

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE REFLECTION OF MUGHAM'S MODE-INTONATION FEATURES IN THE PIANO WORKS OF AZERBAIJANI COMPOSERS

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Applicant: **Nigar Nizami Abasova**

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Scientific supervisor: Doctor of Philosophy in Art Study,
Associate Professor
Sonaxanım Qulam Ibrahimova

Official opponents: Doctor of Sciences, Professor
Irada Tofiq Kocherli


Doctor of Philosophy in Art Study,
Associate Professor
Gullu Hasan Ismaylova

Doctor of Philosophy in Art Study,
Associate Professor
Ayten Rauf Babayeva

Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

Chairman of the
Dissertation council:  Doctor of Philosophy in Art Study,
Professor
Ulviyya Ismayil Imanova

Scientific secretary of the
Dissertation council:  Doctor of Science, Associate Professor
Leyla Ramiz Zohrabova

Chairman of the
scientific seminar:  Doctor of Science, Associate Professor
Aytaj Elkhan Rahimova

GENERAL CHARACTERISTICS OF THE WORK

The relevance and scientific development of the research.

The connection between Azerbaijani composer creativity and mugham has always been a focal point in Azerbaijani music. The mutual influence of mugham and composer creativity paves the way for the formation of musical styles. In this context, studying the connection between contemporary composer creativity and mugham remains a highly relevant topic.

The deep roots of Azerbaijani composers' musical language are closely tied to mugham. In various genres of composer creativity, specific elements of mugham such as composition, modes, intonation, melody, rhythm, form, and style are utilized. Azerbaijani composers' piano music, in particular, offers a rich material for research in this regard. Piano music, which plays a significant role in refining compositional styles, includes works explicitly connected to mugham, as well as pieces that reflect mugham's modal and intonational features. These aspects highlight the importance of studying the connections between mugham and composer creativity, thereby directing attention to the interaction of Eastern and Western musical traditions.

When examining the musical language of piano works, particular attention is paid to how mugham-related elements align with the classical functional system, the impact of modes on melodic and harmonic language, and their role in form-building. This approach enables the discovery of the national characteristics of composers' musical language and the exploration of mugham's role in shaping musical styles.

The foundation of the interaction between traditional music and composer creativity in Azerbaijan was laid by the great composer and musicologist Uzeyir Hajibeyli. Alongside the traditions evident in his musical works, his fundamental scientific and theoretical work "The Principles of Azerbaijani Folk Music"¹ serves as a basis for

¹ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Apostrof çap evi. – 2010. – 176 s.

examining the modal and intonational features of mugham in Azerbaijani composers' piano music.

The works of prominent musicologist Mammadsaleh İsmayılov² have enriched mode theory with new scientific principles. Among the research dedicated to the study of traditional music and, specifically, mugham in various aspects - historical, theoretical, and performance-related – we must highlight the contributions of Afrasiyab Badalbeyli³, Elxan Babayev⁴, Tariyel Mammadov⁵, Rena Mammadova⁶ and Ramiz Zokhrabov⁷.

Musicologists such as Elmira Abasova⁸, Izabella Abezgauz⁹, Zemfira Safarova¹⁰, and others have paid special attention to the interaction between traditional music and composer creativity. They have noted that this tradition, initiated by Uzeyir Hajibeyli, has become the cornerstone of the Azerbaijani school of composition.

Scientific works dedicated to the creativity of Azerbaijani composers by researchers like Imruz Afandiyeva¹¹, Farah Aliyeva¹²,

² İsmayılov, M.C. Azərbaycan musiqisinin məqam və muğam nəzəriyyəsi / M.C.İsmayılov. – Bakı: Bakı Musiqi Akademiyası. – 2016. – 224 s.

³ Bədəlbəyli, Ə.B. İzahlı monoqrafik musiqi lüğəti / Ə.B.Bədəlbəyli. – Bakı: Şərq-Qərb. – 2017. – 472 s.

⁴ Babayev, E.Ə. Şifahi ənənəli Azərbaycan musiqisində intonasiya problemləri / E.Ə.Babayev. – Bakı: Elm. – 1998. – 146 s.

⁵ Məmmədov, T.A. Azərbaycan aşıq yaradıcılığı. Dərslik. / T.A.Məmmədov. – Bakı: Apostrof. – 2011. – 648 s.

⁶ Məmmədova, R.A. Muğam-sonata qovşağı / R.A.Məmmədova. – Bakı: İşıq. – 1989. – 128 s.

⁷ Zöhrabov, R.F. Zərbi-muğamlar / R.F.Zöhrabov. – Bakı: Mars-Print. – 2004. – 406 s.

⁸ Абасова, Э.А. Узеир Гаджибеков. Путь жизни и творчества / Э.А. Абасова. – Баку: Элм. – 1985. – 197 с.

⁹ Абезгауз, И.В. Опера «Кероглы» Узеира Гаджибекова. О художественных открытиях композитора / И.В.Абезгауз. – Москва: Советский композитор. – 1987. – 232 с.

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

¹¹ Эфендиева, И.М. Васиф Адигезалов / И.М.Эфендиева. – Баку: Шур, – 1999. – 323 с.

¹² Əliyeva, F.Ş. Azərbaycan musiqisində üslub axtarışları / F.Ş.Əliyeva. – Bakı: Elm və həyat. – 1996. – 120 s.

