

The Morphology of *Dəstgah*

Dissertation conspectus (*Autoreferat*)

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Abstract

Faik Chelebi, ethnomusicologist and distinguished *tar* performer, provides a detailed theoretical analysis of *mugham*, a branch of Azerbaijani traditional music. Relying on a vast number of sound recordings and his performance expertise, he presents a morphology of the main cyclical genre of *mugham* known as *dəstgah*. All the constituents of *dəstgah* and their internal cyclical connections are analyzed, making this study an entry point into the entire complex of genres belonging to Azerbaijani *mugham*.

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Faik Chelebi (1948–2020) was a Professor of Ethnomusicology at the Herzen State Pedagogical University of Russia in St. Petersburg. After finishing his studies at the Azerbaijan National Conservatory College (named after Asaf Zeynally) and the Hajibeyov Azerbaijan State Conservatoire in Baku, Chelebi entered the Russian Institute of Art History in St. Petersburg to complete his graduate degrees. Chelebi was an expert in both Azerbaijani theory and Russian ethnomusicology. He studied with Said Rustamov, Mammad Saleh Ismayilov in Azerbaijan, and following this, received ethnomusicological training under I. I. Zemtsovsky and I. V. Matsievsky. He has published contributions in English in the *New Grove Dictionary of Music and Musicians*, and close to 40 academic articles in Russian and Azerbaijani. In March 2008, he visited the U.S. to lecture and perform in many places across the country, including institutions of higher education such as Indiana University. Chelebi was also an outstanding performer of *mugham* on the *tar* and spent 19 years (1967–1985) under the apprenticeship of Bahram Mansurov and other notable *tar* teachers, grasping both musical structures and discourses of musicians. His performance expertise is an invaluable contribution to scholarship on *mugham* because he incorporates details about terminology, practices, and ideas of Azerbaijani musicians to arrive at insightful conclusions about the history and structure of Azerbaijani music.

Polina Dessiatnitchenko is Assistant Professor at the School of International Liberal Studies, Waseda University in Tokyo, Japan. She completed her PhD in Ethnomusicology at the University of Toronto in 2017. Her dissertation, titled “Musical and Ontological Possibilities of Mugham Creativity in pre-Soviet, Soviet, and post-Soviet Azerbaijan” explores the experience of *mugham* creativity from phenomenological and historical angles. She has also published articles on Azerbaijani music in *Ethnomusicology Forum* (2018), *Asian Music* (2022), and *Ethnomusicology* (2022), and she worked on a book manuscript while holding a SSHRC (Social Sciences and Humanities Research Council of Canada) Postdoctoral Fellowship at Harvard University from 2018 to 2020. Her research areas include Azerbaijani *mugham*, *ghazal* poetry, affect, phenomenology, hermeneutics, post-Soviet studies, Islamic studies, and she is also a performer on the Azerbaijani *tar*.

Translator's Introduction—Polina Dessiatnitchenko

Mugham studies conducted by local music scholars in post-Soviet Azerbaijan are characterized by important departures from previous Soviet approaches and themes. While Soviet scholars tended to produce work that perpetuated the Soviet canonization of *mugham*, and the work of Uzeyir Hajibeyli who led these Soviet reforms, post-Soviet scholars have broadened the field to include pre-Soviet repertoire (for example Musazade 2012), and spiritual and religious dimensions of *mugham* (for example Baghirova 2007; Imrani 1998). Faik Chelebi's work can be placed at the forefront of this scholarship because he presents a critical angle to structural and historical issues related to *mugham*, facilitated by his position as a scholar writing from abroad. The autoreferat, which is a kind of detailed summary of a more substantial academic work by an author, translated below, is most representative of his work since the main research area he investigated throughout his scholarly career is precisely the complexities of the *dəstgah* structure. His dissertation offers rich and penetrating detail about *mugham*, information that is especially scarce in English. In addition, his findings about the morphological nature of the modal system would not only be useful for future inquiries into *mugham*, but also for comparative investigations that encompass other branches of the wider *maqamistan* (Simms 2009) musical phenomenon.

Chelebi was an outstanding *mugham* performer on the *tar* and this expertise forms the basis of his theoretical analyses. A student of the distinguished *tar* player Bahram Mansurov (1911–1985) for 19 years, Chelebi also took lessons from other renowned musicians, frequented *mugham* gatherings, collected countless recordings, discussed Azerbaijani traditional music with connoisseurs, and performed across different contexts. This deep immersion into the culture of *mugham* led him to conclude that all investigations of Azerbaijani music – including theoretical, historical, and philosophical – must begin with an analysis of the *dəstgah* structure. Indeed, in his dissertation, every *dəstgah* section is thoroughly analyzed on its own and as part of the entire cycle, showing how the *dəstgah* components are closely interlinked. Chelebi further notes how other genres of Azerbaijani music such as *ağt* or *layla* are related to the *dəstgah* form. Chelebi was also an expert in both Azerbaijani and Russian ethnomusicology. His mentors included Said Rustamov and Mammad Saleh Ismayilov in Baku, and I.I. Zemtsovsky and I.V. Matsievsky in Saint Petersburg. The synchronic focus on the *dəstgah* morphology, influenced by the St. Petersburg school, is enriched by important diachronic observations of the contextual factors that

shaped *mugham* historically, such as the widespread tendency to imitate Iranian singers in the 1960s. In his dissertation, Chelebi combines the synchronic theoretical insight with the diachronic perspective he gained as an insider performer of *mugham*.

Such combination of practical and theoretical knowledge is rare among *mugham* scholars in Azerbaijan where the approach of bimusicality is not part of the mainstream methodologies retained from the Soviet past. However, as Chelebi's work shows, knowledge of the practical side becomes crucial precisely in post-Soviet musical settings. The official curriculum created in the Soviet era involved drastic reforms to traditional music, while a much wider repertoire and terminology have been preserved only in the living oral tradition of performers. Gaining and perfecting performance skills unlocks access to this vast body of unofficial information.

One example I want to highlight is the rich native *mugham* terminology introduced in Chelebi's work. There is indigenous vocabulary for musical structures (for example the difference between *mughamın guşəsi* and *dəstgahın guşəsi*), as well as phrases that give insight into how *mugham* is experienced (for example “*Mughamdan mughama elə keçmək lazımdır ki, isti-soyuğu bilinməsin*” which translates to “One must transition from one to *mugham* to another so as not from hot to cold”). These are thoroughly detailed in Chelebi's dissertation and illustrated with musical examples, as he brilliantly shows that the commonplace reliance on foreign terminology in *mugham* studies (such as terms from Middle-Ages treatises or from Western classical music) is misleading and results in much confusion in research to this day.

It is true that even in present-day Azerbaijan much research on *mugham* is still written under the shadow of the leading Soviet composer and theorist Uzeyir Hajibeyli (1885–1948). Scholarly output propels the metanarrative of Hajibeyli as the savior of traditional music, and while his contribution to Soviet *mugham* reforms was certainly decisive, researchers have for the most part failed to question or build upon Hajibeyli theories. Chelebi's work stands out because he shows how to develop the work of Hajibeyli with specific examples based on his practical knowledge of *mugham*. The spotlight on *mugham nəva* in Chelebi's dissertation, for example, sheds light on how *nəva* was portrayed in Hajibeyli's work, offering further critical avenues for research.

