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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**PERFORMANCE CHARACTERISTICS OF TAR PLAYER
HAJI MAMMADOV**

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Field of science: Art Study

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GENERAL CHARACTERISTICS OF THE WORK

The relevance and scientific development of the research.

The inclusion of Azerbaijani mugham art, ashig creativity and the art of tar performance in UNESCO's list of intangible cultural heritage of humanity has made the issues of protecting the cultural values of our people, transmission them in the world and passing them on to future generations relevant.

In this direction, the great projects implemented by the state of Azerbaijan and the Heydar Aliyev Foundation are of great importance. On the initiative and leadership of Mehriban Aliyeva, President of the Heydar Aliyev Foundation, Goodwill Ambassador of UNESCO and ISESCO, projects related to the development of mugham art, holding "World of Mugam" International Mugham Festivals, international and national competitions of singers and folk instruments performers are significant.

All this increased the attention to the creativity of Azerbaijani mugham masters and folk instrument players who achieved important achievements in the 20th century, and gave impetus to the rise of mugham art at the beginning of the 21st century. At the same time, the study of the creative traditions of mugham art and folk instruments performers, revealing their role in the development of national musical culture, has put forward research as an actual issue.

The study of the creative heritage of the outstanding tar player Haji Mammadov, who took a unique worthy place in the Azerbaijani musical culture of the 20th century, and the discovery of his services in the development of the art of Azerbaijani tar performance is one of the topical issues in musicology.

In the example of tar player Haji Mammadov's creativity, our appeal to the study of the ways of development of the art of tar performance, performance problems, performance style and various aspects arising from the combination of creative thinking is not accidental.

The special importance of the tar musical instrument, which is considered the main preacher of mugham art, tesnif and reng, folk songs and dances, in the development of national musical culture is

obvious. In the musical culture of Azerbaijan, many beautiful tar players have made a mark with their art, each of them had great services in the development of both national and Eastern culture. Among such tar performers Mirza Sadiq Asad (1846–1902), Mirza Faraj Rzayev (1847–1927), Mashadi Jamil Amirov (1875–1928), Shirin Akhundov (1878–1927), Gurban Pirimov (1880–1965), Mirza Mansur Mansurov (1887–1967), Ahmadkhan Bakihanov (1892–1973), Firangiz İsmayılova-Malikova (1911–1968), Bahram Mansurov (1911–1985), Melekhxanım Abbasova (1912–2003), Aliaga Quliyev (1917–1998), Kamil Ahmadov (1920–1997), Haji Mammadov (1920–1981), Baba Salahov (1923–1982), Ahsan Dadashov (1924–1976), Habib Bayramov (1926–1994), Server İbrahimov (1930–2002), Ceyran Hashımova (1934), Fikret Verdiyev (1947–2022), Ramiz Guliyev (1947), Hamid Vakilov (1949–2020), Firuz Aliyev (1950), Mohlat Muslimov (1954), Malik Mansurov (1961) and it is important to note the performing arts and the skill of others.

The study of the life and work of master artists who opened new paths with their creativity, a new stage in the art of music, has always been relevant and is important in assessing their historical role. From this point of view, the study of Haji Mammadov's creativity and the study of his role in the development of Azerbaijani musical culture are topical issues in modern musicology.

Haji Mammadov is one of the artists who opened his way in art. Based on the achievements of artists before him in his work, he brought them to a high level of development in the new era and enriched them with unique features. Therefore, Haji Mammadov's creativity and performing arts are distinguished by their originality.

H.Mammadov's art attracts attention with its modernity and traditional performance culture. H.Mammadov left a deep mark in the history of national music as the creator of modern tar performance traditions and performance culture.

As a tar player Haji Mammadov's field of activity was very wide, he was known both as a soloist and an ensemble performer, and played an important role in the interpretation of mugham art and composer's works.

H.Mammadov's creative heritage, the solo and ensemble performance style of mughams, the style of playing vocal and instrumental works of Azerbaijani and foreign composers on the tar determined the development prospects of a new era in the art of national performance, the art of national instrumental music. From this point of view, the study of H.Mammadov's performing arts is of special importance in musicology as an urgent issue.

The performing arts of H.Mamadov are important in the development of the artistic and technical capabilities of the tar instrument as a solo instrument in new forms and style. He rendered great services in the wide recognition of the tar musical instrument, which is one of the national and cultural resources of the Azerbaijani people, all over the world, from – Eastern countries to Europe, Africa and Asia. His high performance art has endeared tar to all nations and music lovers, regardless of their nationality. With this, he has done great, fundamental work in the field of promotion of Azerbaijani tar. All this makes the study of Tar players's creativity relevant and it is necessary to reveal the secrets of this great art.

The features of H.Mammadov's performance culture and technique, and the creation of a new stage in instrumental creativity, created the need to conduct special research in the performance of tar either solo, as part of the national trio, accompanied by the piano, or with a symphony orchestra. From this point of view, the relevance of the topic is revealed both in the study of the creative-performer-artist problem in national instrumental music, as well as ways of interpretation of mugham and composer's works.

Haji Mammadov's performance style determined the ways of development not only of tar performance, but also of all national musical instruments. In this sense, the study of his performance and creative heritage is relevant for national musical culture and music science.

Haji Mammadov played an important role in the development of the art of tar performance. The generation of tar players operating in modern times benefited from his performance traditions. In the 20th century, a great period of the art of tar performance was connected with the name of Haji Mammadov. As a result of all this,

the study of tar player H.Mammadov's creativity attracts attention as an actual and necessary issue.