Zumrud Dadashzade¹³, Jamila Hasanova¹⁴, Shahla Hasanova (Mahmudova)¹⁵, Lyudmila Karagicheva¹⁶, Konul Nasirova¹⁷, Gulzar Mahmudova¹⁸, Aida Tagizade¹⁹, Inna Pazicheva²⁰, Valida Sharifova-Alikhanova²¹, and others hold significant importance.

The scientific principles reflected in research within the field of piano music that we reference are highly significant. In the monographs of researcher and researcher-scientist Tarlan Seyidov, such as “The Development of Piano Music Genres in Azerbaijan” and “The Piano Culture of Azerbaijan in the 20th Century”²² the importance of piano music in the works of composers is thoroughly explored.

The studies of Leyla Abasguliyeva²³, Lala Rzayeva²⁴, Nigar

¹³ Dadaşzadə, Z.A. Cavanşir Quliyevin total musiqi axtarışları / – Bakı: Musiqi dünyası. – 2001, № 1-2 (7). – s. 87-90.

¹⁴ Həsənova, C.İ. Üzeyir Hacıbəylinin yaradıcılığında milli musiqinin nəzəri əsasları / C.İ.Həsənova. – Bakı: Mars-Print. – 2009. – 320 s.

¹⁵ Həsənova, Ş.H. Musa Mirzəyev / Ş.H.Həsənova. – Bakı: Apostrof çap evi. – 2012. – 178 s.

¹⁶ Карагичева, Л.В. Кара Караев / Л.В.Карагичева. – Москва: Советский композитор. – 1960. – 160 с.

¹⁷ Насирова, К.Я. Мелодика Кара Караева / К.Я.Насирова. – Баку: Шарг-Гарб. – 2000. – 330 с.

¹⁸ Махмудова, Г.Р. Генезис и эволюция остинатности в азербайджанской музыке / Г.Р.Махмудова. – Баку: Нурлан, – 2006. – 434 с.

¹⁹ Тагизаде, А.З. Джевдет Гаджиев / А.З.Тагизаде. – Баку: Ишыг. – 1979. – 104с.

²⁰ Пазычева, И.В. Вариантность в Азербайджанской музыке / И.В.Пазычева. – Баку: Элм и тахсил. – 2015. – 376 с.

²¹ Шарифова-Алиханова, В.Ш. Асаф Зейналлы / Композиторы Азербайджана. – Баку: Ишыг. – 1986. – с. 173-202.

²² Сеидов, Т.А. Азербайджанская фортепианная культура XX века: педагогика, исполнительство и композиторское творчество / Т.А.Сеидов. – Баку: – 2006. – 272 с.

²³ Абаскулиева, Л.Г. Основные тенденции формирования и развития азербайджанской профессиональной культуры: / Автореферат дис... кандидата искусствоведения. – Баку, 2005. – 28 с.

²⁴ Рзаева, Л.С. Современная фортепианная музыка Азербайджана (проблемы творчества и исполнительства): / Автореферат дис. кандидата искусствоведения. – Ленинград, 1990. – 24 с.

Abasguliyeva²⁵, Lala Aliyeva²⁶, Arzu Mustafayeva²⁷, Nezaket Rimazi²⁸, and others play a crucial role in the exploration of piano music.

Based on all these studies, we have sought to analyze the mode-intonation features related to mugham in the piano works of Azerbaijani composers. To conduct a focused analysis of the works included in this research, we categorized them by genre and theme. Among these, we can cite works related to mugham and genres associated with mugham, various programmatic miniatures, small-scale preludes for piano, and large-scale variations, among others, as examples.

During the research process, the piano music of composers from various generations was examined. The piano works of Asaf Zeynalli, Gara Garayev, Jovdat Hajiyev, Fikret Amirov, Tofig Guliyev, Vasif Adigozalov, Sevda Ibrahimova, and Javanşir Guliyev have been included in the research.

The object and subject of the research. The object of the research is the piano works of Azerbaijani composers. The subject of the research involves examining the mode foundation, melodic structure, and mode-intonation features of mugham in the piano music of Azerbaijani composers.

The purpose and objectives of the research. The primary purpose of the research is to analyze the mode-intonation features associated with mugham in the piano works of Azerbaijani composers, as well as to study the influence of mugham on the

²⁵ Абаскулиева, Н.О. Силевые черты и особенности интерпретации фортепианной музыки Мусы Мирзоева и Акшина Ализаде. / Автореферат дис... кандидата искусствоведения. – Баку, 2008. – 28 с.

²⁶ Алиева, Л.Э. Фортепианные циклы композиторов Азербайджана (вопросы эволюции жанра и стиля): / Автореферат дис... кандидата искусствоведения. – Баку, 2004. – 28 с.

²⁷ Mustafayeva, A.S. Bəstəkar Sevda İbrahimovanın yaradıcılığı (milli ənənələr kontekstində): / Sənətşünaslıq namizədi dis. avtoreferatı. – Bakı, 2012. – 28 s.

