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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

DEVELOPMENT STAGES AND PERFORMANCE FEATURES OF BAYATI-SHIRAZ MUGHAM

Specialty: 6213.01 – Musical art

Field of science: Art study

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Baku – 2024

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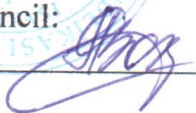
Dissertation council FD 2.36 Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named U.Hajibeyli.

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THE GENERAL CHARACTER OF THE RESEARCH

The relevance of the topic and the degree of its elaboration.

From ancient times to the present day, mughams have passed various stages of development and formed. Undoubtedly, it is an undeniable fact that during these periods the mughams underwent various changes in style. In this sense, scientific research on the historical origin, development aspects and performance characteristics of mughams is one of the important tasks facing musicology as an urgent problem.

It should also be noted that the insufficient study of the “Bayati-Shiraz” dastgah and the lack of proper research in this area, both from the historical and individual performance orientation, increase the relevance of the topic of the dissertation. From this point of view, it was considered expedient to conduct extensive research on one of the main mughams of Azerbaijan – “Bayati-Shiraz” mugham.

In the dissertation, the historical origin of the mugham “Bayati-Shiraz”, its development stages, its formation as a dastgah, the study and comparative analysis of the sections and corners included in the dastgah, as well as the embodiment forms of the mughams “Bayati-Isfahan” and “Bayati-Shiraz” were set as an important task in the works of Azerbaijani composers.

It is known that mugham is one of the oldest musical genres of the Old East, so it has always been the focus of attention of musicologists-scientists and professional musicians and has become the object of their research. In this sense, the study of mughams as a genre has retained its relevance in the face of musicology from the Middle Ages to the present day.

Large-scale projects implemented by Heydar Aliyev Foundation under the leadership of UNESCO and ISESCO Goodwill Ambassador Mehriban Aliyeva, including CD-DVD albums such as “Mugham Encyclopedia”, “Mugham-anthology”, “Mugham-Heritage”, “Mugham-Dastgah”, “Mugham-Internet”, “Mugham world”, “Garabagh singers”, “Mugham encyclopedia” and at the same time, in 2009 on December 27 in Baku, Azerbaijan opening of the magnificent “International mugham Center” in the seaside National Park, in the same year, as part of the declaration of Baku as the capital of Islamic culture, on March 20, I and II “International festivals” called “The world of Mugham”, as well as a

number of television mugham competitions were held in the “International Mugham Center”.

The appeal to the “Bayati-Shiraz” dastgah as an object of research is conditioned by the support of such works. This once again increases the relevance of the topic under study.

In different periods of history, both Azerbaijani and a number of World musicologists-scholars have tried to study all the regularities of mughams. In this regard, while conducting research work on the presented topic, the following scientific works of musicologists-scientists, including U.Hajibeyli¹, A.Badalbeyli², M.Ismayilov³, N.Mammadov⁴, R.Zohrabov⁵, V.Vinogradov⁶, C.Hasanova⁷, A.Guliyev⁸, R.Faseh⁹, A.Azimli¹⁰, A.Asadullayev¹¹, I.Akhundov¹² and others were considered.

In the scientific works of the mentioned scientists, very extensive information about the historical origin, structure and content of mughams has been published.

¹ Seyidov, T.Ə. Ü.Hacıbəyli Azərbaycan xalq musiqisinin əsasları / T.Ə.Seyidov. – Bakı: 2010. – 49 s.

² Bədəlbəyli, Ə.B. İzahlı monoqrafik musiqi lüğəti / red. hey. F.Bədəlbəyli. Abdullazadə, N.Quliyeva [və b.]. – Ü.Hacıbəyli adına Bakı Musiqi Akademiyası: 2017. – 512 s.

³ İsmayilov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik öçerklər / M.C.İsmayilov. – Bakı: Elm, – 1991. – 120 s.

⁴ Məmmədov, N.H. Azərbaycan muğamları “Bayati-Şiraz” və “Şur” / N.H.Məmmədov. – Moskva: Dövlət Musiqi Nəşriyyatı, – 1962. – 40 s.

⁵ Zöhrabov, R.F. Azərbaycan muğamları / R.F.Zöhrabov. – Bakı: Təhsil, – 2013. – 336 s.

⁶ Виноградов, В.С. Узеир Гаджибеков и азербайджанская музыка / В.С.Виноградов. – Москва: Советский композитор, – 1938. – 78 с.

⁷ Həsənova, C.İ. Üzeyir Hacıbəylinin yaradıcılığında milli musiqinin nəzəri əsasları / C.İ.Həsənova. – Bakı: Mars-print, – 2009. – 320 s.

⁸ Гулиев, А.Н. Принципы контрастности в музыкальной драматургии Азербайджанского мугама / А.Н.Гулиев. – Баку: Şərq-Qərb, – 2009. – 136 с.

⁹ Faseh, R.M. Azərbaycan muğamlarında söz və musiqinin əlaqəsi / R.M.Faseh. – Bakı: Çıraq, – 2004. – 140 s.

¹⁰ Əzimli, F.N. Tar üçün not və muğam məktəbi / F.N.Əzimli. – Bakı: R.N.Novruz-94, – 2009. – 316 s.

¹¹ Əsədullayev, A.M. Instrumental muğamlar və onların ifaçılıq məziyyətləri / A.M.Əsədullayev. – Bakı: Adiloğlu, – 2014. – 284 s.

¹² Axundov, İ.A. Azərbaycan muğamları / İ.A.Axundov. – Bakı: Mütərcim, – 2015. – 96 s.

When studying the scientific works of the above-mentioned scientists, the importance of studying mughams with more complete evidence comes to the fore. This reaffirms the urgency of conducting a new scientific-research work on one of the main dastgahs of Azerbaijan-mugham “Bayati-Shiraz”.

Object and subject of research. The object of the study is related to the mugham “Bayati-Shiraz”, which has a unique place in the musical culture of Azerbaijan and has become one of the independent dastgahs, having passed a great path of formation from historical times to the present day.

The subject of the research is the history of the origin and development of the “Bayati-Shiraz” mugham, comparative analysis of the “Bayati-Shiraz” and “Bayati-Isfahan” mugams, individual approaches and performance features of the master performers to the “Bayati-Shiraz” mugham, as well as the forms of embodiment of the mugham mentioned in the works of Azerbaijani composers.

Goals and objectives of the study. The purpose of the study is to reveal the origin of “Bayati-Shiraz” mugham, which is one of the main dastgahs in the Azerbaijani mugham system, and to investigate the position of dastgah in Azerbaijani music. To obtain certain scientific results in this area, the dissertation provides for the solution of the following issues:

- To study information about “Isfahan” mugham in historical and literary sources;
- To investigate the historical origin of “Bayati-Shiraz” dastgah and its origin;
- To study the period of formation of “Bayati-Shiraz” mugham as a dastgah;
- Comparative analysis of “Bayati-Shiraz” and “Bayati-Isfahan” dastgah to prove that “Bayati-Shiraz” dastgah really originated from “Bayati-Isfahan” dastgah;
- To assist in the promotion of the correct performance of “Bayati-Shiraz” mugham in the modern period;
- To determine the role of “Bayati-Shiraz” mugham in the creativity of Azerbaijani composers.

The basis of research methods are the results and theoretical provisions of scientific research on the history and theory of music. Historical-theoretical and comparative analysis methods accepted in music science were applied in the research process. The historical origin of “Bayati-Shiraz” mugham, its development, evolution as an independent dastgah, the performances of famous master performers were compared and analyzed and the classical and modern forms of “Bayati-Shiraz” mugham were studied in the works of Azerbaijani composers.