The study of the art of Azerbaijani tar performance is one of the topical topics of musicology and is the focus of attention of both Azerbaijani and foreign musicologists. The topic we are addressing is – Modern related to the ways of development of the art of Azerbaijani tar performance, the life and creativity of outstanding artists, a number of scientific works written by Azerbaijani musicologists are – monographs, dissertations, articles and brochures.

First of all, we should mention the issues of the study of Azerbaijani tar, which is where the study of the art of tar performance gets its beginning and development. From this point of view, the activity of the genius composer and musicologist Uzeyir Hajibeyli – systematization of mughams, study of the basics of folk music, inclusion of the tar instrument, as well as other folk musical instruments in the notation system, creation of composer's works – for the development of Azerbaijani national music – opened new ways in the direction of both creativity and performance. After U.Hajibeyli, the wide activity of musicologist researchers was reflected in research works.

In a number of studies, the general study of the ways of development of musical culture is manifested, while some of the created works attract attention with a special research direction. From this point of view, we should take into account the monographs dedicated to the study of the musical history of Azerbaijan, the works that illuminate folk music creativity, the formation of genres and the creation of instruments from a historical point of view, as well as the monographic studies dedicated to individual musical fields, composers, performers and instruments. Mammadsaleh İsmayilov^{1,2},

¹ İsmayilov, M.C. Azərbaycan xalq musiqisinin janrları / M.C.İsmayilov. – Bakı: Mütərcim, – 2023. – 135 s.

² İsmayilov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik öçerklər / M.C.İsmayilov. – Bakı: Mütərcim, – 2023. – 120 s.

Afrasiyab Badalbeyli³, Elmira Abasova and Gubad Gasimov⁴, Zemfira Safarova⁵, Ramiz Zohrabov^{6, 7}, Saadat Abdullayeva⁸, Məcnun Kəriminin^{9, 10}, Abbasqulu Nəcəfzadənin^{11, 12} and in the works of other musicologists, the study of musical art in general or in periods and fields should be noted.

Our genius composer Uzeyir Hacıbəyli^{13, 14} in his scientific articles and reports, gave information about the activities and performance characteristics of singers and musicians, including our national musical instruments. U.Hacıbəyli's opinions about the works of mugham performers and the specific features of their art are of great importance for our research.

Elmira Abasova and Gubad Gasimov's monograph "Очерки музыкального искусства советского Азербайджана"¹⁵ and

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

⁴ Абасова, Э.А. Очерки музыкального искусства Советского Азербайджана (1920-1956) / Э.А.Абасова, К.А.Касимов. – Баку: ЭЛМ, – 1970. – 178 с.

⁵ Səfərova, Z.Y. Azərbaycanın musiqi elmi (XIII-XX əsrlər) / Z.Y.Səfərova. – Bakı: Elm, – 1998. – 583s.

⁶ Zöhrabov, R.F. Muğam / R.F.Zöhrabov. – Bakı: Azər nəşr, – 1991. – 218 s.

⁷ Zöhrabov, R.F. Hacı Xanməmmədovun portretindən cizgilər // – Bakı: Musiqi dünyası, – 2003. № 3-4 (17), – s. 58-61.

⁸ Abdullayeva, S.A. Azərbaycan xalq çalğı alətləri (musiqişünaslıq-orqanoloji tədqiqat) / S.A.Abdullayeva. – Bakı: Adiloğlu, – 2002. – 454 s.

⁹ Kərim, M.T. Orta əsr Azərbaycan musiqi alətləri (tarixi, orqanoloji tədqiqat) sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı: 2009. – 46 s.

¹⁰ Kərimov, M.T. Azərbaycan musiqi alətləri / M.T.Kərimov. – Bakı: Yeni nəsil, – 2002, – 175 s.

¹¹ Nəcəfzadə, A.İ. Azərbaycan çalğı alətlərinin izahlı lüğəti /A.İ.Nəcəfzadə. – Bakı: Mın bir mahnı MMC, – 2003. – 224 s.

¹² Nəcəfzadə A.İ., Məmmədəliyev V.M. Muğam. Ali musiqi məktəbləri üçün dərs vəsaiti. Bakı: "Ecoprint", 2017, 160 s.

¹³ Hacıbəyli, Ü.Ə. Azərbaycan türklərinin musiqisi haqqında. (Təqdim edən, ön söz və lüğətin müəllifi F.Əliyeva) / Ü.Ə.Hacıbəyli. – Bakı: Adiloğlu, – 2005. – 74 s.

¹⁴ Hacıbəyli, Ü.Ə. Seçilmiş əsərləri. 2 cildə. / Ü.Ə.Hacıbəyli. – Bakı: Şərq-Qərb, – 2005. – c.2. – 456 s.

¹⁵ Абасова, Э.А. Очерки музыкального искусства Советского Азербайджана (1920-1956) / Э.А.Абасова, К.А.Касимов. – Баку: ЭЛМ, – 1970. – 178 с.

E.Abasova's monograph "Uzeyir Hajibeyov"¹⁶ in the first half of the 20th century is a valuable scientific source in terms of studying the general picture and ways of development of Azerbaijani musical culture.

Ramiz Zohrabov's "Mugham"¹⁷ monograph contains valuable scientific considerations on the art of music performance. All this is important for the explanation of the performance and genre features of mugham art and for the study of the history of mugham performance.

The first extensive and comprehensive study of the tar instrument in Azerbaijani musicology was carried out by Professor Vagif Abdulgasimov. His work "Azerbaijan tar"¹⁸ refers to the subject we are referring to - the tar musical instrument, its place in the national musical culture, etc. is a valuable source in terms of learning. In the monograph, study the reforms of Sadigjan, the creator of the Azerbaijani tar, on the tar instrument and the traditions of performance, the structure of the tar instrument, the place and role of tar in mugham performance and composer's creativity valuable scientific provisions were put forward by the author.

