – 2011. – 131 s.

to the use of “monothematic” (A) and “polythematic” (AB, ABC, ABCD, etc.) musical structures⁴⁷.

Examples of folk songs, depending on the syllable rhythmic template of the poetic text, can be composed of three to four-bar sentence structures, as well as two-bar. As a result, each line of the poem is often observed in the form of music in two-bar phrases (“Beshik bashinda”, “Sahar-sahar yaz chaghi”, etc.). The phrases in the songs also have two or more elements (“Tutu nenem” aabb, etc.).

In the examples of folk songs, binary phrases can be combined and reconciled with three- or four-bar musical sentences (2b. + 2b. +4b. In the song "Sachin ucun hormezler"). In some folk songs, on the other hand, two-bar phrases are then divided into one-bar phrases. This entails the fragmentation of the musical composition. For example, in the song "Gul oglan", the phrase consists of two-line sub-phrases, while the refrain of the song is divided into one-line musical phrases because it consists of sequences.

Thus, when a four-bar phrase or two-bar sub-phrase fragmentation occurs, sequencing arises in a melody.

In addition to the two-bar phrase structure in folk songs, songs composed of four-bar musical phrases are also "monothematic" and "polythematic".

Examples of folk songs with a single-cell bar structure (single element, single part) (A) is the simplest type of line structure ("Chikhdi gunesh" A (2b. + 2b. + 2b.) + A1 (2b. + 2b. + 2b.)). Binary form (AB) song examples can be divided into two types. a) simple binary folk songs; b) examples of folk songs that reflect various binary variations. By simple binary structure, we mean invariant examples of phrases A and B (AB). The examples of these songs are mostly small. Therefore, the phrases have a more angular or non-angular structure ("Daglarda chichek", "Ayin aydinligi", etc.). Examples of songs that reflect various binary-based variations are a more common type. Such a structure is due to the fact that folk music examples, from a melodic aspect, have an exact or varied repetitive

⁴⁷ Məmmədov, T.A. Azərbaycan aşığı yaradıcılığı / T.A.Məmmədov. – Bakı: Apostrof, – 2011. – 131 s.

character (AAAB structure "Gel, gel, sevirem seni" and "Ezizim kechmə menden", AA1AA1B structure "Beri bakh", etc.).

It is known that among folk songs there are examples sung as a **duet**. From the point of view of the performance of such songs, the features of the form also differ. Most of the songs performed as a duet are based on stanza form and are binary musical arrangements. In the songs performed by a male and a female, the repetition of musical compositions based on different elements of each gives the duet a brighter tone (boy - A; girl - B). In other types of duet songs, on the contrary, binary musical compositions are performed by each character (male - AB; female - AB). In other types of duet songs, on the contrary, binary musical compositions are performed by each character (male - AB; female - AB).

The three-section, or modified rondo form, (A||:B:||CBB "Aman ovchu", ABCBB "Gara xal yar") structural features of the stanza form are also found in the examples of folk songs.

Folk songs in the form of stanza-refrain are distinguished by developmental opportunities and the complexity of their refrain section. This, depending on the structure of the stanza in the poetic text, causes a difference in rhythmic structure. Sometimes the refrain is as long as a stanza or longer. In folk song examples, the refrain mainly covers a few sentences. These types of songs are also based on one or more different variations. Examples of single-cell (A) are mainly the result of a large number of transformations (stanza AAA1, refrain A2 A3 A4 A5 in the song "Elinde sazin gurbani"). The analysis proves that in stanza-shaped songs, the internal structure of the phrases are kept the same from beginning to end. However, in stanza-type songs, on the other hand, it is more characteristic that the phrases in the stanza are concentrated in the refrain (or vice versa) or that the three- or four-bar phrases in the stanza are fragmented in the refrain. If the stanza is divided into four-line phrases, the refrain is divided into two-line sub-phrases. This feature is primarily due to the structure of the poetic text of the song.