The general nature of the study concentrates in itself historical research and performing features. In the dissertation, at the historical section of the mugham “Bayati-Shiraz” were used the works of U.Hajibeyli¹³, A.Badalbeyli¹⁴, Z.Safarova¹⁵, G.Shamilli¹⁶, E.Mansurov¹⁷, the works of V.Vinogradov¹⁸, I.Rajabov¹⁹, V.Abdulqasimov²⁰, C.Karabashoglu²¹ and S.Dariush²² during the investigation of this dastgah from different aspects, as well as, the scientific research works of F.Shushinisky²³, E.Babayev²⁴,

¹³ Hacıbəyov Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyov. – Bakı: Şərq-Qərb, – 2019. – 360 s.

¹⁴ Bədəlbəyli Ə.B. İzahlı monoqrafik musiqi lüğəti / red. hey. F.Bədəlbəyli G.Abdullazadə, N.Quliyeva [və b.]. – Ü.Hacıbəyli adına Bakı Musiqi Akademiyası: 2017. – 512 s.

¹⁵ Səfərova Z.Y. Azərbaycanın musiqi elmi XIII-XX əsrlər / Z.Y.Səfərova. – Bakı: Azərneşr, – 2006. – 544 s.

¹⁶ Şamilli G.B. Mirzəbəy musiqi risaləsi / G.B.Şamilli. – Bakı: Azərbaycan, – 1995. – 88 s.

¹⁷ Mansurov E.B. Mansurovlar / E.B.Mansurov. – Bakı: 2011. – 286 s.

¹⁸ Виноградов В.С. Классические традиции Иранской музыки / В.С.Виноградов. – Москва: Советский композитор, – 1982. – 183 с.

¹⁹ Раджабов, И.Р. Трактаты о музыке / И.Р. Раджабов. – Ташкент: 2020. – 400 с.

²⁰ Əbdülqasimov V.Ə. Azərbaycan tarı / V.Ə.Əbdülqasimov. – Bakı: İşıq, – 1989. – 96 s.

²¹ Karabaşoğlu, C. Abdülkadir-i Merağinin Makasidul Elhan adlı eseri : / Doktora tezi. / – İstanbul, 2010. – 386 s.

²² صفوت، د. هفت گفته در مورد موسیقی / د. سافوت. – تهران: ارس، (1392)

²³ Şuşinski F.M. Azərbaycanın musiqi xəzinəsi / F.M. Şuşinski. – Bakı: Vətənoğlu NP-MMC, – 2015. – 672 s.

²⁴ Babayev, E.Ə. Azərbaycan muğam dəstgahlarında ritm-intonasiya problemləri / E.Ə.Babayev. – Bakı: Ergün, 1996. – 128 s.

F.Chalabiev²⁵, Malik Guliyev²⁶, A.Asadullayev²⁷, F.Azimli²⁸ and others during the study of individual performance characteristics and approaches of various performers.

The main provisions put into defense. According to the results of the scientific research carried out, the main provisions of the defense are as follows:

- Historical origin and development stages of "Bayati-Shiraz" mugham;
- Mutual relations of "Bayati-Shiraz" and "Bayati-Isfahan" mughams:
- Individual approaches of master performers to "Bayati-Shiraz" mugham;
- The role of "Bayati-Shiraz" mugham in the works of Azerbaijani composers.

Scientific novelty of the study. The presented dissertation is the first special research work in which the mugham "Bayati-Shiraz" was investigated both historically and theoretically;

The initial name of "Bayati-Shiraz" mugham is "Isfahan" and it was performed with this name from VI-VII century to XVIII century, according to scientific sources;

The period of historical development of "Bayati-Shiraz" mugham as a dastgah has been determined;

Comparative analysis of mughams "Bayati-Shiraz" and "Bayati-Isfahan" on the basis of note writing was carried out for the first time, their differences and common features were revealed;

Performance features of "Bayati-Shiraz" mugham performed by different artists have been studied comparatively;

²⁵ Челебиев, Ф.И. Морфология дастгяха: / Автореферат диссертации на соискание ученой степени доктора искусствоведения. / – Санкт-Петербург, 2009. – 47 с.

²⁶ Quliyev, M.B. Muğam sənətində ifaçılıq məsələləri / M.B.Quliyev. – Bakı: MBM, – 2013. – 140 s.

²⁷ Əsədullayev, A.M. Instrumental muğamlar və onların ifaçılıq məziyyətləri / A.M.Əsədullayev. – Bakı: Adiloğlu, – 2014. – 284 s.

²⁸ Əzimli, F.N. Tar üçün not və muğam məktəbi / F.N.Əzimli. – Bakı: R.N.Novruz-94, – 2009. – 316 s.

For the first time in the works of Azerbaijani composers, the forms of embodiment of the mughams “Bayati-Shiraz” and “Bayati-Isfahan” were investigated.

The theoretical and practical significance of the study is that the results obtained in the dissertation can be used by musicologists, as well as mugham performers as a source. In addition, the main subjects of the dissertation, like, “Mugham art”, “Instrumental mugham performance”, “Azerbaijani folk music creativity” are suitable for the use in higher education institutions (Baku Music Academy named after U.Hajibeyli, Azerbaijan National Conservatory, Azerbaijan State University of Culture and Art, etc.)

Approval and application. The scientific results obtained in the dissertation work, the main content of the dissertation work, the results of the research were published in the relevant authoritative journals and scientific journals of Azerbaijan and various foreign countries recommended by the Higher Attestation Commission under the president of the Republic of Azerbaijan. The reports on the subject were heard and positively evaluated at many scientific-theoretical seminars and conferences.

The name of the organization in which the dissertation work is performed. The dissertation work was performed at the Department of “Ethnomusicology” of the Azerbaijan National Conservatory.

The total volume of the dissertation with a sign, with a separate mention of the volume of the structural units of the dissertation. The introduction consists of 10 pages (16 422 signs), chapter I 25 pages (40 964 signs), chapter II 40 pages (43 927 signs), chapter III 39 pages (63 740 signs), chapter IV 33 pages (38 246 signs), and the conclusion consists of 6 pages (10 123 signs). The total volume of the research work consists of 1 Figure, 4 tables, 114 samples of notes, 213 422 signs, excluding the list of used literature and appendices.

THE MAIN CONTENT OF THE RESEARCH WORK

In the introductory part of the dissertation, the relevance of the topic and the degree of its elaboration are substantiated, the goals and objectives of the study, methods, the main provisions brought to

defense are determined. At the same time, information on the scientific novelty of the research work, its theoretical practical significance, approbation and application of the research work, the name of the organization in which the dissertation is performed, the total volume of the structural units of the dissertation in isolation and with a sign was presented.

The first chapter of the dissertation is called “**The creation and development aspects of Bayati-Shiraz mugham**”. This chapter is devoted to the study of the initial name of the mugham “Bayati-Shiraz” and the study of its historical development period.

It is known that mughams lived in the performances of a number of musicians who lived in different historical periods, as well as in the scientific works of well-known musicologists-scientists and have come to modern times. Some of the mughams have been developed and modified in terms of name, root-tonality and performance characteristics. In this sense, the name of the mugham “Bayati-Shiraz”, which is included in the mugham system of Azerbaijan, can be mentioned especially.

Referring to U.Hajibeyli's fundamental scientific work “fundamentals of Azerbaijani folk music”, we can say that the “*Bayati-Shiraz*” mugham was named as the “*Isfahan*” mugham in the historical past and was one of the twelve classical mughams²⁹. The ancient roots of the historical past of “**Isfahan**” mugham go back to the VI-VII century of our era. Historical information about this is found in the works of Barbad, who was a composer, musician, inventor and performer of the musical instrument “Barbat”.