This research work is noteworthy in revealing the specific features of tar's performance capabilities, technical and sound shades, and timbre. In addition to determining its perspectives, the involvement of the instrument in research in terms of musicology and instrumental creativity has created a wide opportunity to investigate H.Mammadov's playing opportunities and artistic features on the tar. In addition, quite a few scientific articles have been written about individual styles and tar performance in musicology. Let's consider some of the published research works about tar players who have made great contributions to the development of the art of Azerbaijani tar performance. About the founder of Azerbaijani tar Mirza Sadiq

¹⁶ Абасова, Э.А. Узеир Гаджибеков - путь жизни и творчества / Э.А.Абасова. – Баку: ЭЛМ, – 1985. – 200 с.

¹⁷ Zöhrabov, R.F. Muğam / R.F.Zöhrabov. – Bakı: Azərnəşr, – 1991. – 119 s.

¹⁸ Əbdülqasımov, V.Ə. Azərbaycan tarı / V.Ə.Əbdülqasımov. – Bakı: İşıq, – 1989. – 101 s.

Asad A.Badalbayli¹⁹, V.Abdulgasimov's²⁰, about prominent tar player Gurban Pirimov A.Badalbayli²¹, E.Abbasova²², N.Ibrahimova²³, Ahmad Bakikhanov's A.Rahmatov's²⁴, about Bahram Mansurov E.Abasova's²⁵ and F.Abdulgasimov's²⁶, We can mention the researches of F.Abdulgasimov²⁷ and others about Haji Mammadov.

F.Abdulgasimov's article about Haji Mammadov, which is directly related to our topic, is particularly noteworthy. In this article, the author analyzed the performance style of the outstanding tar players style and characterized its playing technique and he described the nuances he used.

There are also articles written by journalists in both scientific and popular forms in various newspapers and magazines about H.Mammadov's performing. H.Mammadov's solo concerts as a performer, contacts with different artists are mentioned in scientific and publicist articles.

As a result of the collection and analysis of scientific literature related to the development of a topic dedicated to the work of Haji Mammadov, we can conclude that along with scientific publications there are many journalistic articles. At the same time, in all the reviewed literature, we see that Haji Mammadov's life and creative path is highlighted first.

¹⁹ Bədəlbəyli, Ə.B. İzahlı monoqrafik musiqi lüğəti / Ə.B.Bədəlbəyli. – Bakı: Şərq-Qərb, – 2017. – 472 s.

²⁰ Əbdülqasımov, V.Ə. Böyük tarzən Mirzə Sadiq Əsədoğlunun tar islahatları // – Bakı: Musiqi dünyası, – 2001. № 1-2(7), – s. 102-106.

²¹ Bədəlbəyli, Ə.B. Qurban Pirimov / Ə.B.Bədəlbəyli. – Bakı: – 1955. – 50s.

²² Абасова, Э. Г. Курбан Примов / Э.Г.Абасова. – Москва: – 1963. – 30 с.

²³ İbrahimova, N.A. Şifahi ənənəli Azərbaycan professional musiqi mədəniyyətinin inkişafında Qurban Pirimovun rolu: / sənətşünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2008. – 150 s.

²⁴ Rəhmətov, Ə.M. Əhməd Bakıxanov / Ə.M.Rəhmətov. – Bakı: İşıq, – 1977. – 143 s.

²⁵ Абасова, Э.А. Тарист Бахрам Мансуров / Э.А.Абасова. – Москва: Советский композитор, – 1977. – 48 с.

²⁶ Əbdülqasımov, F.Ə. Bəhram Mansurovun muğam sənəti // – Bakı: Musiqi dünyası, – 2001. № 1-2 (7), – s. 115-116.

²⁷ Əbdülqasımov, F.Ə. Hacı Məmmədovun ifaçılıq sənətində varislik və yaradıcılıq məsələləri // – Bakı: Musiqi dünyası, – 2008. № 3-4(37), – s.61-64.

However, in these sources, the specific features of tar player's wide-ranging performance art and creativity have not been investigated from a scientific point of view, which has led us to address this topic at the dissertation level.

Unlike the articles published about him in the press, Tar player's creative heritage is studied in sequence in his dissertation work. The modern performance style he brought to mugham performance and the performance style and stylistic features based on the ancient traditions he kept alive in his performance are studied on the basis of audio recordings. The works of classical European and Azerbaijani composers of tar player, the solo performance style of pop songs on the tar are investigated. His performance style in the musicians group, as well as the solo performance style of mughams on the tar, are involved in the research.

In the dissertation, the interpretation of composer H.Khanmammadov's concerto No. 2 for tar and symphony orchestra by H.Mammadov and the study of his performance style became a special research object. The period of H.Mammadov's life and work was studied on the basis of materials published on the pages of the press, as well as the memoirs of his family. In the research, scientific-theoretical analyzes were studied and generalizations were made from the point of view of instrumentalism and instrumental science.

The material of the dissertation consists of audio recordings, notes of mughams, composer's works and archival materials, which are considered valuable sources for researching Haji Mammadov's performance style.

The research object and subject. The object of the research is the study of the art of Azerbaijani tar performance and the determination of the role played by the work of tar player Haji Mammadov in the development of national musical culture.

The subject of the research is the study of the performance style of mugham and composer works of tar player Haji Mammadov, the aspects of solo and ensemble mugham performance, and the interpretation features of works of various genres by Azerbaijani and foreign composers.