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Translation Note—Polina Dessiatnitchenko

All indigenous terminology is italicised and presented in the current Azerbaijani alphabet adopted in 1992. Exceptions to this are (a) *mugham* (*muğam*), *ghazal* (*qəzəl*), *kamancha* (*kamança*), and *ashiq* (*aşiq*) because of a previously established English transliteration for these words with wide currency, and (b) names of individuals for which a conventional English transliteration already exists. I have chosen to include the local *mugham* terminology in the original Azerbaijani instead of keeping the Russian transliteration found in Chelebi's work, because having the indigenous terminology would be useful for future scholarship on *mugham*. Appendices A and B contain tables explaining how to pronounce *mugham* terminology, as well as the entire body of terms in Russian as they appear in Chelebi's original manuscript. Last names in their Sovietized forms are used by Chelebi in his work, though there has been a decolonial move in recent scholarship to get rid of the added Soviet endings and use the original forms. I have kept his versions in the translation, for example his reference to Uzeyir Hajibeyov, to whom I refer in my own writing as Uzeyir Hajibeyli (as in the introduction above).

Because Russian has rather long and complex sentences, I have shortened and divided some of them for ease of reading in English. This approach also brings clarity to the technical and theoretical nature of the topic under study. The key below will help the reader navigate the numerous abbreviations found in the autoreferat. Lastly, sentences and parts of sentences in italics in the original retain their italics here to indicate Chelebi's emphasis.

A number of major musical concepts in Chelebi's work are interrelated and may be confusing when translated into English. Two examples are *mugham* art and *mugham*. The first term refers to the matrix of *mugham* modes in Russian scholarship, capturing the phenomenon of *mugham*

modes that underpins all the musical genres in Azerbaijan from lullabies to folk dances. Different genres of *mugham* art are present in a *dəstgah* cycle, for example, *rəngs* (dances) and *təsnifs* (songs) with percussive accompaniment. The second term *mugham* more specifically denotes the main *şöbə* sections within a *dəstgah*, which are improvisatory and have a metro-rhythm that is flexible and yet hinged on the prosodical meters that pervade *ghazal* poetry sung in these sections.

Key

A	<i>ayaq</i>
B	<i>bərdəşt</i>
D	<i>dəstgah</i>
d-b	<i>dibaçə</i>
d-d	<i>dəraməd</i>
FIPM	folk instrumental program music
IPG	instrumental program <i>guşə</i>
M	<i>mayə</i>
m	<i>mugham</i>
MT	main tone
MTCŞ	modally contrasting <i>şöbə</i>
MZ	<i>mayənin zili</i>
O	<i>övc</i>
r	<i>rəng</i>
ş	<i>şöbə</i>

The Morphology of *Dəstgah*

General description of the study

Relevance of the topic. One's understanding of the place of Eastern *maqam* in world musical culture directly depends on the level of insight into its national branches. One of these branches is Azerbaijani *mugham*, that is, the art of *mugham*, and the *dəstgah* genre is the most complete form of *mugham*.

Much has been written about Azerbaijani *dəstgah*. However, the author of this work believes that the number of unsolved issues, i.e., those issues which have not been probed theoretically to a great extent, significantly exceeds those which have been answered. Present-day *mugham* studies are hindered by their own neglect of the changes (both positive and negative) that have shaped *mugham* over the past forty years. In addition, there is still confusion in scholarship about key concepts and terms related to *mugham*, such as *mugham*, *dəstgah*, *mayə*, *şöbə*, *güşə*. Without an accurate understanding of this terminology, it is difficult to ascertain the significance of any research on *mugham*. Moreover, musicians of traditional instruments are exposed to lectures at secondary and higher educational institutions that actually distort their understanding of traditional concepts.

Therefore, *a morphological study of dəstgah*, based on a vast number of sound recordings, mostly made by the author as he worked with distinguished singers and instrumentalists, can bring clarity to a number of unresolved issues related to Azerbaijani *mugham*.

The object of this study is the Azerbaijani *dəstgah*—a multi-part cyclical vocal-instrumental composition that is both the specific form Azerbaijani *mugham* takes and the name of the overarching genre in which it is performed. *The subject of this study* is the morphology of *dəstgah* in its entirety, resulting from a thorough morphological analysis of all components and their internal cyclical connections.

Mugham art is a system encompassing a variety of genres that developed historically and it includes the genre of *mugham* itself. *Mugham*—a one-part vocal and instrumental piece with flexible metro-rhythm that allows improvisation within boundaries delineated by specific rules—functions as the main component in *dəstgah*. Several (usually at least five) *mughams* are set in a determined sequence one after another, forming a cycle that is the basis of *dəstgah*. Hence, the

full name of the cycle is *mugham dāstgah*—a *dāstgah* composed of *mughams*. Other *dāstgah* constituents, including both vocal-instrumental (*dibaçə, təsnif, zərbi mugham, şikəstə*) and instrumental (*dəraməd, rəng, zərb, diringə, ağırlama*) genres of *mugham*, have a strict metro-rhythm and require percussive accompaniment. *Thus, dāstgah, as a unique genre and a specific form, encompasses practically all other genres of mugham art. As such, investigating the dāstgah form becomes an entry point into the entire complex of genres belonging to Azerbaijani mugham.*

In the present work, as in all studies of Azerbaijani *mugham*, the focus is on the *dāstgah* form, which is referred to as the *main form* by the author. In performance practice, some of the other *dāstgah* forms, about which nothing has been written in academic literature, are simpler or more complex than the main *dāstgah* form. The conclusion provides a classification of these other forms, but they are not considered analytically in this work as the author is convinced that it is inappropriate to investigate alternative forms without a comprehensive analysis of the basic form.

The author is certain that any question about the *dāstgah* genre can be answered by looking at its structure. Theoretical, as well as philosophical, culturological, and pedagogical discussions must consider its structure.

Investigations of any individual genre of *mugham* must at some point involve an investigation of *dāstgah* structure, since all genres of *mugham* are linked to each other and many of their features, from function to musical form, can be explained and understood only in the context of *dāstgah*. Acknowledging this, all the structural components of the Azerbaijani *dāstgah* are objects of careful analysis in the current work.

This study is focused on features of *mugham-dāstgah* performance and theoretical foundations of *mugham* that have existed from the 1860s to the present day. The *tar*, without which the centuries-long development of music theory and performance practice is inconceivable, gained prominence at the cusp of the nineteenth century, eclipsing the *ud*—the primary musical instrument of *maqam* art in the Muslim East (including Azerbaijan). By the end of the 1860s, in the upper (Nagorno) Karabakh region of Northern (Caucasian) Azerbaijan, the city of Shusha proudly held the banner of *mugham* (while in fierce competition with the cities of Baku, Sheki, Shemakha, Ganja, Nakhichevan, etc.). Here, the great *tar* performer Mirza Sadig Asadoglu (1846–1902) reconstructed the five- and six-string *tar* and, after conducting a number

of experiments, settled on the eleven-string *tar*. Before Mirza Sadig's innovations, both in Azerbaijan and Iran, the *tar* was played while held on the knees (the Iranians still play the *tar* in this manner). After making changes to the body and the neck of the instrument, Mirza Sadig lifted it to be played on the chest. These and other changes extensively widened the performance capabilities of the *tar*.