Barbad was one of the master artists of ancient times, and personalities such as Nizami Ganjavi and Amir Khosrov Dahlavi wrote very interesting information about the grandeur of his art. From the works of these artists, it is known that Barbad was the author of thirty melodies, seven khosrovani and more than three hundred songs, except for eight acts (mugham). The name of “Isfahan” was mentioned in eight scenes performed by Barbad as

²⁹ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Şərq-Qərb, – 2019. – 20 s.

follows: “Rast”, “Ushshag”, “Hisar”, “Iraq”, “Novruz”, “Isfahan”, “Rahavi” and “Zirafkent”.³⁰

Information about the mugham “Isfahan” is also found in the works of a number of musicologists-scientists and poets who lived in the X-XIX centuries of history, like Unsurulmali Keikavus, Sadi Shirazi, Safiyaddin Urmavi, Saladin as-Safadi, Abdulgadir Maragali, Imadaddin Nasimi, Abdurrahman Jami, Najmaddin Kavkabi, Dervish Ali, Amir Khan Kovkabi Gurji, Mirzabey and Mir Mohsun Navvab.

We get other interesting information about “Isfahan” mugham from notes about mughams of one of the famous Azerbaijani Patronages of XIX century Mashadi Malik Mansurov (1845-1909). He always attached great importance to the mughams performed at the mugham parties he organized and mentioned their names, as well as the names of sections and corners: “Rast”, “Shur”, “Bayati-Qajar”, “Mahur-Hindi”, “Dugah”, “Rahab”, “Zabul-Segah”, “Bayati-Isfahan”, “Nava-Nishapur”, “Chahargah” and “Humayun”.³¹

As can be seen from the mugham names presented above, the name of the mugham “Isfahan” was given as “Bayati-Isfahan”. To clarify the reason for this, consider a historical fact told by the famous singer ustad Abul Hasan Sabah in the work of one of the famous Iranian writers Safut Dariush “Həft qoftar dər bareye musiqi” (seven words about music): *“A man named Dervish Hasan, who lives in Isfahan, performs an Avaz from the mugham of Isfahan, which he learned in Shiraz. Since this performance of Dervish Hasan was very popular, it has been called “Bayat Dervish Hasan” mugham since that day”*³²

Two ideas are likely here. First, the musicians living at that time changed the name of the mugham “Bayat Dervish Hasan” to “Bayati-Isfahan” because of jealousy; secondly, these musicians called this mugham “Bayati-Isfahan” to perpetuate the name of both Bayat Dervish Hasan and the city of Isfahan and kept it alive to our time.

³⁰ Klassik Azərbaycan Ədəbiyyatı. N.Gəncəvi. Xosrov və Şirin / tər. ed. R.İ.Rzayev. – Bakı: Lider, – 2004. – 408 s.

³¹ Əbdülqasimov V.Ə. Azərbaycan tarı / V.Ə.Əbdülqasimov. – Bakı: Işıq, – 1989 – 62-63 s.

³² صفوت، د. هفت گفته در مورد موسیقی / د. سافوت. – تهران: ارس، (1392)

According to the historical source presented, it can be said that “Isfahan” mugham was named as “Bayati-Isfahan” mugham starting from XVIII century.

The main reason why Mansurov's mugham “Isfahan” is mentioned in the mugham table as “Bayati-Isfahan” is that Iranian performers also participated in those mugham parties. Because the name of this mugham is not found in the treatise “Vuzuhul-ergam” by Navvab, who lived in the same period.

The mugham “Bayati-Isfahan” in the mugham table compiled by Mansurov would be played and sung with the following components:

“*Bardasht*”, “*Nishibu Faraz*”, “*Gardaniyya*”, “*Isfahanak*”, “*Bayati-Isfahan*”, “*Nuhuft*”, “*Haji-Yuni*”, “*Naleyi-Zanbur*”, “*Manavi*”, “*Pahlavi*”, “*Bayati-Kurd*”, “*Qatar*”, “*Bayati-Ajam*”, “*Gabri*”, “*Baba-Tahir*”, “*Azerbaijan*”, “*Abulchap*”, “*Bayati-Shiraz*”, “*Khavaran*”, “*Uzzal*”, “*Dilruba*” and “*Ayag*”.³³

Towards the end of the XIX century, Jabbar Garyagdioglu for the first time singed the “Bayati-Kurd” section from the “Bayati-Isfahan” mugham as an independent dastgah.

“Bayati-Kurd” mugham performed by Garyagdioglu consisted of 10 sections and corners: “*Haji-Yuni*”, “*Naleyi-Zanbur*”, “*spiritual*”, “*Pahlavi*”, “*Bayati-Kurd*”, “*Qatar*”, “*Bayati-Ajam*”, “*Gabri*”, “*Baba-Tahir*” and “*Azerbaijan*”.³⁴

As a result, since the end of the XIX century, “Bayati-Kurd” mugham began to be performed as an independent dastgah, and “Bayati-Isfahan” mugham gradually lost its dastgah form and became one of the main branches of “Bayati-Shiraz” mugham.

In 1925, in the mugham program of the Azerbaijan State Turkish music Technical School for tar, kamancha and singer classes, the name of the mugham was indicated as “Bayati-Isfahan” and “Bayati-Shiraz”: “*Tonic Bayati-Shiraz*”, “*Bayati-Isfahan*”, “*Abulchap*”, “*Azerbaijan*”, “*Bayati-Kurd*”, “*Haji-Yuni*”, “*Dashti*”, “*Qatar*”, “*Uzzal*” and “*Bayati-Shiraz*”.³⁵

³³ Mansurov E.B. Mansurovlar / E.B.Mansurov. – Bakı: 2011. – 278 s.

³⁴ Mansurov E.B. Mansurovlar / E.B.Mansurov. – Bakı: 2011. – 279 s.

³⁵ Muğam programı (Bakı: 9 may 1925-ci il) // Azərbaycan Respublikasının Dövlət Arxiv idarəsi OİMDA, fond № 57. siy. № 5, iş № 46, vərəq–15.

In the mugham programs compiled after the 1930s, the name of the independent mugham “Bayati-Isfahan” is not found. Only the name of the mugham “Bayati-Shiraz” was mentioned and taught there. In the mugham “Bayati-Isfahan” and “Bayati-Shiraz” it was indicated only as a branch.

In modern times, “Bayati-Shiraz” mugham is one of the seven main dastgahs included in the Azerbaijani mugham system, and its sections and corners are listed in the following sequence: “*Bardasht*”, “*Isfahanak*”, “*Tonic Bayati-Shiraz*”, “*Nishibu Faraz*”, “*Bayati-Isfahan*”, “*Zil Bayati-Shiraz*”, “*Khaveran*”, “*Uzzal*”, “*Shikasteyi-fars*”, “*Suzi gudaz*”, “*Dilruba*” and “*Ayag*”³⁶.

Thus, according to the research conducted on the study of the initial name of the mugham “Bayati-Shiraz”, it can be said that the mugham “Bayati-Shiraz” is the modern name of the mugham “Isfahan” and later “Bayati-Isfahan”, which has survived since the VI century of history. During the research it was also revealed that “Bayati-Shiraz” mugham was formed as “curtain” from VI-VII century to XI century, “daur”, “shudut” in XIII century, mugham and section in XIV-XV centuries, and finally dastgah in XVI-XX centuries [1], [7].

The second chapter of the dissertation is called “**Comparative analysis of “Bayati-Shiraz” and “Bayati-Isfahan” mughams**”. During the study, the performance characteristics of dastgahs were investigated, as well as the sound rows of sections and corners were presented.

It should be noted that both “Bayati-Shiraz” and “Bayati-Isfahan” dastgahs have a number of differences and similarities in terms of sequence, number of sections and corners, as well as performance characteristics. To clarify this, a comparative analysis of the dastgahs “Bayati-Isfahan” and “Bayati-Shiraz” is given both in the form of tables and in the form of a note sample.