Research aims and objectives. The purpose of the research is to study the formation process and evolutionary stages of the Azerbaijani tar performance school, to evaluate the significance of the performance traditions of master artists in the context of the overall development of our national culture, and to identify the main distinguishing features of the performance style of the prominent tar player Haji Mammadov.

The tasks of the research are aimed at the implementation of this set goal.

- Study of the formation, formation and development periods of the art of tar performance in Azerbaijan;
- Revealing the importance of the activities of folk instrument players in the development of national musical culture;
- Studying H.Mammadov's life and creative path in the context of the development of national musical culture;
- Revealing the importance of H.Mammadov in the development of performing arts and solo tar performance;
- Identifying H.Mammadov's role in the development of mugham performance art, solo, and ensemble performance;
- Investigating H.Mammadov's contributions to bringing vocal and instrumental works of classical composers into the tar performance art;
- Examining the interpretation features of classical and composer works performed on the tar by H.Mammadov;
- Studying the performance characteristics of the 2nd concerto for tar and symphony orchestra composed by H.Khanmammadov and dedicated to H.Mammadov;
- Highlighting H.Mammadov's role in the art of Azerbaijani tar performance – these are among the important issues that need to be addressed in the research tasks.

Research methods. The methodological basis of the research consists of historical and musicological analysis methods. By using these methods in the research work, the solutions to the problem posed have been uncovered and examined. In the process of working on the dissertation, modern scientific requirements of musicology

were taken into account, and scientific debates and comparative analyses were included.

The research references the advanced achievements of modern musicology. The formulation of scientific problems and their solutions are based on the experience of national musicology and the application of contemporary scientific-theoretical knowledge. During the research, as a methodological basis, scientific propositions derived from the studies of musicologists such as U.Hajibeyli, M.Ismayilov, B.Huseynli, A.Badalbeyli, A.Eldarova, Q.Qasimov, E.Babayev, S.Abdullayeva, R.Zokhrabov, V.Abdulgasimov, S.Qasimova, R.Mammadova, S.Seyidova, Z.Safarova, R.Zokhrabov, and other musicological scholars were utilized.

Main clauses defended

- The study of the history of the development of tar performance art in Azerbaijan;
- The investigation of various aspects of the creative activity of the People's Artist of the Republic of Azerbaijan, tar player Haji Mammadov;
- Highlighting Haji Mammadov's work as a solo tar player within the art of tar performance;
- Researching Haji Mammadov's interpretive characteristics on the tar instrument within the context of mugham performance traditions;
- Analyzing the prominent tar player's solo mugham performances and the features of ensemble performance of mughams;
- Analyzing the interpretive characteristics of composer works performed by Haji Mammadov;
- Identifying the role and significance of Haji Mammadov in the development of 20th-century Azerbaijani tar performance art.

The scientific novelty of the research. In the dissertation, Haji Mammadov's life and work have been comprehensively studied for the first time. His contributions to Azerbaijani musical culture, the innovations he introduced to the art of tar performance, and his performance traditions have been explored and brought to light, with his creative legacy thoroughly examined.

At the same time, the scientific novelty of this research lies in the fact that, for the first time, the study of performance traditions has been addressed through the example of this master tar player's work. The research has focused on elevating performance culture, preserving traditions, and passing them on to future generations.

It has been established that H.Mammadov created a new performance style that synthesizes the traditional form of mugham performance with a technical playing style, contributing significantly to the development of mugham performance traditions.

For the first time, his exceptional role in the development of modern instrumental performance within solo tar playing has been scientifically revealed. The research has uncovered H.Mammadov's contributions to the art of tar performance by adapting classical works for tar, as well as his unique role in performing estrada genre songs and pieces as tar solos.

The dissertation also identifies the influence of H.Mammadov's performance art on the global recognition of the tar as a national musical instrument. Highlighting his role in the development of modern tar performance culture and the establishment of the tar performance school constitutes the scientific novelty of this research.

The theoretical and practical significance of the research lies in the fact that the development of this topic can stimulate the investigation of broader issues related to mugham and the art of performance. The findings of the dissertation can be applied across various fields of musicology and music education. This research opens avenues for studying the work of performers on other traditional folk instruments from this perspective in the future.

The main points and results of this study can be used in scientific institutions, the Azerbaijan National Conservatory, the Azerbaijan State University of Culture and Arts, the Baku Music Academy named after Uzeyir Hajibeyli, as well as in other higher and secondary specialized music schools in teaching courses such as "History of Azerbaijani National Performance Art", "Mugham Art", "Azerbaijani Folk Music Creation" and other subjects related to the art of performance.

Approbation and application. The main propositions and conclusions of the research are reflected in the author's theses and articles published in scientific journals included in international abstracting and indexing systems, as well as presented at national and international scientific conferences.

The name of the institution where the dissertation work was performed. The dissertation was completed and submitted for discussion at the "Ethnomusicology" department of the Azerbaijan National Conservatory.

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, six subchapters, a conclusion, a list of references and appendices. Regarding the volume of the structural sections of the dissertation, the introduction is 11 pages (18 077 characters), Chapter I is 40 pages (72 356 characters), Chapter II is 38 pages (68 470 characters), Chapter III is 44 pages (51 284 characters), and the conclusion is 7 pages (11 277 characters). The total volume of the research work consists of 142 pages and 222 862 characters, excluding the list of used literature and appendices.

THE MAIN CONTENT OF THE DISSERTATION

The Introduction part of the dissertation provides information on the relevance and degree of development of the topic, the object, subject, goals and tasks of the research, methods, main clauses defended, scientific novelty, theoretical and practical significance, approbation and application, and structure.