²⁸ Римази, Н.Г. Черты стиля и вопросы интерпретации фортепианной и органной музыки Васифа Адигезалова: / Автореферат дис. доктора философии по искусствоведению. – Баку, 2011. – 24 с.

composers' creative style and musical language. Based on this objective, the following tasks were carried out:

- Providing a general overview of the piano music of Azerbaijani composers, focusing on the application of musical genres and the adaptation of musical forms;

- Examining the formation of features essential to the creative style of composers in piano music and the refinement of the characteristics of their musical language;

- Investigating the methods of utilizing mugham in the piano works of Azerbaijani composers and its influence on their musical style;

- Analyzing the mode foundation in piano compositions and exploring the mode-intonation features derived from mugham;

- Study of melodic features in the works;

- Examining the role of mode in the structure of piano compositions and the development of musical themes;

- Linking the mode foundation of Azerbaijani national music in the melodic and harmonic structure of piano compositions with the classical major-minor system and modern compositional techniques.

The research methods. A number of research methods accepted in musicology were used in the dissertation. Among them, we can mention methods such as structural, typological, comparative analysis. Based on these methods applied in theoretical musicology, the dissertation conducted a study of the features of piano works related to mugham in the musical language, as well as the basis of the moment. From this point of view, the analysis of the structural method is aimed at revealing the mutual relations of the constituent parts of the work. On the one hand, this applies to the creativity of the composer, and on the other hand, to the art of mugham. In this context, the application of the typological method gives effective results. Thus, based on the typological method, the study of the structural features of the works allows the systematization of certain aspects of the musical language, – mode-intonation and melodic types. Thanks to the method of comparative analysis, the study of mode-intonation and melodic structure features, such as the related aspects of mugham and composer's works, is of great importance.

Main clauses defended:

- The mutual interaction between mugham and composer creativity, established by Uzeyir Hajibeyli, has found further development in piano works.

- Mugham is one of the primary sources of inspiration in the creativity of Azerbaijani composers.

- In composers' works, various characteristics of mugham – mode, intonation, composition, melody, rhythm, and others have been utilized.

- The use of mugham in Azerbaijani composers' piano music is primarily linked to mode-intonation features.

- In works titled after mugham, it is considered the programmatic foundation, stylistic feature, and expressive tool of the musical language. Two main methods of utilizing mugham in such works are identified.

- In various programmatic piano pieces, often dedicated to depicting the world of children, national mode-intonation features become key expressive tools in the musical language. These features play a significant role in revealing the thematic content and emotional character of the works. The tonal planning of such pieces demonstrates the synthesis of the classical major-minor system with mode foundations.

- In the musical language of piano preludes, the major-minor system, chromatic sound system, and the foundation of national mode-intonation are integrated.

- In Azerbaijani composers' variations, the structural composition reveals connections to mugham, with the transformation of mode-tonalities during the development process being a defining feature.

Scientific Novelty of the Research. For the first time, the dissertation conducts a focused study on the exploration of mode-intonation characteristics of mugham in Azerbaijani piano music. It highlights the mutual influences between mugham and composer creativity as a significant aspect of Azerbaijani composers' work. The research elaborates on the various impacts of mugham on composer compositions – content, form, melody, mode foundation, and diverse features of musical language.

To enhance the effectiveness of the analysis of the piano works studied, the pieces have been categorized based on specific criteria. Particular attention is given to works titled after mugham, where connections to mugham are evident in multiple dimensions. The title “mugham” influences the subject, style, form, and characteristics of the musical language, directing the analysis toward a concrete focus.

The study examines piano works of various genres by Azerbaijani composers – from small-scale, thematically diverse miniature pieces to large-scale variations – highlighting aspects related to mode, melody, rhythm, and intonation connected to mugham in their musical language.

The theoretical and practical significance of the research.

The research’s focus on mode-intonation characteristics of mugham in Azerbaijani composers’ piano works contributes to the theoretical understanding of mode theory and the exploration of mugham’s theoretical foundations.

The materials and findings presented in the dissertation can be utilized both in academic and educational contexts. They can be applied in scholarly research on the musical language of Azerbaijani composers and in teaching disciplines such as “Fundamentals of Azerbaijani Folk Music”, “Azerbaijani Traditional Music”, “Musical Form”, “History of Azerbaijani Music” and others taught in higher music institutions. This makes the dissertation a valuable resource for both scientific inquiry and pedagogy in Azerbaijani musicology.

Approbation and application. The main theses and findings of the dissertation have been published in several journals and collections of conference materials, both local and international, recommended by the Higher Attestation Commission (HAC).

These include articles published in: The international scientific journal “Музыковедение” (Musicology); The international scientific-music journal “Musiqi Dünyası” (World of Music); The international scientific-theoretical journal “Sənət Akademiyası” (Academy of Art).

Additionally, materials from international and national scientific conferences have been presented, such as: “Culture, Science, and Art in History and Modernity” International Scientific-Practical Conference, Kazan, Russia, March 25, 2021. “The

Composer and Time” National Scientific Conference, Baku, Azerbaijan, April 20-21, 2021 (Baku Music Academy). “Current Problems of Choreographic Art” II International Scientific Symposium dedicated to International Dance Day, Baku, Azerbaijan, April 30-May 1, 2023 (Baku Choreography Academy).

The name of the institution where the dissertation work was performed. The dissertation work was conducted at the “Music Art” Department of the Baku Choreography Academy.