In a short period of time, the *new Azerbaijani tar* spread in North (Caucasian) and South (Iranian) Azerbaijan, Armenia, Georgia and later in Uzbekistan, Tajikistan, Turkmenistan, Dagestan and Turkey. In all the listed countries to this day, musicians perform on the *tar* of Mirza Sadig. Mirza Faraj Rzayev (1847–1927) was another distinguished *tar* performer from Baku who played a significant role in developing the *tar* by introducing new playing techniques and a vast number of articulations as well as clarifying the fingering in the performance of *mugham*.

The reconstruction of the *tar* marked a new era in the history of Azerbaijani *mugham* art. The new *tar* necessitated enhancement of the *kamancha*—a bowed chordophone that always participates in the *mugham* ensemble alongside the *tar*. As a result, the three-stringed *kamancha* became four-stringed. The reconstruction of the *tar* as a whole, and changes made to the order of the frets on the instrument's neck in particular, had a specific influence on the modal system of *mugham*. Also related to this were changes in the singing of *mugham*, as the *mugham* singer always sings to the accompaniment of the *tar* and *kamancha*. The new school of instrumental performance thereby influenced the manner of singing.

In the second half of the nineteenth century, brilliant instrumentalists and an impressive cohort of *mugham* singers appeared in the Azerbaijani musical scene. Many of them managed to record their performances on gramophone records over the period 1903–1914 and these recordings provide invaluable material for investigation.

Some of the best *mugham* performers of the second half of the nineteenth century lived until the end of the 1940s, 1950s and even the mid-1960s, and they concertized with their students, who were born in the first quarter of the twentieth century. The traditions of this “golden age” of Azerbaijani *mugham*, from the second half of the nineteenth through the first half of the twentieth century, continue today and justify studying the last century-and-a-half of Azerbaijani *mugham* history as single whole.

In this work, the term *maqam* and the phrase “*maqam art*” encompass all cognate oral and professional classical musical traditions (*maqam, maqom, muqam, mugham*) of the Muslim East, including Azerbaijani *mugham*.

The aim and objective of this study. The author of this study is a professional *tar* player with performance experience spanning almost half a century. He was fortunate to be in contact with renowned *tar* performers from Baku such as Mirza Mansur Mansurov (1887–1967), Ahmad Bakikhanov (1892–1973), Bahram Mansurov (1911–1985), and Haji Mammadov (1920–1982); *tar* player from Karabakh, Gurban Pirimov (1880–1965); and *tar* players from Sheki, Ibad Salmanov (1904–1990) and Maharram Ismayilov (1910–1985). He learned the secrets of *mugham* from these masters for a long period of time. In this work, relying on the knowledge gathered from his teachers, the author analyzes all structural elements of *dastgah* separately and attempts to identify their systemic connections and relationships. In the end, this approach made it possible to come up with an integral concept of the *dastgah* structure.

Methodological foundations of research. The present work addresses the main methodological problems of musicology and folklore studies. The author relies on the modal conception of U. Hajibeyov and M. S. Ismayilov, the ethnomusicological work of I. I. Zemtsovsky, and the research of I. V. Matsiyevsky in the field of ethno-instrumental studies. The views of the author of this thesis are in line with findings from the schools of thought in Saint Petersburg¹ music theory (T. S. Bershadskaya, L. E. Gakkel, A. N. Dmitriyev, A. N. Dolzhansky, A. I. Klimovitsky, U. G. Kon, A. P. Milka, E. A. Ruchyevskaya), ethnomusicology (E. V. Gippius, I. I. Zemtsovsky, V. A. Lapin, F. A. Rubtsov), organology (G. I. Blagodatov, U. E. Boyko, I. V. Matsiyevsky) and folklore studies (A. M. Astakhova, V. E. Gusev, E. A. Kostyukhin, V. Ya. Propp, B. N. Putilov).

The volume and materials of this study. Data for this investigation includes:

1. Tape recordings of *dastgah* made by the author from 1969 to 2001 in the Azerbaijani cities of Baku, Sheki, Ganja, Shusha, Aghdam, and others.
2. Recordings of *mugham* and *dastgah* from the private archives of the great Azerbaijani *tar* player Bahram Mansurov.
3. Recordings of *dastgah* from the private archive of the most distinguished *tar* player in Baku, Valeh Rahimov, all of which were made in the Absheron region of Baku and in the city of Baku itself from 1955 to 2007 by various lovers of *mugham*.

4. Recordings of *dāstgah* from the Azerbaijani radio fund, made from the 1950s to the 1990s.
5. *Mughams* performed by the great *tar* player Gurban Pirimov, recorded on tape at home in the mid-1950s by Mashadi Yusif Efendiyev, the grandfather of the author of this study.
6. Gramophone records released by European recording companies at the beginning of the twentieth century (1903–1914), which capture the performances of outstanding Azerbaijani singers and instrumentalists of the second half of the nineteenth and early twentieth centuries.
7. Gramophone records of the Soviet period (1920–1990) and CDs of the late twentieth and early twenty-first centuries.

The object of research is the corpus of the 13 largest Azerbaijani *dāstgah* cycles. In the available recordings each one is 30 to 90 minutes long (although they can be extended when performed) and contains 20 to 30 variants of *dāstgah* from different performances. The author carefully studied all this material over the course of many years, relying on his experience as a performer and accompanist in performances with master singers (including performances in 1971–1980 on the stage of the Azerbaijan State Philharmonic Society, in the 1980s in Azgosteleradio,² etc.)

Scholarly innovation and theoretical significance of this study. Because of its research methodology, this work differs in fundamental ways from previous scholarship in this area.

Attempts to investigate the structure of *mugham* and *dāstgah* increased palpably in the last quarter of the twentieth century. In order to analyze the form and, in particular, to determine the structural units of the "vague" and "amorphous" nature of *mugham*, studies have relied on European terms and concepts—although it was obvious that these were ineffective and did not represent reality even on a general level—and on additional terms, but these too were not helpful. Finding such terminology unsatisfactory, scholars began to employ terms from medieval musical sciences of the Muslim East, that is, from musicological treatises. This was equally erroneous, because although performers today do incorporate terms from those treatises, the concepts and what they mean have changed (this is not surprising in an oral tradition such as *maqam*). A different approach was needed for the analysis of *mugham* structure, and thereby for understanding the structure of *dāstgah*.

The presence of *oral music theory* among Azerbaijani *mugham* musicians—a complete and systematized understanding of *mugham* expressed in vast and detailed terms and concepts—

should not be overlooked. This *mugham* theory includes rules for performance, ways to transition from one mode to another, norms of artistic expression in performance, and a large complex of terms and concepts covering all the musical-aesthetic phenomena of *mugham* (scales of modes, frets on an instrument's neck, registers, octaves, varieties of singing voices, morphology of a musical instrument, etc.), including musical form. This oral theory has been in existence for centuries alongside the theory musicologists have written in books, but it is difficult to confirm the extent to which these two forms of theory have corresponded to one other at different times.