Chapter I of the dissertation is titled "**Haji Mammadov's Role in the Development of Azerbaijani Musical Culture**" and consists of two paragraphs. Paragraph 1.1 is titled "**The Art of Tar Performance in Azerbaijan in the 20th Century**". It examines the directions of development in tar performance art in Azerbaijan during the 20th century, taking a look at the work of prominent tar performers. The stages of development of tar instrumental creativity in Azerbaijan conventionally encompass several periods.

The first period relates to the instrument's formation and evolution within musical culture, spanning from the Middle Ages – beginning with the earliest information about the tar to the second half of the 19th century, up until Mirza Sadig Asad (Sadigjan) reformed the tar. The second period is characterized by these reforms in the second half of the 19th century, with Mirza Sadig Asad creating a new type of tar, known as the Azerbaijani tar. Played on the chest and consisting of 11 strings, the Azerbaijani tar, with its acoustic quality and performance capabilities, spread widely across the Caucasus, Central Asia, Turkey and Iran. During these first two periods, tar performance, as an inseparable component of the art of mugham, developed through oral traditions, with master-apprentice teachings passed down through generations.

The third period was a new stage of tar performance in the 20s of the 20th century, it is related to the establishment of musical education, the creation of tar teaching and the notation system. During this period, folk instrument sections were created in music schools, and tar instruction continued based on oral traditions within mugham performance. Notably, in 1931, the eminent composer, musicologist, teacher, and public figure Uzeyir bey Hajibeyov established a notation system for the tar and introduced reforms to the instrument, leading to the creation of a folk instrument orchestra and the emergence of composer works based on notation. Additionally, the adaptation of works by European and Russian composers for folk instruments, primarily for the tar, brought a Western musical style into tar performance. From this period onward, tar performance developed in two directions: the oral tradition of mugham performance and the creation of composer works based on written notation.

The fourth period began in 1952, with composer Haji Khanmammadov's composition of the first Tar Concerto, establishing a foundation for writing large-scale works, specifically concertos, for the tar. A defining feature of this period is the parallel development of both oral and written traditions in tar performance, which reached a high level, with tar players who excelled in both areas making significant contributions to the development of musical

culture. The notation of mughams, as well as the creation of composer works for ensembles of various configurations, became possible due to the high level achieved in tar performance. Notably, due to the widespread promotion and recognition of tar performance on an international scale, Azerbaijani tar performance and tar making were included in UNESCO's "Intangible Cultural Heritage of Humanity" list at the beginning of the 21st century. Additionally, the unique qualities of the craftsmanship schools of renowned tar players like Mirza Sadig Asad, who opened a new chapter in tar performance in the 19th century, as well as Qurban Pirimov and others, provided directions for the development of modern tar performance. The introduction of a new teaching methodology for the tar, involving notation-based tar performance, by Uzeyir Hajibeyov in the 1920s-30s opened significant prospects for the instrument's future development.

In the paragraph **1.2 titled "The Life and Creative Path of Haji Mammadov"** the meaningful and fascinating life of the renowned tar player is thoroughly examined, and his role in the cultural advancement of our country is identified. Haji Mammad Mammadov was born on April 28, 1920, in the city of Shamakhi, into a hardworking family. H.Mammadov's interest in music began at an early age. After moving to Baku in 1928 to live with his uncle's family, he began to pay special attention to playing the tar. In 1929, his uncle, Hussein, noticing Haji's interest in the tar, bought him one. In 1930, when tar player and composer Rashid Efendiyev recognized young Haji's technical performance skills, he brought him to the head of the State Orchestra of Azerbaijani Folk Instruments. Being accepted into the orchestra marked the beginning of his professional stage career and was significant for the refinement of his performing art. Certainly, mastering the tar at a high level within a year without a teacher and being accepted into the State Orchestra of Folk Instruments testified to H.Mammadov's exceptional talent. From 1937, he began playing solo parts in the orchestra where he worked, and in 1938, due to his skill, the young tar player was included in the ensemble for the first ten-day festival of Azerbaijani literature and art in Moscow. From a very young age, H.Mammadov was in contact

with prominent musicians, learning the secrets of performance art from them. He accompanied the most famous singers and opera stars of the time on the tar, had an excellent grasp of the repertoire, and could adapt his interpretation of every mugham, tasnif, and reng to the desires of the singer. This ability was a testament to his high level of skill and professionalism as a tar player.

In 1939, the All-Union competition for folk instrument performers in Moscow became a turning point in H.Mammadov's creative journey. His competition repertoire included "Orta Mahur", "Fantasy" and the "Lezginka" dance tune. During the Great Patriotic War, he performed in concerts as a soloist, playing mugham as a solo piece and later accompanying singers as part of a trio. In 1943, H.Mammadov entered the Faculty of "Treatment and Prevention" at the Azerbaijan State Medical Institute. Balancing both his studies and concert performances, he had to work even more diligently on his craft. In 1954, for his contributions to the development of Azerbaijani culture, he was awarded the honorary title of Honored Artist of the Republic. In 1959, at the literature and art festival held in Moscow, H.Mammadov was awarded the "Order of Honor" for his active participation.

In 1963, he was awarded the title of People's Artist of the Republic for his contributions to Azerbaijani culture. Always seeking artistic innovation, the tar player created an ensemble of seven members. H. Mammadov's playing style, technique, interpretation of mughams, especially his renditions of "Mahur-Hindi", "Orta Mahur", "Choban-Bayati", "Chahargah" and "Zabul" as well as his solo performances of pieces by Azerbaijani and European composers on the tar, became a model, a school of thought, which was learned and adopted by his students and admirers. Haji Mammadov, counted among the classics of national music art alongside master singers and tar players, demonstrated a high level of performance culture and artistic mastery through his artistic and technical playing style. His performance approach expanded the boundaries of modern tar-playing art.