The total volume of the dissertation is marked with a separate volume of the structural sections of the dissertation. The dissertation consists of an “Introduction”, three chapters (containing four subsections), a “Conclusion” and a “List of References”. The Introduction 10 pages (16,605 characters), Chapter I is 54 pages (80,463 characters), Chapter II is 42 pages (54,449 characters), Chapter III is 48 pages (59,379 characters), and the “Conclusion” is 6 pages (11,573 characters) consist. The total volume of the dissertation, excluding the “List of References” amounts to 224,153 characters.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction of the dissertation, the relevance of the topic is substantiated, the level of its scientific development and novelty is explained, and the objectives, tasks, methodological foundation, and practical significance of the research are determined.

Chapter I of the dissertation is titled “**The Use of Mugham in the Works of Azerbaijani Composers**” and consists of two paragraphs.

The first paragraph of Chapter I, titled **1.1. “Key Aspects of the Reference to Mugham in Composer Creativity”** provides an overview.

Piano music holds a special place in composer creativity. This field has developed alongside other genres, serving as fertile ground for composers’ creative exploration. From the 1920s and 1930s to the present day, Azerbaijani composers have produced a diverse range of works in various genres within piano music, enriching the national musical heritage. Piano music has always been open to creative

innovations, making it a multifaceted area of research that spans stylistic uniqueness, its relationship to global music, and innovative qualities rooted in national traditions. Among these, the creative use of mugham by composers has introduced new dimensions to piano music.

The use of mugham in Azerbaijani composers' works can be traced back to Uzeyir Hajibeyli, and almost all composers since then have followed this tradition. U.Hajibeyli was the first composer to bring mugham into compositional practice, establishing a legacy that continues to thrive. However, the development of piano music as a distinct field is associated with Asaf Zeynalli. This was later carried forward in the works of Gara Garayev, Jovdat Hajiyev, Fikret Amirov, Tofiq Guliyev and other composers.

As new names were added to the list of Azerbaijani composers, piano music became increasingly rich in terms of themes and genres. The adoption of new genres in the works composed for this instrument led to the creation of interesting pieces and the formation of individual stylistic characteristics among composers. In this regard, the works of Zakir Baghirov, Soltan Hajiyev, Ashraf Abbasov, Elmira Nezirova, and other composers are of great significance. In the second half of the 20th century, Azerbaijani fortepiano music developed and achieved new accomplishments through the works of Arif Melikov, Musa Mirzayev, Vasif Adigozalov, Kheyram Mirzazade, Aqshin Alizade, Faraj Garayev, Azer Dadashov, Javanshir Guliyev, Sardar Farajov, and other composers. These composers, nurtured within the traditions established by Uzeyir Hajibeyli, integrated the use of mugham with contemporary compositional techniques.

The mode system of Azerbaijani music serves as a crucial foundation for composers and holds fundamental significance in the musical language. This element paves the way for exploring the points of convergence between the classical functional system and modern compositional techniques. The reliance of Azerbaijani composers' musical thinking on traditional music, particularly mugham, highlights the national characteristics of their musical language. Studying these traits is closely tied to the mode foundation

of national music. Research on piano works in this context is based on the interplay between the national mode system and general theoretical laws. This approach enables the revelation of intriguing aspects of composers' musical language [1; 3].

The second paragraph of Chapter I in the dissertation, titled **1.2. "Mugham-Themed Works in the Piano Creations of Azerbaijani Composers"** examines the use of mugham in piano compositions.

In piano music, mugham-themed works are considered in the creations of three composers: Asaf Zeynalli's "Chahargah" play, Sevda Ibrahimova's series "Mugham sedalari" and the pieces included in the collection "Azerbaijani teraneleri" and Javanshir Guliyev's series "Mugham sessiralarında interlüdiyalarla yeddi pyes"

A notable characteristic of these works is their reference to mugham-related genres and mode foundations. However, each work employs mugham in different ways. Asaf Zeynalli's composition is based on the features of the reng genre and the chahargah mode. Despite this, the piece is an original composition, utilizing the structure, melodic, and mode characteristics of the reng genre. In Sevda Ibrahimova's "Azerbaijani teraneleri" collection, most pieces are rooted in the characteristics of the tasnif genre. While authentic tasnif melodies and mode foundations are preserved, distinctive features emerge in their treatment. For example, the transformation of vocal melodies into instrumental qualities is notable.

In the series "Mugham sedalari" and "Mugham sessiralarında interlüdiyalarla yeddi pyes" all modes are utilized. However, the composers apply various compositional techniques, creating original works in terms of content, form, melody, harmony, and rhythm. Thus, two primary approaches to using mugham in mugham-themed piano compositions emerge: First creating works by developing the genres, musical content, melodic, rhythmic, and mode features associated with mugham. Second crafting original compositions based on various aspects of mugham.

Among mugham-themed piano works, Sevda Ibrahimova's "Mugham sedalari" series stands out for its unique qualities. The series comprises seven pieces inspired by the intonations of

Azerbaijani mughams. At the beginning of each piece, the composer provides a written cadence corresponding to a specific play, titled, for example, “Rast sedasi”, “Shur sedasi”, “Segah sedasi”, “Chahargah sedasi”, “Bayati-Shiraz sedasi”, “Shushtar sedasi” and “Humayun sedasi”. These cadences reflect the melodic structure and mode foundation of the respective mugham and serve as the thematic basis for the pieces.