In the mid-1980s Professor I. Zemtsovsky suggested my analyzing the structure of *mugham* using the traditional terminology of Azerbaijani *mugham* performers. He supervised my writing of “About the Morphology of *Mugham*” (1989) and “*Bərdaşt* (The Issue of *Dəstgah* Structure)” (1989). These and other articles have laid the foundation for the present work.

Questions and problems that get to the root of *dəstgah* “secrets” are illuminated in this work for the first time:

1. Chapter 2, section 2 investigates morphological features of *mugham*, using analytical description of typical structures and drawing on traditional *mugham* terminology. This made it possible to analyze all *dəstgah* components using terms and concepts from traditional *mugham* theory.
2. Chapter 3, section 3 provides a discussion of traditional concepts of the octave, registers, and their corresponding terminology in *mugham*. Understanding these is of great importance for the analysis of *mugham* genres and *dəstgah* structure as a whole.
3. A separate research topic is the particular *dəstgah* part whose functional name is *mayənin zili*—the octave section. A consideration of this section is a continuation of the discussion on registers and octaves.
4. The small introductory *mugham* section in *dəstgah*, called *bərdaşt*, which is merely acknowledged in most works, is thoroughly analyzed in Chapter 3, sections 6 and 9.
5. Chapter 3, section 10 presents a special study of the concluding *mugham* section and its rules in a *dəstgah*—*dəstgahın ayağı*.
6. Chapter 3, section 7 focuses on rules for transitioning from one mode to another in *mugham* performance.

7. Chapter 3, section 7 considers the concept of *rədifsaʒlıq*—the art of changing the constitution of *mugham* parts in *dəstgah*—drawing on examples from the practice of musicians.
8. Two related but different phenomena are studied in detail—*guşə* of *mugham* in chapter 2, section 2, and *guşə* of *dəstgah* in chapter 3, section 8.
9. Chapter 3, section 11 focuses on instrumental sections of *mugham* whose names serve to give meaning to them as program music. They belong in *dəstgah* as separate sections and have their own place and significance in a *mugham* cycle. These pieces arose under the influence of instrumental musical folklore.
10. Chapter 4, section 2 concerns bifunctional types of Azerbaijani *rəng*, including *diringə*, *zərb* and *ağırlama*.
11. Chapter 4, section 4 approaches the varying meanings of the term *təsnif* in Azerbaijani poetry, in *ashiq* traditions, and in *mugham* traditions, and then investigates *təsnif* as a genre of *mugham*.
12. Chapter 4, section 4 also investigates *araçalğı*—instrumental introductions in urban folk lyric songs and *təsnif*—and shows their connection to *rəng*.
13. Chapter 4, section 5 considers *dibaçə*, not merely as a complex form of *təsnif*, but as an independent genre in its own right.
14. Chapter 4, section 6 analyzes form of *zərbi mugham* using the traditionally associated terms and concepts.

Scholarly and practical significance: The results of this research can be used for studying Persian, Arab, Turkish and other *maqam* cultures. In addition, a comprehensive study of the main *dəstgah* form opens the way for future studies of complex and simplified *dəstgah* forms that have not yet received scholarly consideration. This research can also be used in secondary and higher learning music institutions for creating lectures and specialized courses.

Recognition: Research was carried out and discussed in the folk-studies sector of the Russian Institute of Art History. The main ideas of the dissertation appear in 40 articles published in St. Petersburg (Leningrad), Moscow, New York, Baku, in Russian, Azerbaijani and English languages. The dissertation's topics and materials formed the basis of conference presentations in St. Petersburg, Moscow, Baku, Almaty and lectures at Stanford and New York Universities.

Structure: The dissertation consists of an introduction, five chapters, a conclusion, notes, a short dictionary of *mugham* terms, a bibliography and an appendix with notated musical examples.

The introduction discusses the relevance of the topic, its historical context, and the methodology.

Chapter 1. Azerbaijani *mugham* performance and *mugham* studies in the twentieth century.

Chapter 1, section 1. The state of *mugham* performance in the latter half of the twentieth century (starting from the mid-1960s).

Compared to the pinnacle of Azerbaijani *mugham*—the second half of the nineteenth century through the first half of the twentieth century—the second half of the twentieth century was a time of a deep crisis.

From the latter half of the 1960s, Azerbaijani *mugham* performance underwent changes that greatly distorted its national form and grossly violated its historically constituted traditions. One such change was instigated by *mugham* vocalists, who, to varying degrees, tried to imitate the Persian manner of singing, thereby deforming both the Azerbaijani and Persian *mugham* singing styles.

Unfortunately, young, talented *xanəndə* singers were the first to step in this destructive direction. Many of them were well-trained in *mugham* and had graduated from the class of the great Seyid Shushinsky; these included the gifted singer Sabir Mirzayev and, to a degree, Islam Rzayev, who is now recognized as the People's Artist of Azerbaijan. Singers of lower caliber skillfully followed this initiative. Performers of *mugham* in Turkish, Arabic, and Indian styles appeared. The resulting distortions also affected instrumental *mugham*. Obviously, all this was done for the sake of "originality" and self-promotion. Radio, and especially television, as media that widely disseminate fashionable music (obviously for commercial reasons), supported and strengthened the imitative current and thereby damaged the classical *mugham* traditions.

However, the musical community and general audiences were quick to respond in protest. Major musical figures, including composers A. Badalbeyli (in 1966) and F. Amirov (in 1968), spoke out against the tendency of imitation. Throughout the years 1969–1977, republican

newspapers, one after another, began to discuss the problems of performance in *mugham* and, more generally, in all spheres of traditional music. In 1970, 1971, and 1977, the author of this work contributed to these discussions in print as well. Still, all the numerous speeches and polemical conversations in the press could not stop the local singers from engaging in these imitative practices. Radio and television, ignoring the criticism of the musical community, continued to create favorable conditions for performers of the "new" style.

By the end of the 1970s, one would have thought the classical *mugham* art in Azerbaijan had been brought to its knees and would be unlikely ever to get up and recover. It turned out that it only took 10–15 years for the radio, and especially the television, to destroy the centuries-old traditions of *mugham*.

Mugham singer and People's Artist Alim Qasimov, who was born in 1957, adhered strictly to the classical traditions. When he emerged in the late 1970s, he was to change the course of events in Azerbaijani music history. His appearance was an explosion in the world of *mugham* and all kinds of people with different musical preferences wanted to listen to Alim. In fact, the entry of this singer on the stage marked the salvation of Azerbaijani *dastgah*. Observing the success of the young singer, prominent *mugham* performers of older and middle generations, no longer feeling pessimistic, aspired to defend their former positions. Since the early 1980s the inclination towards imitation in Azerbaijani *mugham* gradually weakened as the “new *mugham* performers” began to outlive their fame. In the early 1990s *mugham* horizons were almost entirely clear of the “stars” of imitation. Young musicians were already drawn toward the real *dastgah* performance.