The second chapter of the dissertation, titled "Haji Mammadov's Mugham Performance Traditions" consists of two

paragraphs. Paragraph **2.1. titled “Solo Mugham Performance”** explores the use of the tar as a solo instrument in the mugham performance tradition, examines Haji Mammadov’s contributions from this perspective, and highlights the significance of the tar as a solo instrument in national culture.

Since the roots of the mugham performance tradition extend deep into history, the practice of using musical instruments as solo instruments has existed in Azerbaijani music since ancient times. From the 18th and 19th centuries onward, the art of tar performance became widespread in Azerbaijan. The tar soon displaced instruments such as the oud, tanbur, and setar, pushing them out of common use and quickly integrating itself into the mugham tradition. This phenomenon was closely tied to the artistic and technical capabilities of the tar.

The tar’s rich tonal quality and extensive technical capabilities had a positive influence on the development of the mugham performance tradition. In the interpretation of mughams, the artistic and technical qualities of the instrument, as well as the performer’s mastery, artistic culture, and technical skill, are key factors. Therefore, performing mughams solo on the tar or other musical instruments is considered artistically very complex. The instrumental rendition of mughams has shaped their melodic language and technical performance styles.

Haji Mammadov, having been exposed to various performance styles, prioritized solo performance, which reflected his personal qualities, strong musical intuition, and exceptional technical skill. In his performances, H. Mammadov achieved a synthesis of classical tradition and modern interpretation.

Research on H. Mammadov’s solo instrumental creativity has uncovered video materials from the Azerbaijan State Television and Radio Broadcasting Company featuring his performances of “Choban Bayati”, “Rast”, “Shur”, “Chahargah”, “Bayati-Shiraz” and others. However, as these recordings were made for radio broadcasts, they are concise and compact in format. Comparative analyses of the recordings of the tar player have proven that Haji Mammadov created masterpieces in the solo performance of

mughams on the tar. In the tradition of solo mugham performance, H.Mammadov favored the playing style, technical mastery, and quality characteristics exemplified in the work of the great tar player Gurban Pirimov.

G.Pirimov's ability to clearly and concisely convey musical images and expressions, his precise execution of musical phrases, and his accurate rendering of the specific endings of each section and passage in the interpretation of mughams were strongly reflected in H.Mammadov's work. When performing the "Rast" mugham instrumentally, Mammadov used techniques such as pulling the tar's neck and playing strong strokes to match the grandeur and composure characteristic of the piece. His delicate strokes, particularly at the conclusion of musical phrases, demonstrated his technical finesse, completing them with exceptional subtlety. H.Mammadov began the "Bardasht" section of the "Rast" mugham with the intonations of the "Araq" section. To emphasize the "Araq" intonations, he avoided using the extended passages common among other performers.

The tar player's style, finger techniques, and specific musical expressions set a standard in subsequent years, becoming an established performance tradition.

Among the pieces that hold a special place in Haji Mammadov's artistic legacy is the "Choban Bayati" mugham, which he inherited from Gurban Pirimov's repertoire. The performance of the "Choban Bayati" melody in mugham art is historically associated with Gurban Pirimov. A comparative analysis of notations shows that H.Mammadov's rendition is more extensive, often characterized by more elaborate movements around the tonal anchors.

H.Mammadov's performance of the "Shur" mugham, while structurally similar to other renditions in terms of its mode-intonation framework and melodic construction, stands out for its unique style. His approach maintained the traditions of the classical school while presenting them in a distinctive form aligned with modern performance art.

H.Mammadov introduced a unified content to modern 20th-century mugham performance and a cohesive structural organization

of mugham sections and passages to instrumental mugham performance. His creation of a tradition and a new playing style in tar performance, particularly in the solo rendition of mughams, ensured the preservation of classical mugham performance traditions while establishing a highly refined modern form and style for mugham performance.

2.2. is titled “Ensemble Performance of Mughams”. It focuses on the role of instrumental and vocal arts in shaping the classical tradition of mugham performance, while emphasizing the significance of Haji Mammadov’s contributions to this art form.

Singers and instrumental performers played a major role in the development of the mugham performance tradition. In Azerbaijan, musical gatherings, weddings, and concerts that became widespread in various cities were of great importance in the formation of mugham performance traditions. Baku, as a cultural hub, emerged as the center of several mugham performance schools. Despite the diversity in the interpretation of mughams, Baku offered a conducive environment for the establishment of a unified national mugham performance tradition. While different sections and passages of mughams were performed in various traditions, common stylistic features that unified the performance approach also began to manifest.

H.Mammadov’s love for the mugham performance tradition, along with his talent and knowledge in this field, stemmed from the environment in which he grew up. The mugham performance traditions of Shamakhi and his exposure to the performances of renowned Baku mugham artists from a young age deeply rooted him in the world of mugham.

Within the national trio, H.Mammadov’s playing style stood out with its distinctive modernity. His performances, both as a soloist and as part of the national trio, were characterized by a contemporary playing style. This included the expression of musical phrases through new musical imagery and techniques that noticeably differed from traditional performance styles. The tar player’s technique was sharp and precise, which distinguished his “mizrab” (plectrum) technique from those of master musicians. While accompanying

vocalists, the tar player would fill the pauses between musical phrases with pieces from mugham. A notable aspect of his performance style was his ability to emphasize the tonal foundation “maye” of the melody being sung by the vocalist. To achieve this, he would often play the tonal notes in the lower registers or perform various improvisations around those notes.