In addition to being rooted in the given mugham melodies, the pieces in the series have programmatic titles: “Segah sedasi” – “To My Dear Mother”; “Shushtar sedasi” – “Game”; “Humayun sedasi” – “Request”; “Chahargah sedasi” – “Be Brave”; “Bayati-Shiraz sedasi” – “Lyric Song”; “Rast sedasi” – “Brave Friend”; “Shur sedasi” – “Unforgettable Homeland.”

Each piece not only connects with the mode foundation of the mugham melody but also transforms into a medium that determines the expressive content and character of the piece.

The “Mugham sedalari” series directly programs the connection with the mode foundation of music and incorporates intonational motifs based on the respective mode. The application of these mode-intonations in the melodies is achieved through various techniques. Particularly prominent are methods of developmental variation. For instance, the small phrases forming the intonational core of the mugham melody presented at the beginning are variationally repeated or sequenced, enabling the broad development of the melody. Additionally, the mode-intonational features become from the fundamental tones of the mode.

Cavanshir Guliyev’s “Mugham sessıralarında interlüdiyalarla yeddi pyes” series is composed for a prepared piano. The “Mugham sessıralarında interlüdiyalarla yeddi pyes” series consists of the following parts: Prelude; 1. Rast; Interlude; 2. Bayati-Shiraz; Interlude; 3. Segah; 4. Shushtar; Interlude; 5. Chahargah; Interlude; 6. Humayun; Interlude; 7. Shur.

The series incorporates the stylistic features of two genres associated with mugham: mugham sections shobe and rengs. Among these, the pieces aligned with mugham sections bear the names of specific mughams and are improvisational in character, based on

mode principles. The pieces corresponding to rengs, on the other hand, are preludes and interludes with a precise metrorhythmic structure.

Another significant aspect related to mugham in the series is the alternation of improvisational mugham-themed pieces with preludes and interludes. This alternation not only creates contrast within the series but also facilitates transitions between different modes, effectively linking them.

In the preludes and interludes, the sound of the prepared piano mimics the timbre of the ud, the playing of the qoshanaqara drum, and even the chimes of a wall clock. The modification of the piano's strings is employed exclusively in the preludes and interludes. For instance, changes in the lower register simulate the timbre of the ud, while changes in the upper register produce sounds reminiscent of the qoshanaqara.

The pieces named after mughams are free in their improvisational character. In these melodies, which span a wide tonal range, the composer selects specific notes from the mode scale to create melodic and cadential nuclei centered around the maye (tonic) of the mugham. The resulting motifs are structured based on the mode scale, with a focus on its tonal and intonational characteristics.

Thus, mugham in piano compositions with mugham-related titles is explored from several perspectives: As the programmatic basis of the piece, As a stylistic feature, As an expressive tool in the musical language.

The choice of mugham as the title and program of the piece determines its content, style, mode-intonational structure, melodic development, and rhythmic characteristics [6; 7].

The second chapter of the dissertation, titled “The National Mode-Intonational Features in Various Programmatic Piano Pieces by Azerbaijani Composers” analyzes the works of Asaf Zeynalli, Gara Garayev, Fikrat Amirov, Jovdat Hajiyev and Tofiq Guliyev.

Asaf Zeynalli's “Usag suitasi”. This suite comprises six pieces dedicated to portraying the world of children. Drawing inspiration from Azerbaijani folk music, the composer successfully creates vivid

musical impressions through the characteristic elements of musical language. The mode-intonational features of the pieces play a pivotal role, serving as a means of characterizing the imagery. The suite's pieces are based on the Rast, Shur, and Bayati-Shiraz modes, with the composer skillfully employing the intonational features specific to these modes through various techniques. The pieces exhibit both adherence to a single mode and transitions between modes. The mode foundation of the pieces is intricately linked to their expressive content and musical language.

Gara Garayev's "Six Children's Pieces" the programmatic piano pieces in this collection are notable for their mode-intonational characteristics. The mode foundation is prominently reflected in the structure of the melodies, their exploration around specific tonal centers, cadential turns, and the interplay between melody and harmony. The overlap of mode tonal centers with the functional bases of major or minor scales is evident in the melodic structure. In the development of musical content, chromaticism, tonal shifts, and modulations enrich the musical language, blending mode characteristics with elements of the major-minor system.

Gara Garayev's pieces often emphasize the Bayati-Shiraz mode while also featuring Rast and Segah modes, corresponding to the character of the pieces. Transitions between modes signify changes in mood, and the interaction between modes and the major-minor system adds a unique dimension to the musical language of the pieces.

The analysis of Fikret Amirov's piano pieces from the perspective of mode-intonation reveals interesting aspects. In the pieces we reviewed by F. Amirov, almost all modes, especially the Shur mode, are used, which attracts attention. This is vividly seen in the pieces from the collections "Ushag lovheleri" and "12 miniatur". The pieces are diverse in content and stand out for the variety of musical expression. The composer often referred to the Shur mode to reveal their figurative content and character. Alongside this, pieces based on the Bayati-Shiraz, Shushtar, and Chahargah modes are also included in the collection. In several miniatures, modulations and transitions between the Rast and Shur modes can be observed.

The mugham-like quality inherent in F.Amirov's musical style is also reflected in his piano pieces. The modal foundation of the musical language in these works is prominent and aligns with the improvisational patterns characteristic of mugham. At the same time, the harmonic language of the pieces shows a merging of the modal basis with the classical major-minor system.