The binary stanza form attracts attention with its distinctive features in many examples of folk songs: a) both elements in both the stanza and the refrain ("Bagchadan gelen ses" stanza ||:A:||:B:||:A:||),

refrain ||: B1: ||: A1: || B2B3), c) a single-cell section in each of the stanza and refrain (phrase AA, phrase B).

Examples of modified rondo stanza-refrain also manifest themselves in different ways: 1. one item in the stanza, two items in the refrain ("Shushanin daghlari" item AAA1A1; refrain BB1C BB1 C); 2. One cell in the stanza, three cells in refrain ("Ay gardash, gara goz" stanza AA1; refrain A2AABCC); 3. Binary stanza, one cell in the refrain (stanza "Bazarda alma" AABB; refrain CC1); 4. A double binary form in the stanza and in the refrain (stanza "Nazli yar" ||:A:||:B:|| refrain ||:C:||:B:|).

There are relatively few examples of four-section stanza-refrains songs (ABCD). Their main features are the following: a) three-sections in the stanza, the fourth in the refrain ("Gozel" stanza ABCC1; refrain D), b) two-sections in both the stanza and the refrain ("Ahu kimi" stanza : abab refrain: cd) and so on.

Among folk songs, of such as stanza and stanza-refrain form, we can rarely see other forms from classical music. The musical material based on two poetic stanza is called the "two-stanza" form of song. There are a few examples of folk songs that have stanza form and have sections based on distinct music. However, there are some examples that reflect this form. In folk songs, the music of the second stanza is usually based on a variant of of that of the first stanza. At the same time, there are more changes in the songs consisting of several stanzas. This feature, first of all, enriches the variety of texts in the stanzas of the poem. Different changes of stanzas lead to the formation of "variant couplets" or "variable stanzas"⁴⁸ in the forms of folk songs ("Ish bashinda" I stanza ||: ab: ||: a1c: || II stanza||:a2b:||:a1b1:|).

As a result of the analysis, the structure of two stanzas in some folk songs also leads to the formation of a two-part form without musical repetition. In this type of song, the principle of the independent part is prominent. Duality is expressed not only in the fact that the phrases are based on different musical material, but also

⁴⁸ Məmmədov, T.A. Azərbaycan aşiq yaradıcılığı / T.A.Məmmədov. – Bakı: Apostrof, – 2011. – 132 s.

in the song, the difference in tempo and size becomes a perceptible indicator of duality. A clear example of this is found in the song-and-dance "Halay" (stanza I: AAAAA stanza II: BBBBB).

We can also find a ternary form in Azerbaijani folk songs. Interestingly, the ternary form is observed only in the songs with a stanza structure - part I (A), part II (B), part III (A).

There are examples of folk songs that reflect the principles of the structure of the "rondo-like" form. This form appears in song examples with diverse features. It should also be noted that the rondo-like form is present in both the stanza and the stanza-refrain song form. Differently from the classic rondo, the refrain is not the first episode "A", but episode "B". That is, "B" sounds the same throughout the song. As a result, single phrases of the song are episodes, and double phrases are refrains. For this reason, we call this form a "rondo-like" form ("Galaliyam" |:A:||BCBDB).

The "**Conclusion**" of the dissertation summarizes the main provisions of the research. It is noted that the study of Azerbaijani folk songs is a sector of art that observes and collects the historically significant development, the professional structure and the main features of the national musical style. The study of the musical language of folk songs - mode, melody, form, metric rhythm, and prosody, allows us to characterize this genre as a highly developed genre of folk music in Azerbaijan, and, from this, draw conclusions.

1) Considering the classification of genres in the process of the historical development of folk songs, the following results were obtained: a) according to themes there are five, while according to the composition of the performers three types of genre divisions were suggested: [2, 10, 19, 29, 32]; b) in the classification, lyrical songs were separated from the status of domestic songs and characterized as an independent genre group, as well as there being the idea of considering them as love songs [19].