For comparison, the sequence of sections and corners included in the mughams “Bayati-Isfahan” and “Bayati-Shiraz” is presented in tables 2.1 and 2.2.

³⁶ Mansurov M.M “Bayati-Şiraz” və “Hümayun” muğam dəstgahları. Dərs vəsaiti / M.M.Mansurov, M.İ. Şərifov. – Bakı: Ecoprint, – 2017. – 18 s.

Table 2.1 "Bayati-Isfahan"³⁷

1. Bardasht	7. Haji-Juni	13. Bayati-Ajam	19. Khavaran
2. Nishibu faraz	8. Naleyi Zanbur	14. Gabri	20. Uzzal
3. Gardaniyya	9. Manavi	15. Baba-Tahir	21. Dilruba
4. Isfahanak	10. Pahlavi	16. Azerbaijan	22. Ayag
5. Bayati-Isfahan	11. Bayati-Kurd	17. Abulchap	
6. Nuhuft	12. Qatar	18. Bayati-Shiraz	

Table 2.2 "Bayati-Isfahan"³⁸

1. Bardasht	4. Bayati-Isfahan	7. Uzzal
2. Tonic Bayati-Shiraz	5. Zil Bayati-Shiraz	8. Dilruba
3. Nishibu Faraz	6. Khaveran	9. Ayag

Apparently, the components of the mugham "Bayati-Isfahan" are different compared to the dastgah "Bayati-Shiraz". Here, the sequence of sections and corners located in both dastgahs is not the same. For example; if in the "Bayati-Isfahan" dastgah, after the section "Bardasht" comes the section "Nishibu faraz", then in the dastgah "Bayati-Shiraz", after the section "Bardasht" comes the section "Maye". In Zil section, if in the dastgah "Bayati-Isfahan", after the section "Bayati-Isfahan" is performed the corner "Nuhuft", in the dastgah "Bayati-Shiraz", after the section "Bayati-Isfahan" the section "Zil Bayati-Shiraz" is performed. Another distinctive feature is the presence of Shur and Rast sections and corners in "Bayati-Isfahan" dastgah: "Haji-Yuni", "Naleyi-Zanbur", "Manavi", "Pahlavi", "Bayati-Kurd", "Bayati-Ajam", "Qatar" and "Gabri".

As you can see, in the "Bayati-Shiraz" dastgah, there are no sections and corners with Shur and Rast which just presented above. The similarities are that in both dastgahs, such sections and corners as "Khaveran", "Uzzal", "Dilruba" and "Ayag" are kept with the same. One of the other things that stands out here is the number of sections in mughams. For example, the mugham "Bayati-Isfahan"

³⁷ Mansurov E.B. Mansurovlar / E.B. Mansurov. – Bakı: 2011. – 278 s.

³⁸ Xəlilov V.C. Muğamların tədrisinə dair metodiki tövsiyyə / V.C. Xəlilov. – Bakı: 1982. – 35 s.

consists of 22 sections and corners, while the dastgah “Bayati-Shiraz” is completed with 9 sections and corners.

Thus, according to the research carried out on the tables, a number of differences and similarities were noted in the sequence of sections and corners, as well as in their numbers in the mentioned mugham dastgahs.

Now let us give a comparative analysis of these dastgahs on the basis of the note example of a number of common sections and corners in both dastgahs.

We would also like to note that during the comparative analysis, we accepted the names of temporary reference frets, which were included in the voice ranks of sections and corners, as support frets. And we also used the conditional cell line to analyze the cells accurately.

Below are the common sections and corners of the “Bayati-Isfahan” mughams with the dastgah “Bayati-Shiraz”, which was taken from the performance of people's artist Agasalim Abdullayev, and the "Bayati-Isfahan" mughams transferred from the performance of people's artist Bahram Mansurov. We would like to note that the melodies of all sections and corners of mugham were transferred to the notes in the keys “Sol” and “Fa”. During the note acquisition, the performances of the master artists presented below were used.

B.Mansurov, “Bayati-Isfahan”, 1965-1976.

A.Abdullayev, “Bayati-Shiraz”, 27.02.2018.

The common sections and corners of Instrumental “Bayati-Shiraz” and “Bayati-Isfahan” mugham dastgahs are given in tables 2.3 and 2.4.

Table 2.3 “Bayati-Shiraz”

1. <u>Bardasht</u>	5. <u>Bayati-Isfahan</u>	9. <u>Shikasteyi-Fars</u>
2. <u>Isfahanak</u>	6. <u>Zil Bayati-Shiraz</u>	10. <u>Suzu gudaz</u>
3. <u>Tonic Bayati-Shiraz</u>	7. <u>Khaveran</u>	11. <u>Dilruba</u>
4. <u>Nishibu faraz</u>	8. <u>Uzzal</u>	12. <u>Ayag</u>

Table 2.4 "Bayati-Isfahan"

1. <u>Bardasht</u>	7. Haji-Juni	13. Bayati-Ajam	19. <u>Khaveran</u>
2. <u>Nishibu faraz</u>	8. Naleyi-Zanbur	14. Gabri	20. <u>Uzzal</u>
3. Gardaniyya	9. Manavi	15. Baba-Tahir	21. <u>Shikasteyi-Fars</u>
4. <u>Isfahanak</u>	10. Pahlavi	16. Azerbaijan	22. Suzu gudaz
5. <u>Bayati-Isfahan</u>	11. Bayati-Kurd	17. Abulchap	23. <u>Dilruba</u>
6. Nuhuft	12. Qatar	18. <u>Bayati-Shiraz</u>	24. <u>Ayag</u>

“Bardasht” (section) – “translated from Persian and it means “Accumulation, collection”³⁹. Prominent composer, people's artist Afrasiyab Badalbeyli explained the essence of the “Bardasht” section in his work “Explanatory monographic music dictionary” as follows.

“Bardasht” is a small instrumental episode played at the beginning of the dastgahs, in the prelude style⁴⁰.

Apparently, in the 1930s, the “Bardasht” section was performed only in instrumental form in the form of a small episode. In modern times, “Bardasht” as a branch is performed at the entrance to the mugham dastgah, both instrumental and vocal-instrumental, somewhat widely. It should be noted that for the first time the “Bardasht” section was studied by people's artist singer Seyid Shushinski at the “Chahargah” dastgah, and the vocal-instrumental performance of this section later became a tradition.

Thus, characterizing the “Bardasht” section as follows, it can be concluded that “Bardasht” was the first section of vocal instrumental and instrumental mugham dastgahs.

It should be noted that the “Bardasht” section in the “Bayati-Shiraz” mugham starts in a slightly different way, that is, the playing here is performed within the framework of the tonic, and not in the register one octave from the tonic, as mentioned above (example 2.1 n / y R.Tagiyev).

³⁹ Klassik Azərbaycan Ədəbiyyatında işlənən ərəb və fars sözləri lüğəti: [2 cildə] tər.ed. B.Abdullayev, M.Əsgərli, H.Zərinəzadə. – Bakı: Şərq-Qərb, – c. 1. – 2005. – 49 s.

⁴⁰ Bədəlbəyli Ə.B. İzahlı monoqrafik musiqi lüğəti / red. hey. F.Bədəlbəyli G.Abdullazadə, N.Quliyeva [və b.]. – Ü.Hacıbəyli adına Bakı Musiqi Akademiyası: 2017. – 44 s.

Example 2.1 “Bayati-Shiraz” “Bardasht”



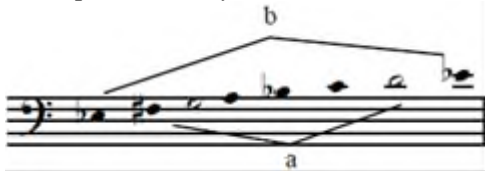
“Unlike the “Bayati-Shiraz” dastgah, the “Bardasht” section performed in the “Bayati-Isfahan” dastgah was performed in accordance with the ideas about “Bardasht”. That is, as mentioned, here it is observed that the subject begins in a zil register one octave from the tonic and gradually descends to the tonic fret (example 2.2 n / y R.Tagiyev).