In Jovdat Hajiyev's collection "Musiqi lovheleri" scenes and events reflecting children's lives are depicted. The composer used diverse expressive methods, taking into account children's psychology. The musical language of the pieces, including form, melody, harmony, mode-intonation, and rhythmic characteristics, is aimed at revealing the imagery. The tonal plan of the pieces reflects the integration of the major-minor system with the modal-intonation foundation associated with mugham, based on stable degrees. In the pieces, Rast, Shur, Segah, Chahargah, Bayati-Shiraz, Shushtar and Humayun modes are encountered in both diatonic and altered forms, with inter-modal transitions and modulations also observed in the musical language.

J.Hajiyev's "Ballada" a concert piece, reveals the unique characteristics of the composer's approach to mugham. The "Ballada" stands out for its richness and polyphony. Tonal and modal instability, as well as metric variability, dominate this work. Harmonic modulations are particularly prominent. J.Hajiyev creatively used mugham and its foundational modes. In this piece, Segah, Shur, and Humayun modal intonations dominate, revealing new features in the use of national modes. Thus, based on the compatibility of the functional core of modes with the major-minor system, they are incorporated into harmonic combinations, and these aspects also come to the forefront in transitions and modulations. This can be particularly observed in the case of the Shur mode. The functional core of the Shur mode corresponds to the minor. However, J.Hajiyev integrates Shur modal intonations into a major context, thereby introducing new nuances into the musical language.

The musical language in Tofiq Guliyev's piano pieces possesses intriguing characteristics and reflects the composer's musical style. In the pieces from T.Guliyev's collection "Jamilanin

albumu”, mugham intonations manifest themselves in the development of the melodic line. An analysis of the musical language of T.Guliyev’s pieces shows that the composer skillfully employs a variety of artistic expressive means in revealing images. Among these, the modal basis holds significant importance. In the pieces, along with the mode foundation, the integration of major and minor tonalities is also noteworthy. Additionally, the melodic movement is constructed around the primary reference degrees of the mode, with extensive use of chromaticism in the scale. Chromatic passages sometimes enrich the scale of the mode and sometimes serve as a means for transitions and modulations to other modes.

Moreover, in the melodic development, the tonic of the mode stands out as the main reference degree, serving as a key indicator of modal-tonal characteristics. This feature is noteworthy in highlighting the uniqueness of the modal basis in T.Guliyev’s piano pieces.

The characteristics of the world of imagery in various programmatic piano pieces by Azerbaijani composers and their piano textures are connected to many aspects. Among these, melodic structures related to mugham and modal-intonation features hold a significant place. These features, on the one hand, are linked to the content of the work and contribute to its artistic-emotional impact; on the other hand, they become one of the essential expressive means of the musical language of the work [9].

Chapter III of the dissertation is titled “Theoretical Basis of Mughams in Preludes and Variations” and consists of two paragraphs.

In the first paragraph, **3.1. “The Manifestation of Mode-Intonation Characteristics in Piano Preludes”** is analyzed.

The prelude genre holds a special place in Azerbaijani composers' piano compositions. Almost all composers have turned to this genre, creating both series of preludes, individual preludes, and prelude and fugue compositions. Notable among these are Gara Garayev’s “24 Preludes” and Vasif Adigozalov’s “24 Preludes” series. Additionally, in the works of several composers (example, Fikret Amirov, Tofiq Guliyev, Elmira Nazirova, etc.), smaller series comprising two or six preludes can also be found.

Gara Garayev's "24 Preludes" for piano stands out as a fascinating work in terms of the artistic application of musical expression tools. The series consists of four notebooks, each containing six preludes. An analysis of the preludes in the series reveals a wide range of multifaceted imagery. These include dynamic, pulsating, grotesque preludes with toccata-like features, alternating with lyrical, melancholic preludes as well as light, cheerful preludes imbued with youthful vitality. The preludes skillfully blend the stylistic characteristics of contemporary ragtime and blues with elements of ancient music. Emotionally, the preludes are diverse and memorable. They vividly reflect the characteristics of Azerbaijani national music traditions.

The pieces in the "24 Preludes" series encompass all tonalities in accordance with the circle of fifths (C major – F minor), with each major prelude followed by its parallel minor counterpart (C, c, G, g, D, d, etc.). The tonal scheme plays a significant role in analyzing the mode foundation of the preludes. For a composer drawing on Azerbaijani national music traditions, the integration of mode-intonation characteristics of mugham within the framework of the major-minor system and the chromatic pitch system holds particular importance. In this context, due to the alignment between the melodic scale of major mode and that of the rast mugham, the composer successfully harmonized their melodic and harmonic cores. Over the course of development, this alignment is increasingly enriched with chromatic tones, contributing to the complexity of the musical language and enabling tonal transitions. In terms of modal foundations, the minor preludes demonstrate compatibility with the shur mugham of the same tonic. All these aspects manifest in the synthesis of mugham intonations within the melodic-harmonic structure. Alongside the modal foundation, the use of mugham in the musical language of the preludes can be characterized from two perspectives.

Firstly, it relates to the mugham-like melodic structure. In this case, free improvisational wandering along the characteristic modal degrees of mugham allows for the development of a recitative-like melodic structure. Secondly, it pertains to melodies of

lyrical tasnif and virtuosic reng character, which are reflected in the melodic form, rhythm, and intonation characteristics.