2) Researches on folk songs were studied, works of a number of researchers of folk songs were studied [3, 5, 6, 7, 8, 13, 14, 22].

3) The national music style was validated in folk songs, the main provisions of this genre as a syncretic art form arising from the union of music and poetry were demonstrated [1].

4) The unity and commonality of the specific features of folkloric music with the culture of the people are presented, while the close connection between folklore and the culture is validated. The importance of the study of musical folklore and development of folkloric music, both theoretically and in performance, is presented, its main features: verbal-transmission, variability, tradition, collectivity, and folk culture are demonstrated [24, 32].

5) Modal analysis of folk songs presents itself as a key factor, affecting all parameters of the musical language. It can be concluded that all the songs are based on seven main Azerbaijani modes. In addition to referring to mode theory, we also differentiate modes in terms of general music theory. a) For the first time, songs based on the status of Humayun were discovered and analyzed. In these examples, the most important condition is the compatibility of the humay with the shur; b) in songs all diatonic and rast, shur, segah, bayati-shiraz modes sounds are categorised; c) the songs composed in the modes of chahargah, shushtar and humayun revealed only diatonic sounds; d) as a result of the analysis, diatonic note structures were found in several songs based on the shur mode [9, 11, 16, 17, 18, 21, 23, 26].

6) The **transition** from one mode to another is great importance in folk music, as in any genre. Movement to a transitional mode in examples of Azerbaijani folk songs – from rast to ushshaq, erag, qarai and the homonymous but distinct tonic mode; from shur to zamin-khara, hijaz and bayati-kurd; from segah to shikesteyi-fars and the upper range of segah; from shushter to the transitional mode of shushter; in bayati-shiraz to the upper range of bayati-shiraz; and the movement to a new mode - only to segah and its transitional mode of shikestei-fars; from shushtar to rast, segah and shikestei-fars, that is the transitional mode of segah, are observed [11, 23, 26].

7) In the analysis of folk songs in terms of modes, songs with a modulated structure were also revealed. As a result of the analysis, it was obtained that there is a modulation from the mode of rast to shur, segah and the homonymous mode; from shur to the mode of shur. Since the songs composed in the mode of chahargah, bayati-shiraz,

shushtar and humayun are mainly distinguished by their composition in tonic the transition to another point is limited here [26].

8) Sequence, repetition, neighbour group around different stages are popular melodic devices in folk song melodies. Sequence, variety of variations, neighbour group around sounds are the main melodic factors in Azerbaijani folk music, and also relate to mugham, the art of khanende. Thus, the use of different types of principle, details by singers around the accompanying notes during the performance of mughams are factors that have had a great impact on folk songs [26].

9) The analysis showed that, in the general structure of folk songs, use is mainly made of descending and ascending types of melodic movement and their various forms, including descending scale passages, miniature, sequential, variant, and ornamented types of sequencing; the structure of the mugham destgah, as well as the neighbour groups and the various pivot notes based on the regularity of the mode; the same, variant, sequential-variant, ornamental types of melodic repetition on the same or new lines; leaps over different intervals, mainly upwards, in some cases downwards, between two notes; mainly in full cadences in segah mode, and in some cases in rast and shur modes [26, 30, 31].

10) The analysis of the form of music has shown that songs can be developed from simple patterns to complex and over-expanded forms. The forms of songs are primarily related to their content. As a fixed form in Azerbaijani poetry, the stanza and couplet are also the foundation for the musical form of songs. Generally, when a refrain is added to a stanza, it becomes even richer. In song examples, forms consisting of a single stanza, or stanza-refrain are more prevalent [26]. In folk songs, we have come across the use of binary without reprise, simple ternary and rondo-like forms of music in the examples of the stanza and stanza-refrain form [26].