Example 2.2 “Bayati-Isfahan” “Bardasht”



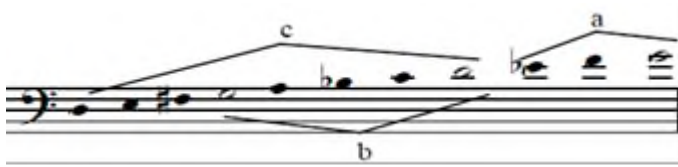
In this regard, the sound sequence of the “Bardasht” section of both dastgahs is structured as follows (example 2.3, 2.4.).

Example 2.3 “Bayati-Shiraz” “Bardasht”



The reason why the “mi” and “fa” frets were introduced in the sound row presented in sample 2.4 is due to the fact that these frets were not involved in the melodic grating of the section.

Example 2.4 “Bayati-Isfahan” Bardasht



In the “Bayati-Shiraz” dastgah, the “Bardasht” section is formed in the sequence of three similar periods. Here, in the first period, the first and second sentences are presented to the listener in the form of questions and answers, which is due to the fact that mugham is rich in colorful shades. At the same time, the first period in question is in the circle of the diminished sexta interval as described in Paragraph (a) of example 2.3 and forms the main melodic base of the section. The first question sentence of the section is presented in the first cell. The melody starts from the lower leading tone of the tonic (“fa Diez” note of the minor octave) at a slightly moderate speed and expands to the quinte of the tonic (“re” note of the I-octave), and the quinte tone is vividly presented. At the same time, this curtain is considered a supporting curtain of the section for a short period of time. In the 2nd cell, starting from the quinte of the tonic, there is a return to the curtain of the tonic (the “left” note of the minor octave), which plays the role of a response sentence in the subject and completes the first period of the section.

It should be noted that the melody played in the 1st and 2nd cells of the section reveals the general line of the mugham “Bayati-Shiraz” and introduces the listener to one of the sentences that form the main theme of the mugham (example 2.5 n / y R.Tagiyev).

In the “Bayati-Isfahan” dastgah, the “Bardasht” section was established in the sequence of three different periods. The question sentence of the first period of the section is performed in the circle of the quinte as in paragraph (a) of example 2.4, and the answer sentence is performed in the circle of the interval of the reduced septima as in Paragraph (b). The general melodic content of the second and third periods of the section is played within the octave interval, as presented in paragraph (c) of the same sample.

In the 1st cell, the melody of the first sentence of the section is expanded to the tone of the octave (“left” note of the I-octave), starting from the quinte of the tonic (“re” note of the I-octave), where the reference fret of the section is expected for a moment. At a later stage, the melody stops there for a moment, returning to the tonic quinte. Here, too, the quinte tone plays the role of a supporting fret for a certain period of time of the section.

In the 2nd cell, the same topic is completed in the tonic by descending from the quinte tone of the tonic (“left” note of the minor octave) to the tonic tone (example 2.6 n/y R.Tagiyev).

Apparently, in the first sentence of the “Bardasht” section, the differences and similarities are clearly manifested. That is, the difference here lies in the fact that in the first sentence the melody is moved in different directions, and the similarity lies in the fact that in the second sentence of the section the melody is completed in the tonic, moving in the same direction.

The second period of the "Bardasht" section of the “Bayati-Shiraz” dastgah is composed of five motifs and is performed in a slightly different style. Here the topic is remembered not in the form of questions and answers, but in the development of a topic.

The first motive presented in the 3rd cell moves at a rapid pace, starting from the lower leading tone of the tonic (“fa Diez” note of the minor octave) and ending with the quinte tone of the tonic (“re” note of the I-octave), where a certain melody is formed by the change of the “do” and “re” frets. And this melody first stands somewhat in the upper mediant of the tonic. Then that melody, in turn, descends step by step sequencing in the 4th and 7th lines towards the leaven fret, completing the second period in general (example 2.5 n / y R.Tagiyev). The second period of the “Bardasht” section in the “Bayati-Isfahan” dastgah is notable for the fact that four phrases were developed and performed within a certain framework. If so, the melody played in the 3rd and 4th cells moves around the tonic in the upper and lower tiers in the frame of the quinte and quarta, and in the 5th Cell the fluidity of the melody is completed in the tonic (example 2.6 n / y R.Tagiyev). Another third period of the mentioned section in the set of “Bayati-Shiraz” contains certain phrases of the 1st and

2nd main sentences. That is, the melody of the third period, which consists of five phrases, performed in cells 8-13, is based on the musical material of the first question-answer sentences in cells 1 and 2 of the section. The melody played in the 8th cell moves in a quick tempo from the lower leading tone of the tonic to the quinte of the tonic and is completed in the tonic, returning again to the lower leading tone of the tonic. Since the melody played in this cell does not express the full idea at the same time, it is counted as a motive, and the phrase has a kind of Annunciation character. The melody recorded in the 9th cell stops slightly in the upper medianta tone of the tonic, expanding to the upper leading tone of the quinte tone of the tonic in the third motif of the cell. And the main melody of the motive, recorded in lines 10-11, descends by sequencing to the lower mediant fret of the tonic. In the 12th-13th lines, the melody again gradually rises to the reference fret of the tonic, completing the third period (example 2.5 n / y R.Tagiyev). It should also be noted that in the third sentence of the section, the sound order of the melodic base of the section is slightly expanded and brought to the octave interval frame (example 2.3 (b)).

In “Bayati-Isfahan” dastgah, the third period of the “Bardash” section is remembered for its melodic fluidity, as mentioned in the 6th-8th verses. Here, the melody of the music is first observed in the 6th cell, descending from the upper quarta of the tonic to the lower leading tone of the tonic. At a later stage, this phrase is developed in the 7th cell from the quarter circle to the quinte circle. In the 8th cell, the musical material of the third period is completed by returning to the tone of the tonic (“left” note of the small octave) (example 2.6 n / y R.Tagiyev).

Example 2.5 “Bayati-Shiraz” “Bardasht”

This musical score consists of six staves of music, numbered 5 through 13. The notation is in bass clef with a key signature of one flat (B-flat). The music features a complex rhythmic pattern, primarily consisting of eighth and sixteenth notes. Measures 5 and 6 show a continuous stream of notes. Measure 7 includes a fermata over the final note. Measures 8 and 9 continue the rhythmic pattern. Measure 10 features a fermata over the final note. Measures 11 and 12 show a continuation of the rhythmic motif. Measure 13 concludes with a fermata over the final note.

Example 2.6 “Bayati-İsfahan” “Bardasht”

This musical score consists of five staves of music, numbered 1 through 8. The notation is in bass clef with a key signature of one flat (B-flat). Measure 1 begins with a series of eighth notes, followed by a fermata. Measure 2 continues with eighth notes and a fermata. Measure 3 starts with a new rhythmic motif. Measure 4 continues this motif. Measure 5 shows a continuation of the rhythmic pattern. Measure 6 features a fermata over the final note. Measure 7 includes a fermata over the final note. Measure 8 concludes with a fermata over the final note.

As can be seen from the studies conducted on the basis of the above note material, the differences and similarities in “Bayati-Shiraz” and “Bayati-Isfahan” mugham dastgahs are clearly manifested both in terms of sound order and melodic fluidity of sections and corners. The melodic similarity of the section of the same name shown here as an example is observed in other sections and corners of the same name of both “Bayati-Isfahan” and “Bayati-Shiraz” mughams. This suggests that many parts of the melody of the sections and corners of the “Bayati-Shiraz” dastgah are reflected in the “Bayati-Isfahan” dastgah. That is, the sections and corners of the “Bayati-Shiraz” mugham were taken from the “Bayati-Isfahan” mugham.