The musical language of the pieces in Vasif Adigozalov's "24 Preludes" series possesses intriguing aspects. The preludes in the series alternate based on the principle of contrast. They differ in terms of tempo, artistic imagery, and features of musical language, bringing to life a vivid succession of colorful scenes. Some preludes particularly stand out for their mugham-inspired elements, both in their emotional content and musical expression. These include features such as a meditative expression style, lyrical-philosophical content, and specific characteristics of melodic development.

In terms of structure, Adigozalov's preludes predominantly follow a three-part form. The outer sections are identical, while the middle section is marked by extensive development. This structure mirrors the progression in mugham, which begins from the maye (tonic), ascends step by step towards the culmination, and then returns to the maye. Another mugham-related aspect evident in the development of musical material is the complexity of the melodic line. This feature, prominently seen in instrumental mugham performance, is distinctly highlighted here. The connection to mugham is also evident in the modal basis of the preludes. An analysis of Vasif Adigozalov's preludes shows that the composer thoroughly mastered the modal-intonation, melodic, and rhythmic characteristics of mugham, as well as its performance traditions. He reflected all of this within the framework of the small-form instrumental genre. Several mugham-related elements manifest in the preludes, such as modal-intonation characteristics, methods of thematic development, melodic and rhythmic variation, and so on.

Thus, in piano compositions, certain aspects of utilizing the modal-intonation characteristics of mugham come to light. Instead of the full modal scale, the emphasis is primarily on the intonation characteristics of the mode. Composers do not limit themselves to a single mode but often combine several modes with the major-minor system. All of this is incorporated into modern sound combinations and harmonic complexes [8].

The second paragraph of Chapter III in the dissertation is titled **3.2. “Analysis of the Modal-Intonation and Melodic Structure Characteristics of Mugham in Variations”**.

The analysis of melodic and modal-intonation characteristics in works by Azerbaijani composers written in the variation form highlights several issues. A significant factor here is that the unique structure of the variation genre – the “theme and variations” form – relies on transformations within its internal structure. This reflects connections with several features intrinsic to the art of mugham. Variation, as a genre, form, and fundamental characteristic of musical development, is evident both in traditional Azerbaijani music and in composers’ works.

Many composers have created variations for piano, and these works have become part of musical repertoires. Examples include works titled “Variations” by Fikret Amirov, Tofiq Guliyev and other composers, written at different times.

Fikret Amirov’s “Variations” consists of a theme and six variations. In the structure of this work, the variations are arranged based on the principle of contrast and appear as stages of the unified developmental line of imagery. Within this series, the characteristics of variation-based development typical of mugham are clearly evident. In particular, the varied treatment of the theme from different perspectives enhances the richness of the musical language. This, directed toward a unified artistic purpose, is closely tied to the features inherent to mugham. The melodic-harmonic structure, the expressive texture, and the rhythmic characteristics of the variations are of interest when analyzing the musical language of the work.

In terms of stylistic features, the “Variations” can be compared to “Daramad”. This is because the variation-based expression of melodic content, which has a precise rhythmic foundation, and the structural characteristics based on the fundamental modal degrees of the mode, are evident in the “Variations”.

Fikret Amirov’s “Variations” possesses a fascinating musical language. The modal foundation of the piece is noteworthy. The theme’s construction on the shur mode and the changes in modality during the development process stand out as key features.

Schematically, the modal-tonal plan of the piece can be represented as follows: “e”-shur – “h”-shur – “h”-shushtar – “e”-shur – “es”-shur – “e”-shur. Here, the transition from “e”-shur to “h”-shur occurs through a change in the reference degrees specifically, the transformation of the kvinta tone (“e”-shur’s h”) into the tonic of “h”-shur. The transition from “h”-shur to “h”-shushtar is carried out through melodic modulation with a scalar motion. The structural differences between these two modes highlight their contrasting degrees, contributing to modal-intonation diversity. The shift from “h”-shushtar to “e”-shur is presented directly. At the same time, the transition from “e”-shur to “es”-shur occurs as an unprepared modulation. Finally, the return to the primary modal-tonal foundation unifies and concludes the modal-tonal plan of the piece.

Tofiq Guliyev’s “Variations” for piano written in 1953 consists of a theme and 10 variations. The musical language of the theme is striking for its national characteristics. Its thematic material, mode foundation, and intonation structure are gradually developed, intensified, and enriched in the variations, with the texture becoming more complex, dense, and saturated. The mode-tonal plan of the “Variations” series can be described as consisting of several stages. Points of connection between the shur mode and the major-minor system emerge. While the primary tonality is b moll, transitions to Des dur and es moll appear, with a return to the main tonality at the end. This structure can be characterized as comprising exposition, development, and recapitulation phases. These tonal changes occur during the development process and contribute to the cohesion of the form. Such a mode-tonal structure is also reflected in the mugham suite.

The blending of tonality with national modal-intonational characteristics is vividly evident in the musical structure of the “Variations”. The composer uses the shared degrees of minor and shur modes with the same tonic, highlighting shur mode intonations in the melody and the functional structure of minor in the harmony. During shifts toward major, intonations of the rast mode come to the forefront. The transition from shur to rast mode is considered a traditional feature in mugham.