The 1960s and 1970s were years of turmoil and disorder in the history of Azerbaijani *mugham*. Without knowing how *mugham* performance practice unfolded during those and subsequent decades one cannot begin to gather and study data, because the resultant concepts and conclusions would be inadequate and flawed.

Chapter 1, section 2. The study of Azerbaijani *mugham* in the twentieth century.

This section provides an overview of *mugham* studies in the twentieth century and briefly highlights the major works comprising this field.

Uzeyir Hajibeyov's articles and reports from the 1920s onward brought up issues regarding Azerbaijani *mugham*. Hajibeyov's monograph *Foundations of Azerbaijani Folk Music*, written in Russian and published in 1945, was a fundamental theoretical work.

In the 1930s, the great singer Bulbul thoroughly investigated questions of performance, historical concerns, and other issues concerning *mugham* and *dastgah*. His articles and reports contain many interesting facts, statements, and reflections.

During these years, various domains of Azerbaijani traditional music (including musical instruments), such as *mugham*, began to attract the attention of Moscow researchers. V. S. Vinogradov, V. M. Belyayev, and V. M. Krivonosov, whose works retain their academic value today, are worthy of mention in this regard.

Following U. Hajibeyov's *Foundations* of 1945, the next fundamental contribution to Azerbaijani musicology was M. S. Ismayilov's book *Genres of Azerbaijani Folk Music* (1960). Ismayilov went on to write on the modal foundations of Azerbaijani traditional music—musical folklore, *ashiq* music and *mugham*.

Late-twentieth century composer and conductor A Badalbeyli, who was a connoisseur of *mugham* and Eastern literature, highlighted issues of *mugham* in his frequent periodical publications. His *Music Dictionary* (1969) is an important contribution to *mugham* studies. Composer N. Mammadov also published research articles on *mugham* in the 1970s and 1980s.

Dissertations concerning Azerbaijani *mugham* appeared in the last 25 years of the 20th century, including those on *mugham* and *dastgah* generally (Sadykova V. N., Dzhaniyeva T. M., Baghirova S. U., Aliyev A. G., Mamedova R. A., Zohrabov R. F., Mahmudova Sh. G., Mamedbekov D. I., Imrani R. G., Kuliyyev A. N.), rhythms of *mugham* and *dastgah* (Babayev E. A., Khalygzade F. X.), comparative studies of *mugham*, *dastgah* and related *maqam* traditions (Yunusov R. U.), *tasnif* (Zohrabov R. F., Mahmudova Dzh. E.), *rəng* (Chelebi F. I.), the *şikəstə* genre (Kocharli I. T.), performers of *mugham* (Rahmetov A. M., Abdulgasyimov F. A., Imrani R. G.), musical instruments (Abdulkasumov V. A., Novruzov M. M.), medieval Azerbaijani music scholarship (Agayeva S. Kh.), and the influence of *mugham* on composers' creativity

(Mamedova R. A., Kerimov M. P.). In recent years, the works of G. B. Shamilli are especially notable.

During the years of *perestroika*, the French musicologist Jean During (1986) wrote a book about Azerbaijani *mugham* and after the collapse of the USSR the American researcher Inna Naroditskaya published a book in 2003.³

Composers T. Kuliyev, Z. Bagirov, N. Mamedov produced and published notations of Azerbaijani *dastgah* in the twentieth century and *kamancha* performer A. Asadullayev published his own notations in the twenty-first century. Similar transcription work of composers M. Magomayev, S. Rustamov, Niyazi, F. Amirov, E. Mansurov and *tar* player F. Chelebi still remains unpublished. Fragments of *mugham* notation by K. Karaev and V. Krivonosov have been published.

Chapter 2. *Mugham*, the basis of *dastgah*.

Mugham is the main genre in the overall art of *mugham* (pl. *mughamat*). Individual *mughams* are the main components of a *dastgah*: placed in sequence they form a cycle that serves as the basis of *dastgah*. Therefore, a comprehensive study of the *dastgah* form is impossible without an investigation of *mugham*.

Chapter 2, section 1. General information about *mugham* and *mugham* musical instruments.

The main form of *mugham* as a genre of oral and professional classical music is vocal-instrumental. When *mugham* is sung, the singing is foregrounded and musical instruments serve as accompaniment.

Mugham singing has developed for more than thirteen centuries in close relationship with *aruz*—the system of quantitative versification of the Muslim East. *Without aruz there is no vocal mugham and without the voice there is no mugham per se. Mugham* poetic texts are primarily *ghazals* drawn from the corpus of Azerbaijani classical lyric poetry created from the seventh to the twentieth centuries.⁴ Using the *aruz* system of poetic meter, the poems explore themes of love and the philosophy of love. *Ghazal* and *mugham* are inseparable in structure, rhythm, and content, and their centuries-old interrelation deserves a separate study.

A purely instrumental version of each *mugham* also exists and is part of a highly developed instrumental *mugham* tradition in Azerbaijan. This tradition is likely a result of centuries-old competition among *mugham* instrumentalists. The instrumental version of *mugham* is more recent than the vocal one. As instrumentalists accompanied singers over the years they gradually created instrumental versions that coexisted with vocal versions of each *mugham*. It should be emphasized that an instrumentalist who does not think vocally cannot be considered a good *mugham* musician, regardless of his level of virtuosity. Not coincidentally, an instrumentalist is usually valued as an accompanist as much as a soloist. In the playing of a competent instrumentalist, the "vocal" element should always be felt, and even the most advanced playing techniques should not interfere with it.

Furthermore, the development of instrumental *mugham* is linked in many ways to the instruments and their evolution throughout history. The influence of instrumental playing on vocal *mugham* is inevitable because a *xanəndə* always sings with instrumental accompaniment. Moreover, when *mugham* singers teach, they are usually accompanied by *tar* or *kamanča*, so a *xanəndə* "hears" the instrumental part even when singing alone.

This section of the dissertation also contains information about unaccompanied vocal *mugham*. Purely vocal *mugham* is integrated into Islamic ritual contexts and as a religious form, it differs in many respects from *mugham* in oral and professional classical music. The main distinguishing feature is the strict prohibition of such melismatic elements as *xırdalıq*, *zəngulə*, and *qaynatma*.

Vocal *mugham* is also performed by dervishes—wandering Muslim ascetics. In terms of musical style, their singing is somewhere between religious and oral professional singing, although it is closer to the latter. The texts of dervish singing are poems of religious and philosophical content, written by professional poets in *əruz* meters.

The performance of vocal *mugham* is also often encountered in the genre *layla* of Azerbaijani folklore—lullaby singing (there is a lullaby song repertoire). This folk *mugham*, which is primarily recitative and devoid of melisma, is simpler than professional *mugham*.

Finally, vocal *mugham* is found in *ağı*, the genre used in mourning for the dead. *Ağı*, stylistically close to *layla*, is sung syllabically with a recurrent, slow metro-rhythm, using contextually appropriate texts.

Of particular significance is the fact that the identified varieties of vocal *mugham* are in continuous interaction with professional *mugham*.