H.Mammadov’s swift “mizrab” technique enabled him to incorporate technical passages and express musical imagery in a dynamic and episodic manner, which became a hallmark of his style. Understanding the importance of harmony within the ensemble, Mammadov ensured seamless cooperation between the accompanying musicians and the vocalist during the performance of mughams, “tasnifs”, “rengs”, and other compositions. His skillful adaptation of his playing to the stylistic nuances and specific techniques of each vocalist he accompanied is evident in his performances with opera singers and traditional mugham artists within the national trio.

The tar player consistently paid close attention to the dynamics of trio performances. For example, during “dastgah” performances with the trio, the “Bardasht” section was characterized by a powerful and dynamic execution, while in the “Maye” sections, the tar player adopted a softer and more contemplative improvisational approach. For the “tasnifs” and “rengs” played between the sections, Mammadov preferred a lively and slightly faster tempo.

Haji Mammadov’s mugham performance style was firmly rooted in the traditional mugham school, characterized by accurate renditions of specific cadences (“ayags”). His solid “mizrab” technique, coupled with his ability to present mugham episodes in a rich and artistically refined manner, set him apart. In some instances, he created highly artistic effects in his performances by using techniques such as secondary notes on the thick string (“agh sim”), short forshlag techniques and string-pulling methods.

Mammadov’s performance culture not only contributed to the solo performance school but also played a significant role in the formation and development of the national trio.

The third chapter of the dissertation, titled “The Interpretation of Composed Works in Haji Mammadov’s Mugham Performances” consists of two sections.

3.1. “Interpretation of Azerbaijani and Foreign Composers” Vocal and Instrumental Works on the Tar examines the interpretative characteristics of the pieces performed by Haji Mammadov on the tar.

The richness of the tar’s timbre and its compatibility within a symphonic orchestra or ensemble with European instruments captured Haji Mammadov’s attention. This led him to include classical compositions in his repertoire and approach their performance in a distinctive manner. H.Mammadov explored and successfully adapted the tar to perform instrumental works originally composed for European instruments, as well as vocal pieces intended for voice and piano. He was the first to perform Azerbaijani and foreign composers’ vocal and instrumental works in concerts using the tar accompanied by the piano.

Performing classical compositions written for European musical instruments on a traditional instrument like the tar requires a high level of technical proficiency. To achieve this, H.Mammadov made frequent visits to the conservatory, where he diligently studied small-scale works and concert pieces written for other instruments. As a result, starting from 1937, in addition to accompanying renowned vocalists at the Philharmonic, H.Mammadov included solo instrumental mughams, folk songs, and short compositions in his concert programs.

The performance techniques of prominent Azerbaijani vocalists such as Shovkat Alakbarova and Rashid Behbudov ranging from their ornamentation techniques, vocal fioriture, falsetto tones, and other stylistic features were first introduced into tar playing by Haji Mammadov.

Mammadov’s delicate finger techniques and refined “mizrab” (plectrum) playing allowed him to incorporate vocal ornamentation-like musical expressions into solo tar performances. This resulted in new tonal shades and stylistic qualities in the tar’s sound, introducing innovative elements to the art of tar performance.

The pianist Chingiz Sadigov played a significant role in arranging and accompanying H.Mammadov's performances of composed works on the tar. Occasionally, pianist Roza Shifrin also accompanied him. These collaborations helped enrich the interpretive and technical aspects of H.Mammadov's solo tar renditions of composed pieces, especially when performed with piano accompaniment.

Accompanied by tar player Ch.Sadigov, J.Jahangirov's "Ana", "Lyrical song", "Separate from you, R.Hajiyev's " Hair flower arrangement, popurri consisting of T. Guliyev's songs, "First spring", "Sane de kalmaz", F.Amirov's Sevil's aria from the opera "Sevil", J.Bize's "Carmen" from the opera "Carmen", Montin's "Chardash", F.Shubert's "Serenada", It should be especially emphasized that R.Shifrin and G.Huseynli performed "First Love" works at a very high level. This field of H.Mammadov's creativity has become a history in performance culture.

3.2. "Interpretative Features of Haji Khanmammadov's Tar Concerto No. 2 in H.Mammadov's Performance"

This section examines the analysis of the piece and certain interpretative aspects of the tar player's performance. Haji Khanmammadov composed his "Tar Concerto No. 2" for tar and symphonic orchestra in 1967, dedicating it to People's Artist Haji Mammadov. The piece was first performed by Haji Mammadov at the jubilee plenary session of the Azerbaijan Composers' Union, held in honor of the 50th anniversary of the October Revolution.

Drawing from classical and contemporary artistic traditions as well as folk creativity, the concerto stands out among H.Khanmammadov's works due to its originality and the richness of its musical language. H.Khammammadov's Concerto No. 2 for Tar and Symphony Orchestra is written in the classical concerto genre. This piece consists of three movements, a cadenza, and a coda.

The first movement, characterized by a lyrical-dramatic essence, is based on a sonata-allegro form. To properly convey the essence of the main theme, the performer emphasized its modal intonations more prominently. The main theme's intonations carry a combative spirit, reminiscent of the call-and-response nature of the "Bardasht" section in the "Shur" mugham. For this reason, the tar

player interpreted the main theme not through the typical minor tonal intonation characteristics but by referring to the modal and intonational features of “Shur” mugham.