Considering all this, from the comparative analysis of “Bayati-Shiraz” and “Bayati-Isfahan” mughams, it can be concluded that “Bayati-Shiraz” is a dastgah derived from “Bayati-Isfahan” mugham, at the same time, the existence of a connection with “Bayati-Isfahan” mugham in each section and corner of this mugham has been confirmed once again [8].

The third chapter of the dissertation is entitled **“Individual approaches of master performers to Bayati-Shiraz mugham and their characteristics of performance”**. It is known that along with musicologists, singers and sazendas played a great role in the development of mugham art. They promoted this art in various palaces, folk festivals, mugham parties and concert halls and kept it alive to the present day.

From this point of view, mugham art combines two branches: “Vocal-instrumental” and “Instrumental”. In this chapter of the dissertation work, the approaches of master performers to the “Bayati-Shiraz” mugham and individual performance features on both types of mugham art mentioned are presented with several examples. Examples include the names of prominent tar performers Bahram Mansurov, Kamil Ahmadov, Haji Mammadov, Ahsan Dadashov, Sarvar Ibrahimov and Vamig Mammadaliyev, kamancha performers Habil Aliyev, Elman Badalov and Adalat Vezirov, singers Seyid Shushinsky, Yavar Kalantarli, Sara Gadimova, Janali Akbarov and Alim Gasimov. In the course of the study, the performances of the named masters were monitored according to

tape recordings and the peculiarities of their individual performance were studied. At the same time, it was also known that each master performer had different approach to the mentioned mugham dastgah.

The instrumental mugham “Bayati-Shiraz” performed by people's artist, tarzan Bahram Mansurov: “*Bardasht*”, “*Novruzu Saba*”, “*Tonic Bayati-Shiraz*”, “*Nishibu faraz*”, “*Bayati-Isfahan*”, “*Zil Bayati-Shiraz*”, “*Khaveran*”, “*Uzzal*”, “*Dilruba*”, “*Ayag*” and “*Isfahanak*”.⁴¹

Instrumental mugham “Bayati-Shiraz” performed by people's artist Haji Mammadov: “*Bardasht*”, “*Maye Bayati-Shiraz*”, “*Bayati-Isfahan*”, “*Zil Bayati-Shiraz*” and “*Ayag*”.⁴²

Instrumental mugham “Bayati-Shiraz” performed by honored artist Ahsan Dadashov: “*Bardasht*”, “*Maye Bayati-Shiraz*”, “*Bayati-Isfahan*”, “*Zil Bayati-Shiraz*”, “*Uzzal*”, “*Shikasteyi-Fars*”, “*Suzi gudaz*” and “*Ayag*”.⁴³

Instrumental mugham “Bayati-Shiraz” performed by honored artist Sarvar Ibrahimov: “*Bardasht*”, “*Maye Bayati-Shiraz*”, “*Nishibu Faraz*”, “*Bayati-Isfahan*”, “*Zil Bayati-Shiraz*” and “*Ayag*”.⁴⁴

Instrumental mugham “Bayati-Shiraz” performed by people's artist Vamig Mammadaliyev: “*Bardasht*”, “*Maye Bayati-Shiraz*”, “*Nishibu Faraz*”, “*Bayati-Isfahan*”, “*Zil Bayati-Shiraz*”, “*Khaveran*” and “*Ayag*”.⁴⁵

Instrumental mugham “Bayati-Shiraz” performed by people's artist of kamancha Habil Aliyev: “*Deramad*”, “*Bardasht*”, “*Tonic Bayati-Shiraz*”, “*Gubanin agh almasi*” (*tasnif*), “*Bayati-Isfahan*” and “*Ayag*”.⁴⁶

⁴¹ Mansurov, B.S. Bayati-Şiraz muğamı: [Elektron resurs] /

URL: <https://www.youtube.com/watch?v=tcnHehS9UPE>

⁴² Məmmədov, H.M. Bayati-Şiraz muğamı: [Elektron resurs] /

URL: https://www.youtube.com/watch?v=JZ6X9hP0_Dw

⁴³ Dadaşov, Ə.Ə. Bayati-Şiraz muğamı: [Elektron resurs] /

URL: <https://www.youtube.com/watch?v=9goweO9Rkqo>

⁴⁴ İbrahimov, S.R. Bayati-Şiraz muğamı [Elektron resurs] /

URL: <https://www.youtube.com/watch?v=Q-b2dZFSJK4>

⁴⁵ Məmmədəliyev, V.M. Bayati-Şiraz muğamı: [Elektron

resurs] / URL: <https://www.youtube.com/watch?v=LQSQymJgS2w>

⁴⁶ Əliyev, H.M. Bayati-Şiraz muğamı: [Elektron resurs] /

URL: <https://www.youtube.com/watch?v=fkJ5mpiff1Q>

Instrumental mugham “Bayati-Shiraz” performed by honored artist Elman Badalov: “*Deramad*”, “*Bardasht*”, “*Maye Bayati-Shiraz*”, “*Nishibu Faraz*”, “*Bayati-Isfahan*”, “*Tasnif*”, “*Zil Bayati-Shiraz*” and “*Ayag*”.⁴⁷

Instrumental mugham “Bayati-Shiraz” performed by honored artist Adalat Vezirov: “*Bardasht*”, “*Gardaniyya*”, “*Isfahanak*”, “*Maye Bayati-Shiraz*”, “*Bayati-Isfahan*”, “*Zil Bayati-Shiraz*” and “*Ayag*”.⁴⁸

“Bayati-Shiraz” Mugam performed by people's artist Seyid Shushinsky: “*Deramad*”, “*Bardasht*”, “*Maye Bayati-Shiraz*”, “*Kurdu*”(gusha), “*Rang*”, “*Bayati-Isfahan*”, “*Zil Bayati Shiraz*”, “*Rang*” and “*Khavaran*”.⁴⁹

“Bayati-Shiraz” Mugam performed by honored artist Yavar Kalantarli: “*Deramad*”, “*Bardasht*”, “*Maye Bayati-Shiraz*”, “*Rang*”, “*Bayati-Isfahan*”, “*Rang*”, “*Zil Bayati-Shiraz*”, “*Tasnif*”, “*Uzzal*” and “*Ayag*”.⁵⁰

“Bayati-Shiraz” Mugam performed by people's artist Sara Gadimova: “*Deramad*”, “*Nishibu Faraz*”, “*Maye Bayati-Shiraz*”, “*Rang*”, “*Bayati-Isfahan*”, “*Tasnif*”, “*Zil Bayati-Shiraz*”, “*Rang*”, “*Uzzal*” and “*Ayag*”.⁵¹

“Bayati-Shiraz” Mugam performed by people's artist Canali Akbarov: “*Deramad*”, “*Bardasht*”, “*Maye Bayati-Shiraz*”, “*Nishibu Faraz*”, “*Rang*”, “*Bayati-Isfahan*”, “*Tasnif*”, “*Zil Bayati-Shiraz*”, “*Rang*”, “*Khavaran*”, “*Rang*”, “*Uzzal*”, “*Rang*”, “*Shikasteyi-Farsi*”, “*Dilruba*” and “*Ayag*”.⁵²

“Bayati-Shiraz” Mugam performed by people's artist Alim Gasimov: “*Deramad*”, “*Bardasht*”, “*Maye Bayati-Shiraz*”,

⁴⁷ Bədəlov, E.K. Bayati-Şiraz muğamı: [Elektron resurs] / URL: <https://www.youtube.com/watch?v=sQMY988L0K0>

⁴⁸ Vəzirov, Ə.S. Bayati-Şiraz muğamı: [Elektron resurs] / URL: <https://www.youtube.com/watch?v=zvNWqX6F5tI&t=28s>

⁴⁹ Şuşinski, S.İ. Bayati-Şiraz muğamı: [Elektron resurs] / URL: <https://www.youtube.com/watch?v=gzGAEPoiqPU>

⁵⁰ Muğam Ensiklopediyası [Elektron resurs] / red. hey. Sədri. M.A.Paşayev. – Musiqi dünyası. – Bakı, 2009. – CD. 5.1

⁵¹ Muğam Ensiklopediyası [Elektron resurs] / red. hey. Sədri. M.A.Paşayev. – Bakı: – Musiqi dünyası, – 2009. – CD. 5.1.