11) It was also demonstrated that musical compositions can be based on one or more types of melodic content in folk song examples, and mono-thematic (A), polythematic (AB, ABC, ABCD, etc.) musical structures were presented. There are examples in the internal structure of folk songs that reflect the musical arrangements

(AB, ABC, ABCD) from monothematic (A) to tetrathematic, which appear in different cases [26].

12) In the analysis of prosody in the dissertation, for the first time, the terms "melodic syllabification" and "melody-text rhythm" were applied to folk songs and the following results were obtained. "Melodic syllabification" occurs in different ways in folk songs. a) if each syllable is in harmony with a note-long sound, then the "melody-text rhythm" overlap; b) if each syllable is performed in music with several rhythmic structures and several sounds, then the "melody-text rhythms" differ from each other. In folk song examples, this occurs in three ways: a) in different rhythmic structures - triplet, quadruplet, quintuplet, sextuplet, septuplet, syncopation and their different variants; b) in exclamation marks words - "hey", "ay", "a"; c) in various melodic - transient, auxiliary, anticipation movements [27, 28].

13) Since the rhythm of music in folk songs relates to the melody and the poetic text, the fact that the poem is based on different syllable numbers (examples of syllables numbered 5, 6, 7, 8, 9, 10, 11, etc.) leads to creation of different types of musical rhythm. In this case, in the rhythm of music there are various syncopations, rhythmic figures, with splitting and intensification of the musical scale. a) changes in the rhythm of music also occur with the addition of additional lines, words and phrases [26]. b) In a poetic poem, the internal graphic division of each line creates different rhythmic changes in the music: the rhythm of the music that overlaps with the rhythmic form of the poem; the difference in the distribution of the rhythm of the music and the rhythmic form of the poem; c) The number of lines of the songs is also different. There are examples ranging from two to ten-line songs. In most songs, the line begins with a strong emphasis on the length of the music, but we have also come across examples where the line begins with a relatively strong accent. In most cases, there were pauses or syncopations on first strong accent; d) The rhyme of the poem with the content of the music was reconciled in some examples, and in some examples, on the contrary, it was different; e) in the examples of folk songs the lines of the poetic text are found to be stable and

unstable (fixed in the stanza, changed in the refrain; conversely changed in the stanza, fixed in the refrain; the number of syllables changed in both the stanza and the refrain) [26, 27].

As we can see, folk songs cover a wide range of the musical and poetic creativity of Azerbaijanis. Along with the rich embodiment of the character, ideology and life of the Azerbaijani people, they also demonstrate various items of theoretical wealth. Folk songs are the poetic embodiment of the national spirit, the basis of centuries-old artistic culture. Songs based on folk poetry and music are distinguished by their sensible elaboration of all the means of expression of the bright emotional content, musical language and form.

As a result of the analysis, we see that different types of mode, musical form, melody and rhythm of folk songs are based on the diversified theory of national music. According to these main features, the songs are rich in different principles and methods of melodic development, such as the principles of movement, neighbour groups around the pivotal notes, varied sequencing and leaps, different types of repetitions. The richness of melodic development (repetition, neighbour groups, sequencing, anticipation, etc.), complex and colorful rhythmic structures, form composition of songs, features of national style, as in the past, are still a source of inspiration for professional Azerbaijani composers. Folk songs are used in a few works and give them a mysterious beauty. Starting from the works of the founder of Azerbaijani professional music, U.Hajibeyli, composers of older, middle and younger generations became the basis for the creation of mysterious, colourful works in various genres of musical stage works (opera, musical comedy, operetta), symphonic music (symphonies, symphonic mughams, suites, etc.), vocal-instrumental music genres in various and original ways either through the form of quotations or by the use of certain elements. This source introduces our national art not only in the works of Azerbaijani composers, musicologists and performers, but also in the works of representatives of several other countries. Azerbaijani song, an inexhaustible treasure, remains always at the center of attention due to its constant development.

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