This section also provides information about the main musical instruments of *mugham*. *Dastgah* is performed by a vocal-instrumental trio, called *mugham üçlüyü*—literally, *mugham* trio or simply *üçlük*, trio. It includes the *tar*, a plucked chordophone played by a *tar* player (termed a *tarçı*, *tarzən*, or *tar çalan*), *kamanča*, a bowed chordophone played by a *kamanča* player (*kamančaçı* or *kamanča çalan*), and a *qaval* (alternatively named *dəf*), a frame drum. A *xanəndə* (singer) plays the *qaval* while performing additional *dastgah* components such as *rəng*, *təsnif*, and *zərbi mugham*. In addition to the *tar* and *kamanča*, *mugham* is effectively performed on such musical instruments as *ud*, *qanun*, *ney*, *balaban*, *cürə saz*, and *tütək*.

Chapter 2, section 2. The morphology of *mugham*.

Insight into the essence of *mugham* as a dynamic and constantly evolving musical entity, and as an improvisational form, is possible through a study of the genre's unique morphology and syntax.

The main musical unit of *mugham*, *guşə* (literally, corner, also known by its full name *mughamın guşəsi*, literally, *mugham guşə*), is complete in its structural and semantic dimensions. One *mugham* consists of about five to seven or more *guşəs*, each of which can begin on any degree of a given mode but must end on the main tone. The first is the introductory *guşə* called *mughambaşı* (literally, the head of *mugham*) and the last one is called *ayaq* (literally, leg), meaning "arrival at a certain place, a stopping point." Two *mughams* based on the same mode and melodically similar can differ in terms of *ayaq*; *ayaq* is thus a kind of fragment that identifies every *mugham*. The general scheme of a *mugham* structure is as follows: *mughambaşı* + composite (middle) *guşəs* + *ayaq*. The number of aggregate *guşəs* can be reduced or increased in certain performance contexts, but this does not affect the *mughambaşı* and *ayaq*. Each *guşə* is formed from several (approximately 2-5 or more) *cümlə* (lit., sentence), which are relatively complete musical units.

The *mugham* musical fabric is created by highlighting the main tones with tones one step above or below. Short melodies are born: short musical turns, each of them leading to other turns, eventually add up to a complete musical idea. Such short musical turns are *mugham* motives that carry their own names, termed *avaz* (lit., voices). *Depending on how supporting*

tones are musically emphasized, an avaz can be relatively short or long. Each avaz is relatively complete and independent, and marked off by a caesura from the avaz that precedes and follows it. Avazes are combined in such a way that they create a relatively complete musical thought—*cümlə*. Continuing to take shape, these avazes come to form successive *cümləs*, until the initial musical impulse finds its completion. This is how a *guşə* is created.

If a *guşə* includes two *cümləs*, they are in question-answer format, with the second *cümlə* serving as a response. In *mugham* practice this is called *sual-cavab* (lit., question-answer). There can be other arrangements of *cümləs* within a *guşə*. For example, a *guşə* that contains three “question” *cümləs* and one “answer” *cümlə* is possible. $(1 + 2 + 3) + 4 = guşə$. Or, a *guşə* with four “question” and one “answer” *cümləs* $(1 + 2 + 3 + 4) + 5 = guşə$, etc. Each *cümlə* in a *guşə*, starting from the second one, is an “answer” to the previous *cümlə* and at the same time a “question” to the following *cümlə*. The last *cümlə* is the final answer, and it ends on the main tone with a cadential turn.

The avazes and cümləs that constitute a guşə are dynamically interconnected through the "question-answer" form, and this underlying logic of linking musical thoughts determines the development of musical material and the peculiarities of improvisation in a mugham. In this sense, the structure of a guşə per se plays an important role.

Studying the morphological features of *mugham*, and taking into account indigenous terminology and concepts, uncovers parallels in the structure of *mugham* and *ghazal*. For example, a *ghazal* begins and ends with *beyts* (couplets) that have specific functions; a *mugham* begins and ends with *guşəs* that also have unique functions. The rhyming part in a *ghazal* has the same role as the main tone in a *mugham*.

Such parallels are presented in the following chart:

Ghazal	Mugham
<i>Mətlə</i> (first <i>beyt</i>)	<i>Mughambaşı</i> (first <i>guşə</i>)
<i>Beyt</i>	<i>Guşə</i>
<i>Beyt</i>	<i>Guşə</i>
<i>Beyt</i>	<i>Guşə</i>
...	...
<i>Məqtə</i> (last <i>beyt</i>)	<i>Ayaq</i> (last <i>guşə</i>)

Of course, the number of *beyts* in a specific *ghazal* and the number of *guşəs* in a particular *mugham* performance may differ. However, this does not in any way influence the

position of the *mətlə* (first couplet) and *məqtə* (last couplet) in a *ghazal*, nor the *mughambaşı* and *ayaq* in a *mugham*.

The only difference between the structure of *ghazals* and *mughams* is that each *ghazal beyt* consists of two equal units, that is, two *misras*. But a *guşə* can encompass more than two *cümləs*. At the same time, attention must be drawn to the fact that the general rhyme of a *ghazal* always appears at the end of the second line in each *beyt* and signals its end, while the main tone of a *mugham* is at the end of the last (second, third, etc.) *cümlə* in each *guşə* and also signals the end of the given *guşə*. These similarities in the structures of *mugham* and *ghazal*, which at first glance seem hidden (they have not been noted by researchers to this day), are unlikely to be coincidental.⁵ It is probable that the explanation for this lies in the direct influence of classical poetry on the art of *mugham* in general, and in particular the influence of *ghazal* on *mugham*.

Chapter 3. The main components of *dəstgah* (*mugham* sections).

The very structure of *dəstgah* itself suggests the trajectory for its analysis, highlighting the study of *mugham* sections.

Chapter 3, section 1. General information about the structure of Azerbaijani *dəstgah*.

Dəstgah is a cyclical composition that encompasses all genres of *mugham* art in accordance with precise laws.

1. *Mugham*, a vocal-instrumental piece with free metro-rhythm, constitutes the main genre of *mugham* art. It allows for improvisation within a framework of certain rules.
2. *Təsnif* is a vocal-instrumental genre of romantic-song character with regular metro-rhythm.
3. *Dibaçə* can be considered a special type of *təsnif* that is greater than *təsnif* in length and more complex in musical form and function.
4. *Rəng* is a purely instrumental genre with a highly accented metric structure.
5. *Dəraməd* can be considered a special type of *rəng* that is longer and more complex in form and function. *Təsnif*, *dibaçə*, *rəng*, and *dəraməd* are accompanied by percussion instruments such as the *dəf*.
6. *Zərbi mugham* is a vocal-instrumental genre that arose through the mutual interpenetration of *mugham* and *rəng*. In *zərbi mugham*, entire *mugham* and *rəng* fragments alternate with one another. The *mugham*'s free-metric vocal part is performed

here to percussion accompaniment, whose strict meter corresponds to that of the instrumental *rəng* part. *Zərbi mugham* is performed from beginning to end with percussive accompaniment.