⁵² Əkbərov, C.X. Bayati-Şiraz muğamı: [Elektron resurs] / URL: <https://www.youtube.com/watch?v=lAd8eEWTsqI>

*“Nishibu Faraz”, “Rang”, “Bayati-Isfahan”, “Tasnif”, “Zil Bayati-Shiraz”, “Khavaran”, “Rang”, “Uzzal”, “Shikasteyi-Fars”, “Rang”, “Segah”, “Rang”, “Dilruba” and “Ayag”.*⁵³

As can be seen from the above studies, “Bayati-Shiraz” mugham was performed in various styles, both in tar, kamancha and in singing. The number and sequence of sections and corners, the variety of colors and classification between them, as well as the reading of ghazals in the art of singing according to dastgah or sections and corners are the main points of attention here.

This is due to the fact that mugham is not based on a specific template performance accepted in a certain order. That is, mugham does not have a special, generally accepted note writing. It is true that a large number of note materials have been published in this area, but these note materials cannot be considered as a unanimous performance of mugham in general. Because mugham music is closely connected with the worldview, emotions and soul of a person, it is impossible to fit it into a certain pattern. From this point of view, mugham is an original genre gem that can be easily changed in accordance with the performer's performing style.

Thus, according to the research carried out on the individual approaches and performance characteristics of “Master performers” to “Bayati-Shiraz” mugham, it can be said that mugham is a type of music with different performance characteristics.

But despite all this, in our opinion, during the performance of the mugham dastgah, it is accepted to increase and reduce the number of sentences in the internal structure of its sections and corners in accordance with the professional fret of the performer. However, in this case, the performer must take into account the sequences compiled in the mugham programs and convey the emotional impact of mugham to the listener as it is [4], [5], [6].

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⁵³ Qasimov, A.H. Bayati-Şiraz muğamı: [Elektron resurs] /"mikpro" MMC. – Dekabr 30, 2016. URL: <https://www.youtube.com/watch?v=lyYEpOXiC8U>

reading of ghazals in the art of singing according to dastgah or sections and corners are the main points of attention here.

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The fourth chapter of the dissertation is called “The embodied forms of Bayati-Shiraz mugham in the works of Azerbaijani composers”.

Vocal-instrumental and instrumental works based on oral traditional professional musical art that mughams, which originated in the Azerbaijani musical culture, have historically appeared as a product of the thinking of talented performers with compositional abilities. It should be noted that the history of the idea of creating musical melodies on the basis of mughams and transferring it to a note, dates back to about the XIII century. According to the research carried out, it can be said that the prominent Azerbaijani musicologist Safiyaddin Urmavi, who lived at that time, created the

“abjad” note system for the first time and composed a number of musical samples based on this system.

In modern times, our great composer Uzeyir Hajibeyli continued this tradition and passed it on to the next generation. The great composer also rendered exceptional services in the formation of modern Azerbaijani musical culture. U.Hajibeyli, who tirelessly conducted scientific research in various fields of music, left behind a number of scientific works, operas, fantasies for orchestra of folk instruments, ghazal romances, works for instrumental orchestra, and most importantly, a great school of composition.

Since the beginning of the XX century, a number of composers works on mughams have been created in Azerbaijani music culture. For example, symphonic mughams, concerts for the orchestra of music instruments and folk instruments, as well as for the instrumental and symphony orchestra, sympho rock mugham, etc. works of various genres have been formed.

In this section of the dissertation, The Works “Symphonic mugham”, “mugham for organ”, “simfo rok mugham” composed on “Bayati-Shiraz” mugham were studied in the works of Azerbaijani composers.

Symphonic works are one of the integral branches of the Azerbaijani School of composition. Mughams were used in symphonic works by different rules and became a source of rich base of composers. That is why the genre of ”Symphonic mugham” occupies one of the special places in the musical culture of Azerbaijan. The creator of the genre we are talking about was the composer, people's artist of the USSR Fikret Amirov. He created this genre in 1948 and this genre brought him fame not only in Azerbaijan but also all over the world.

F.Amirov completed his symphonic mugham "Gulustan Bayati-Shiraz" in 1970. During the study it was found that the symphonic mugham “Gulustan Bayati-Shiraz” is a symphonized form of the classical tradition “Bayati-Shiraz” (i.e. Bayati-Isfahan) mugham. The sections and corners used in this work were taken from the mugham “Bayati-Isfahan”, which was performed in the period up to the end of the XIX century. Recall that in those times the name of

“Bayati-Shiraz” mugham was called as “Bayati-Isfahan” and played and sung in the form of 22 sections and corners. For comparison, the sequence of sections and corners of symphonic mughams “Bayati-Isfahan” and “Gulustan Bayati-Shiraz” is presented as follows:

Mashadi Malik Mansurov “Bayati-Isfahan”: “*Bardasht*“, “*Nishibu Faraz*“, “*Gardaniyya*“, “*Isfahanak*“, “*Bayati-Isfahan*“, “*Nuhuft*“, “*Haji-Yuni*“, “*Naley-Zanbur*“, “*Manavi*“, “*Pahlavi*“, “*Bayati-Kurd*“, “*Qatar*“, “*Bayati-Ajam*“, “*Gabri*“, “*Baba-Tahir*“, “*Azerbaijan*“, “*Abulchap*“, “*Bayati-Shiraz*“, “*Khavaran*“, “*Uzzal*“, “*Dilruba*“ and “*Ayag*“”.⁵⁴

Fikrat Amirov “Gulustan Bayati-Shiraz”: “*Bardasht*“, “*Rang*“, “*Nishibu Faraz*“, “*Bayati-Shiraz*“, “*Isfahanak*“, “*Tasnif (Persian song)*“, “*Bayati Kurd*“, “*Rang*“, “*Uzzal*“, “*Vagzali-Mirzeyi*“, “*Rang*“ and “*Return to Bardasht section*“”.⁵⁵

The word “Gulustan” in the title of the work is derived from the name of the most famous work “Gulustan” by Sadi Shirazi, one of the poets of the East.

It should be noted that the composer used the musical material of the sections and corners of the classical “Bayati-Shiraz” mugham in the form of theses and presented his melodic potential to the listeners on the basis of these theses. As an example, let us present the Note material of one section from the mugham “Bayati-Shiraz” and the symphonic mugham “Gulustan Bayati-Shiraz” (example 4.1, 4.2).

*Example 4.1 Introductory section (“Bardasht”)*⁵⁶

Andante sostenuto
misterioso

⁵⁴ Mansurov E.B. Mansurovlar / E.B.Mansurov. – Bakı: 2011. – 278 s.

⁵⁵ Əmirov F.C. Gülüstan Bayatı-Şiraz simfonik muğam [Notlar]: / Klavir. – Moskva: Sovet Bəstəkarları, – 1974. – 1-79 s.

⁵⁶ Əmirov F.C. Gülüstan Bayatı-Şiraz simfonik muğam [Notlar]: / Klavir. – Moskva: Sovet Bəstəkarları, – 1974. – 5 s.