The solo part, played on the high frets of the tar, requires maintaining rhythmic balance, which is a challenging task. Haji Mammadov showcased his full mastery and skill in this episode. Notably, the tar player demonstrated his interpretative individuality in presenting several themes and melodies throughout the concerto’s performance. H.Mammadov paid special attention to the performance of the cadenza, which includes all the thematic elements of the concerto, demonstrating the artistic and technical possibilities of the performance. Since the cadenza of Concerto No. 2 is written in a compact, laconic form, the tar player structured his performance in this manner, achieving the precise embodiment of serious and specific musical images within a specific time, as seen in classical concertos.

The second movement of the piece has characteristics typical of the classical concerto genre, and its melodic language is based on the maqam-intonation of the “Bayati-Shiraz” mugham. The main melodic line, which sounds in a sorrowful, almost mournful manner, is deepened even further by H.Mammadov in his performance.

The third movement, written in a rondo form, ensures the preservation of dynamism in the overall structure of the melody by creating close connections between the themes, presenting both the soloist’s tar and the accompaniment part in a unified manner.

The “Coda” stands out with its grandeur, sharp speed, and technical level of performance, and the tar player skillfully handles the technical passages presented here.

The analysis of the form and performance style of H.Khammammadov’s Concerto No. 2 for Tar and Symphony Orchestra shows that its first performer, the masterful artist Haji Mammadov, made a significant contribution to the life of this concerto. His virtuoso playing, which meets the high demands of modern tar performance, has provided ample opportunities for this piece to be ingrained in people’s memories.

Experience shows that in modern tar performance, many musicians draw from H.Mammadov's style of playing, the musical expressions he embodied, his use of melismas, and more, when performing works with notation. This further proves that the artistic monuments created by the tar player through his performance are still relevant and meet all the demands of modern times.

In the conclusion section, the research on the creativity and performance characteristics of Hajı Mammadov, a prominent representative of modern tar performance art and People's Artist of Azerbaijan, is summarized, and the findings are presented.

In the research, when analyzing the development periods of tar performance art, special attention was paid to the historical path of the instrument, which was divided into distinct periods, and four stages of development were identified. The research highlighted the significant role of the tar in the national mugham performance tradition and provided information about prominent tar players who contributed to the development of the national tar performance art in various historical periods. The innovations brought by each tar player to the art of performance and their importance in the development of this art were emphasized.

H.Mammadov's creativity was explored in the context of the development of the musical culture of his time, and the role of the prominent tar player Q.Pirimov in his artistic formation was identified. His great love for the tar and continuous improvement of his performance skills allowed him to quickly rise and perform at the same level as the renowned performers of his time. This aspect of H.Mammadov's creativity, along with his participation in concert tours with famous pop and folk musicians, was highlighted, showcasing how the tar player, with his artistic mastery, promoted the tar and made it beloved by audiences from other cultures.

His role in the high development of tar performance culture, especially the performance of written music, is invaluable. Solo mugham performance, accompaniment of mugham ensembles, performance of works by composers both Azerbaijani and European, in various genres and styles, performing vocal and instrumental works in solo tar performance, and the interpretation of works

specifically written for the tar constitute the main directions of Haji Mammadov's artistic style.

His special role in the development of the tar as a solo instrument in the performance of written music, as well as his significant contribution to recognizing the tar as a solo instrument and identifying its vast artistic and technical performance capabilities, was revealed through the analysis.

When investigating the characteristics of his performance art, H.Mammadov's role in the development of mugham performance tradition, his display of special skill and ability in solo performances of mugham, and his introduction of a new performance culture in terms of form and style to tar performance art were all determined through detailed analysis.

The exceptional role H.Mammadov played in the development of solo tar performance was specifically studied, comparing his artistry with the solo performance styles of Mirza Sadiq Asad, Qurban Pirimov and Bahram Mansurov. This analysis revealed that H.Mammadov introduced modern performance features into the art of tar performance. His masterful use of melismas, plectrum techniques, and technical performance styles showcased the broad potential for the tar as a solo instrument.

H.Mammadov made significant contributions to integrating classical works into the tar performance tradition. He was the first tar player to combine elements of classical traditions with modern performance standards, uniting aspects of European and Eastern performance styles. By blending characteristics of both musical cultures into his own performance style, he succeeded in creating a new approach to tar playing. By integrating the classical European musical mindset with the national musical tradition, H.Mammadov became the first to introduce written works into tar performance, reflecting the development potential of this art form within the national performance culture.

H.Mammadov's interpretation of classical and composer works on the tar was a major achievement for his time. He followed the foundations laid by U.Hajibeyov in defining new development prospects for written music performance on national musical

instruments. H.Mammadov established a tradition of performing classical European works alongside Azerbaijani compositions on the tar to a high standard.

His contributions to elevating the tar to a global level included both his mugham performance art and his performance of European and Azerbaijani composers' works on the tar, which held great significance.

The analysis of the performance characteristics of H.Khammammadov's Concerto No. 2 for Tar and Symphony Orchestra further emphasized the importance of tar in performing composers' works. This also reaffirmed the tar player's role in inaugurating a new developmental stage in tar performance art.

This marked the emergence of a new developmental stage in the art of tar performance. H.Mammadov's mastery in performance once again proved that, although the tar originated from the national art of instrumental music and the performance traditions of mugham, this instrument has firmly secured its place alongside European instruments that uphold the highest traditions of performance worldwide. By interpreting mugham in a solo tar format and creating a new performance style rooted in classical traditions, H.Mammadov laid the foundation for modern performance techniques.

Thus, the study of Hajı Mammadov's distinctive performance characteristics demonstrated that his role in the development of Azerbaijan's musical culture was profoundly significant. In the fields of national instrumental creativity and the shaping of contemporary performance culture, Hajı Mammadov's performance style continues to live on and thrive as a lasting school of thought.

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

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