All these genres contribute to the monumental, vocal-instrumental, multi-part cyclic composition called *mugham dəstgah* (a *dəstgah* of *mughams*) or simply *dəstgah*. All of the above genres also exist independently of *dəstgah*. However, they achieve their main purpose as part of *dəstgah* and their main function is to participate in the *dəstgah* structure. The *dəstgah* genre is the pinnacle of Azerbaijani *mugham* as an art form, and the main components of *dəstgah* are its individual *mughams*; *dəstgahs* cannot exist without their constituent *mughams*. The other *dəstgah* components are *təsnif*, *dibaçə*, *rəng*, *dəraməd* and *zərbi mugham*.

One *dəstgah* usually includes 5–10 distinct, and yet modally similar or identical, large, and small *mugham* sections. When a *mugham* is part of a *dəstgah* it can be referred to in three ways—in terms of its genre (that is, as *mugham*), its proper name (for example, *müxalif* or *hicaz*), and its function as a “section,” or *şöbə*, of a *dəstgah*. The term *şöbə* is general-functional in referring to all the *mughams* that are part of the *dəstgah* system. *As such, a mugham in a dəstgah is a şöbə.*

No matter the total number of *şöbəs* in any given *dəstgah* cycle, the first, second and last ones serve specific functions in the cyclical *dəstgah* form and are named *bərdaşt*, *mayə*, and *ayaq* respectively. These names are specifically functional because each refers to a particular *mugham-şöbə* and indicates its place and function in a cycle. *In order for a collection of mughams to become a dəstgah, these three şöbəs must be present.*

Mayə, located in the lowest tonal range, is the essential, primary *şöbə* in a *dəstgah*. The remaining *mughams* build on *mayə* from the bottom up—that is, each successive one occupies a higher tessitura relative to the preceding one. *Bərdaşt*, which precedes *mayə*, is a short introductory *şöbə* in a *dəstgah*; it has the same modal basis as *mayə* but occurs an octave higher. *Ayaq*, which means “end,” presents the final descent from the climactic *şöbə*, with the highest tonal position, to *mayə*, with the lowest. The *mugham* sequence reinforces the function of *mayə* as the main *dəstgah şöbə*, while all other *şöbəs* remain in the tonal vicinity of *bərdaşt* and *ayaq*.

In Azerbaijani *dəstgahs*, the *şöbə* named *mayənin zili* (lit. octave from *mayə*) requires special attention (see below).

A *dəraməd* (d-d) is performed at the very beginning of a *dəstgah* (D), prior to *bərdaşt* (B). *Dəraməd* can also be replaced by *dibaçə* (d-b). *Rəngs* (r) are performed in between *mughams* (m) (i.e., between *dəstgah şöbəs* [ş]). The first *rəng* comes after *mayə* (M) and the last one is between the penultimate (pre-climactic) and the final (climactic) *dəstgah şöbəs*. Any *rəng* can be replaced with a *təsnif* (t).

D = d-d/d-b + B(ş) + M(ş) + r/t + m(ş) + r/t + m(ş) + r/t + m(ş) + r/t + m(ş) + r/t + m(ş) + A

Ayaq (A) appears after the culminating *şöbə* and leads to *mayə* (M), which is like the capital city of a *dəstgah*. The singer may choose to perform a *təsnif* or nothing at all after an *ayaq*. A *rəng* cannot be played at the end. Information about the role of *zərbi mugham* in the *dəstgah* structure can be found in the sixth section of chapter 4.

The specific, designed succession of şöbə parts forming a particular dəstgah cycle, together with dəraməd (or dibaçə), rəng and təsnif, is called rədif. Each *dəstgah* has its own *rədif*, that is, a specific *mugham* and *rəng-təsnif* composition. This is how the concept of “*dəstgahın rədifi*,” or *dəstgah*’s *rədif* is derived. Generally, however, a *dəstgah*’s *rədif* means a *dəstgah*’s composition in terms of *mughams*, the order of *şöbə*.

General information about the structure of Azerbaijani *dəstgahs* provides direction for further investigations and facilitates thorough study of each element in this monumental composition.

Chapter 3, section 2. The modes of Azerbaijani traditional music.

This section details two modal theories regarding Azerbaijani traditional music, devised by U. Hajibeyov and M. S. Ismayilov. This study references these theories/schemes frequently.

Developing his modal theory, U. Hajibeyov adopted the tetrachord as the primary modal cell and delineated five varieties of tetrachord:

1. 1 - 1 - 1/2 (tone-tone-semitone) as the primary tetrachord
2. 1 - 1/2 - 1 as a secondary tetrachord
3. 1 / 2 - 1 - 1 as another secondary tetrachord
4. 1/2 - 1 - 1/2 as a diminished tetrachord
5. 1/2 - 1 1/2 - 1/2, which has an augmented second

In order to have a complete scale in Azerbaijani traditional music, these tetrachords must be joined. Hajibeyov indicates four ways of connecting them:

1. A *chain (or joint) connection*, where the last step of the lower tetrachord is the first step of the upper one, forming the interval of a perfect unison.
2. An *adjacent (or divided) connection*, in which the last step of the lower tetrachord and the first step of the upper tetrachord form an interval of a major second.
3. A *connection via an intermediate step*, whereby a whole step above the upper note of the lower tetrachord falls a minor second below the first step of the upper tetrachord, thus forming a minor third.
4. A *connection via an intermediate step*, whereby a whole step above the lower tetrachord falls a whole step below the first step of the upper tetrachord, thus forming a major third.

Hajibeyov divides the derived modes into primary and secondary. Primary modes are composed of two identical tetrachords. There are seven primary modes: *rast*, *şur*, *segah*, *şüştər*, *çahargah* (first type), *bayatı-şiraz*, *hümayun*. Secondary modes consist of two different tetrachords. Secondary modes include *şəhnaz*, *sarənc*, and *çahargah* (second type).⁶

Hajibeyov also discusses the seldom performed *mugham* called *nəva*, as does the author of the present work.

Hajibeyov's modal theory is fully outlined in his book *Foundations of Azerbaijani Folk Music* (1945) as are the rules for composing music based on Azerbaijani modes.

The number of steps comprising Hajibeyov's modes vary. According to M. S. Ismayilov's theories, the modes of Azerbaijani traditional music contain eight steps within a diminished octave. Ismayilov also indicates that there are eight modes: *rast*, *şur*, *segah*, *zabul*, *şüştər*, *çahargah*, *bayatı-şiraz*, and *hümayun*.

When analyzing musical examples, the author of this thesis relies on the modal theories of U. Hajibeyov and M. S. Ismayilov. However, several modes have been excluded in these scholars' investigations and further study is required as to the functionality of the modal steps.

Chapter 3, section 3. Octaves, registers, and corresponding terms in Azerbaijani *mugham*.

[Chelebi refers to three kinds of octave below: the small octave, which begins with and ascends from the C below middle C; the one-line octave, which begins on and ascends from the middle C; and the two-line octave, which begins on and ascends from the first C above the middle C.]