Example 4.2 “Bardasht”⁵⁷



Thus, studies conducted on the symphonic mugham “Gulistan Bayati-Shiraz” by composer Amirov show that in this work the composer presents both the sections and corners of the classical mugham “Bayati-Shiraz” in a short form, enriching them symphonically through his own improvisation, and using folk music here in the form of theses, he lives the Azerbaijani folk pearls in his work.

Thus, the composer retains the forgotten format of the classic dastgah “Bayati-Shiraz”, which was settled in the works of our masters.

One of the other composers of Azerbaijan is people's artist Suleyman Alasgarov (1924-2000). In the symphonic genre form, the composer applied to the modern traditional mugham “Bayati-Shiraz”. For comparison, the components of modern traditional symphonic mughams “Bayati-Shiraz” and “Bayati-Shiraz” are given in the following order:

Kamil Ahmadov “Bayati-Shiraz”: “Bardasht”, “Tonic Bayati-Shiraz”, “Nishibu faraz”, “Bayati-Isfahan”, “Zil Bayati-Shiraz”, “Khaveran”, “Uzzal”, “Dilruba” and “Ayag”.⁵⁸

S.Alasgarov “Bayati-Shiraz”: “Bardasht”, “Isfahanak”, “Gardaniyya”, “Maye Bayati-Shiraz”, “Nishibu Faraz”, “Rang”, “Bayati-Isfahan”, “Tasnif” (I sprinkled water on the streets), “Zil

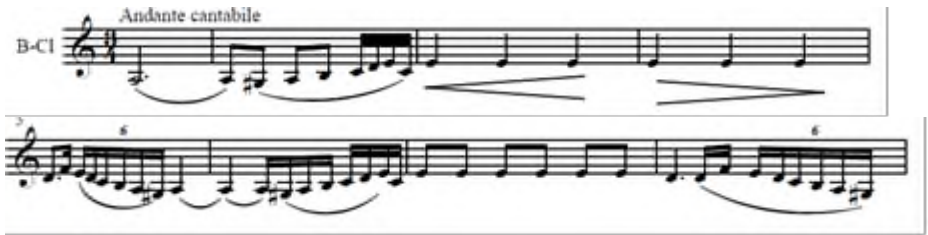
⁵⁷ Əkbərov, C.X. Bayati-Şiraz muğamı: [Elektron resurs] / URL: <https://www.youtube.com/watch?v=lAd8eEWTsqI>

⁵⁸ Xəlilov V.C. Muğamların tədrisinə dair metodiki tövsiyyə / V.C.Xəlilov. – Bakı: 1982. – 35-36 s.

Bayati-Shiraz”, “*Rang*”, “*Khaveran*”, “*Tasnif*” (*Ay Lachin*), “*Uzzal*”, “*Suzi gudaz*”, “*Rang*” and “*Ayag*” (*Return to “Bardasht”*).⁵⁹

We would like to note that S.Alasgarov wrote about the musical material of the sections and corners of mugham. Unlike F.Amirov, he used it not in the form of theses, but in full form (example 4.3, 4.4).

*Example 4.3 “Bardasht”*⁶⁰



*Example 4.4 “Bardasht”*⁶¹



According to the research carried out on the symphonic mugham “*Bayati-Shiraz*” by S.Alasgarov, it can be said that the composer kept the sections and corners of the mugham, as well as the classifications and colors performed between them, and worked the mugham for the symphonic orchestra in the form of *dastgah*.

⁵⁹ Ələsgərov S.Ə. *Bayati-Şiraz* (əlyazma) [Notlar]: / Partitura.- Bəstəkarın şəxsi arxivindən, – 1-101 s.

⁶⁰ Ələsgərov S.Ə. *Bayati-Şiraz* (əlyazma) [Notlar]: / Partitura.- Bəstəkarın şəxsi arxivindən, – 1 s.

⁶¹ Abdullayev, A.S. *Bayati-Şiraz* muğamı: [Elektron resurs] / URL: <https://www.youtube.com/watch?v=9jKARL3YP28>

One of the famous composers of Azerbaijan is Nazim Aliverdibeyov. In his mugham work “Bayati-Shiraz”, written for his organ instrument, it is based on the sections and corners of the modern traditional mugham dastgah, and the composer used such sections, corners and classifications of mugham as “Bardasht”, “Maye Bayati-Shiraz”, “Tasnif” (“I sprinkled water on the streets”), “Bayati-Isfahan”, “Zil Bayati-Shiraz”, “Uzzal”, “Shikasteyi-fars” and “Ayag”.

One of the other composers of Azerbaijan is Eldar Mansurov. He dedicated his work "Bahramnama", written in 2004 and considered the pinnacle of his creativity, to the memory of his father, the famous tarzan people's artist Bahram Mansurov. Always in search of innovation, the composer created his original genre style in his work “Bahramnama”. This genre is called “Sympho rock mugham”. This work, which is a synthesis of music genres such as mugham and symphony, rock and jazz, is a combination of classical and modern musical forms.

It should be noted that such sections and corners of mugham as “Bardasht”, “Maye”, “Bayati-Isfahan” and “Ayag” were used in the work. At the same time, choral fragments are observed here. Studies conducted on the “Bayati-Shiraz” section of Mansurov's “Bahramnama” suggest that the composer, tar performer E.Mansurov's performance preserved the originality of the classical mugham style. The sections performed in the work are accompanied by symphonic, jazz and rock music, which means that the classical Azerbaijani mugham is delivered to the world audience in a completely new way and in a new form.

Thus, the existence of both classical and modern and at the same time both dastgah and incomplete versions of the “Bayati-Shiraz” mugham has been proved on scientific grounds in the research on the topic ”Practical forms of “Bayati-Shiraz“ mugham in the creativity of Azerbaijani composers”. From this point of view, as a result of the research, we can say that “Bayati-Shiraz” mugham is an example of human music, which forms the basis of classical and modern music genres and can be easily adapted to it [2], [3], [9].

Summarizing our research on the subject of the study, the following conclusions were reached:

- “Bayati-Shiraz” mugham was named as “Isfahan” mugham in ancient times and appeared in VI-VII centuries;
- “Isfahan” mugham, “Bayati Dervish Hasan”, “Bayati-Isfahan” was performed in the XVII-XIX centuries of history;
- In 1925, the mugham “Bayati-Isfahan” was accepted as “Bayati-Isfahan and Bayati-Shiraz” in the mugham program compiled for tar, kamancha and singing classes of the Azerbaijan Turkish music Technical School, and after the 1930s this mugham was called “Bayati-Shiraz”;
- “Bayati-Shiraz” is a dastgah derived from “Bayati-Isfahan” mugham, at the same time, each section and corner of this dastgah has a connection with “Bayati-Isfahan” mugham;
- “Bayati-Shiraz” mugham has different performance characteristics in “Instrumental” and “vocal-instrumental” mugham art;
- The existence of both classical and modern and at the same time dastgah and incomplete versions of “Bayati-Shiraz” mugham in the works of Azerbaijani composers has been proved on scientific grounds;
- Mugham “Bayati-Shiraz” is an example of human music, which is the basis of both classical and modern music genres and can be easily adapted to it.

In accordance with the content of the dissertation, the following works of the author were published.

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The defense will be held on 29 March 2024 at 12:00 at the meeting of the Dissertation council FD 2.36 of Supreme Attestation Commission under the Baku Music Academy named after U.Hajibeyli.

Address: AZ 1014, Baku, Sh.Badalbeyli street 98.

Dissertation is available at the Baku Music Academy named after U.Hajibeyli Library.

Electronic version of the abstract is available on the official website of the Baku Music Academy named after U.Hajibeyli.

Abstract was sent to the required addresses on 28 February 2024.

Signed for print: 23.02.2024

Paper format: 60x84 1/16

Volume: 41 494 signs

Number of hard copies: 20