In the cycle, while each variation is a part of a unified whole, it also possesses a more independent character in its internal structure. Each variation has its own structure and developmental path; at the same time, the composer creates a connection between them, achieving sequential development. One of the noteworthy aspects here is that certain musical elements of each variation are utilized in the subsequent one, turning them into its continuation. This creates coherence in the musical language. These features, closely related to mugham, have been applied by the composer within the framework of the variation genre in piano music, in conjunction with its fundamental characteristics.

Thus, the modal foundation becomes a significant expressive tool in the musical language of the piece, deeply tied to the composer's creative thinking. The composer's relationship with mugham and his drawing inspiration from it influence the choice of expressive means in the musical work. Simultaneously, the interplay of modal-intonational features with the major-minor system stems from the composer's creative imagination and opens new avenues for enriching the musical language.

The **Conclusion** section of the dissertation summarizes the study.

Mugham-related features organically become one of the expressive tools in the musical language of composers' works, manifesting in various ways. In piano music, characteristics such as mugham's compositional structure, mode foundation, melodic, and rhythmic features are utilized. Additionally, principles of development inherent to mugham and references to its mode-intonational foundation are evident. From this perspective, the melodic and modal-intonational features that convey the emotional essence of mugham play a crucial role in creating a particular image or color within a work.

The dissertation categorizes piano compositions into several directions for analysis: Works with programmatic titles related to mugham and its associated genres; Various programmatic works; Preludes and variations. The musical language of piano works grouped into these three directions was analyzed, revealing manifestations of mugham's mode-intonational and melodic features.

The mode-intonational aspects related to mugham become carriers of a genetic code within the musical language of composers, reflecting the national characteristics of the work. At the same time, the modal-intonational elements of mugham influence both the melodic and harmonic language of composers, as evidenced through comprehensive analysis. These factors motivate composers to continually seek new expressive means. In the creative works of many composers, the use of mugham is explicitly linked to its modal-intonational foundations. For most composers, referencing mugham prioritizes the creation of mugham-like melodies and the use of its modal-intonational features. In such cases, several aspects of the musical structure must be noted: the fundamental principles of melodic construction, the movement revolving around key degrees within the mode scale, and the development of melodies through various means such as variation, modification, sequencing, etc. Both diatonic and chromatic uses of modes appear, creating rich modal-intonational hues in harmonic complexes while also highlighting the interaction with the major-minor system. In this context, the relationship between the mode foundation and melody and harmony becomes particularly pronounced.

Thus, the study of piano music has shown that composers who applied professional compositional principles to traditional music expanded the possibilities of national music. Therefore, the piano music of Azerbaijani composers holds great significance as a meeting point of Eastern and Western musical cultures.

According to the content of the dissertation, the following scientific works of the author were published:

1. Abasova, N.N. Azərbaycan bəstəkarlarının fortepiano əsərlərində məqam-intonasiya xüsusiyyətlərinin tədqiqi məsələləri // – Bakı: Musiqi dünyası, – 2020. № 4/85, – s. 74-78.
2. Abasova, N.N. Azərbaycan bəstəkarlarının fortepiano pyeslərində məqam əsasının təhlili məsələləri // – Bakı: Musiqi dünyası, – 2021. № 1/86, – s. 57-60.
3. Абасова, Н.Н. Особенности мелодий и ладов в мугамах в творчестве азербайджански

- наука и искусство в истории и современности, Материалы ХСIV Международной научно-практической конференции, – Казань, Россия: – 25 марта, – 2021, – с. 98-102.
4. Abasova, N.N. Azərbaycan bəstəkarlarının fortepiano yaradıcılığında muğamdan istifadə problemləri // Bəstəkar və zaman, Respublika elmi konfransının materialları və elmi məqalələr toplusu, – Bakı: – 20 – 21 aprel, – 2021, – s. 6-13.
 5. Abbasova, N.N. Azərbaycan fortepiano musiqisində muğamla bağlı xüsusiyyətlərin tədqiqi // – Bakı: Musiqi dünyası, – 2022. № 2/91, – s. 73-76.
 6. Абасова, Н.Н. Вопросы использования мугама в фортепианных произведениях азербайджанских композиторов // – Москва: Музыковедение, – 2022. №6, – с. 28-32.
 7. Abasova, N.N. Azərbaycan bəstəkarlarının fortepiano yaradıcılığında muğamla bağlı proqramlı əsərlər // – Bakı: Sənət Akademiyası, – 2023. № 1/21, – s. 67-80.
 8. Abasova, N.N. Azərbaycan bəstəkarlarının kiçik formalı fortepiano əsərlərində muğamın məqam-intonasiya xüsusiyyətlərinin araşdırılması // – Bakı: Musiqi dünyası, – 2023. № 2/95, – s. 34-38.
 9. Abasova, N.N. Azərbaycan bəstəkarlarının müxtəlif proqramlı fortepiano pyeslərində məqam əsasının xüsusiyyətləri // Xoreoqrafiya sənətinin aktual problemləri, Beynəlxalq rəqs gününə həsr olunmuş II Beynəlxalq elmi simpoziumun materialları, – Bakı: – 30 aprel – 1 may, – 2023, – s. 5-9.

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Address: AZ 1014, Baku, Shamsi Badalbeyli str. 98.

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