Before proceeding with the analysis of *dastgah*'s structural components (both main and additional) and their interrelationships, one should understand the traditional terms and concepts about octaves and registers that Azerbaijani *mugham* performers use. In *mugham*, the registers are determined relative to the scale positions on the *tar*. The *tar* has a range of almost three octaves, from C of the small octave to A (or B flat) of the two-line octave, which corresponds with the voice of *xanəndə* and the established *dastgah* structures. In this same range, there are three distinct registers. *Bəm*, the lowest range, extends from C of the small octave to C of the one-line octave. D and E-flat of the one-line octave belong to both the lowest and middle ranges. *Miyanxana* (*Orta yer*), the middle register, lies between D (although E is more typical for this register) and A of the one-line octave. The B-flat above is on the border between the middle and high registers. *Zil*, the upper register, begins on B flat (or B) of the one-line octave and ends on A (or B flat) of the two-line octave.

The dissertation also discusses *mugham* performers' usages of other terms and concepts regarding registers, derived from this main vocabulary.

The terms *bəm* and *zil* deserve special attention. They are used in all spheres of orally transmitted Azerbaijani music, wherein they signify low or high sound or voice in general. In *mugham* specifically, they can refer to registers and octaves. *Bəm* is the lower of any two adjacent octaves and *zil* is the upper octave, or the octave above *bəm*. If a *mugham* performer (instrumentalist or singer) is asked to repeat a sound, musical gesture, or an entire melody in *bəm*, this musician will perform the music one octave lower. And vice versa, if a melody (sound or structure) needs to be performed in *zil*, it is transposed an octave higher.

The terms *bəm* and *zil* denote registers in relation to the well-defined, unchanging, and stable scale sections found on the *tar*. These terms determine the timbral characteristics of these sections. *Bəm*, the lower register, covers the small octave, and *zil*, the upper register, covers the two-line octave. (The middle register *miyanxana*, as noted, is found within the one-line octave). However, when the terms *bəm* and *zil* refer to adjacent octaves, they signify relatively stable phenomena. For example, if the small and one-line octaves are being considered, then the small

octave is considered *bəm*, the lower octave, and the one-line is considered *zil*, the upper octave. Thus, the concepts of *bəm* as lower register and lower octave, and *zil* as upper register and upper octave, do not always coincide. The area of "mismatch" is the middle register, the one-line octave, since it can take the position of either the lower or the upper octave. When the terms *bəm* and *zil* refer to a pair of octaves with one lower and one higher, then the terms *bəm* and *zil* acquire their meaning relative to each other; *bəm* is the lower octave in relation to *zil*.

Classification of *mughams* according to their pitch position, using vocabulary associated with the terms *bəm*, *zil* and *miyanxana*, is also discussed in this section.

Chapter 3, section 4. *Mayə*, the main *şöbə* in a *dəstgah*.

Mayə (lit., foundation), which is both a *mugham* and a *şöbə*, is the main section of a *dəstgah*. Although *mayə* is the second section in a *dəstgah*, following *bərdaşt mugham*, it is of paramount importance. A *dəstgah* cycle begins primarily with *mayə* since it is lower in pitch than the other *şöbə* of a given *dəstgah*. *Mayə* is followed by all the other *şöbə*, each of which occupies a higher position relative to the previous one. Each *dəstgah* starts from *mayə* and contains all subsequent *mugham* parts in an ascending order along the entire range of the *tar*. In most cases, each successive *şöbə* (especially after the *şöbə* closest to *mayə* in tessitura) requires a return to *mayə* before proceeding to the next *şöbə*. Although returning to *mayə* is possible after each *şöbə* in a *dəstgah*, this is not always necessary and may not happen (depending on the structure of a given *dəstgah* and on the particular musical interpretation of it in a given performance). The culminating *şöbə* is followed by a return to the register and the main tone of *mayə*, thereby concluding a *dəstgah* cycle. Thus, an entire *dəstgah* composition begins and ends with *mayə*.

Dəstgah is named after its *mayə*. For example, *dəstgah rast* is named after its main *mayə* section, called "rast."

Chapter 3, section 5. *Mayənin zili* (the octave *şöbə*).

Earlier, the three main *şöbə*s (*bərdaşt*, *mayə*, and *ayaq*) were singled out due to their important functions, while the rest were identified as having more general functions. One other *şöbə* deserving special attention does not have as specific a function as any of the three listed above. It differs from these in terms of its modal position in the cycle: *it has the same modal basis as mayə but is located an octave higher*. For this reason, it is often called *mayənin zili*, literally the

zil (here octave) above *mayə*, and in this work it is also referred to as “octave *şöbə*.” Each octave *şöbə* also has its own *mugham* name, such as *əraq* or *simayi-şəms*.

An octave *şöbə* has a strong melodic affinity with *mayə* owing to its modal basis and cadential turns. Yet it is still an independent *mugham*, having its own characteristic *guşəs* and introductory and final musical gestures—*mughambaşı* and *ayaq guşəs* respectively. Examples of octave *şöbə*s include *əraq* in *rast dəstgah*, *simayi-şəms* in *şur*, and *mənsuriyyə* in *çahargah*. An octave *şöbə* is just one *şöbə* in a *dəstgah*, and its particular sequential number in a cycle is not a matter of concern.

In some (but not all) *dəstgahs*, *mayənin zili* is *mayə* itself transposed an octave higher. As a *mugham* cycle progresses according to the bottom-up principle, the main *mayə şöbə* reappears following several *mugham* sections, this time an octave higher and with slight modifications. In this case, the octave variant retains its name, preceded by the term *zil*. Examples of these pairings include *mayə nəva* (with its main tone [hereafter MT] G or D of the small octave, depending on the cadence) and *zil nəva* (MT G or D of the one-line octave); *mayə zəbul* (MT E of the small octave) and *zil zəbul* (MT E of the one-line octave); *mayə bayatı-şiraz* (MT G of the small octave) and *zil bayatı-şiraz* (MT G of the one-line octave); and *mayə bayatı qacar* (MT B-flat of the small octave) and *zil bayatı qacar* (MT B-flat of the one-line octave). This appellation accords with traditional understandings of octaves.

As a rule, each *mugham* is performed in its own unique key, that is, a *specific pitch position for the main tone*. *Mugham* musicians call this *mughamın yeri*, literally, the place of *mugham*. As *mugham* performers say, “*Hər mughamım öz yeri var*,” “Each *mugham* has its own place.” The concept of transposition is generally alien to Azerbaijani *mugham* because relocation to different pitch such as an octave makes a *mugham* sound dissimilar.⁷ In this case, *mugham* gains a set of particularities because of objective factors, including the uneven temperament of the *tar*, various performance techniques, melismatic turns, fingering and chordal sounds.

When it comes to vocal *mugham* with instrumental accompaniment, *xanəndəs* and instrumentalists have various options for performing in different registers. *Xanəndəs* use distinct singing techniques, variations, and numerous kinds of melisma in *bəm* and *zil*. These include *gəzişmə*, or “walking,”—meaning walking around the fret steps—in *bəm*, and *zəngulə*, a complex throat technique for rapid repetition of short figures based on specific rhythmic patterns, in *zil*.

In light of the above, the concept of transposition is not pertinent to *mugham*. Transferred to a different tonal range, *mugham* is no longer the same but rather a variant of itself with a separate name. There are, for example, four variants of *mugham segah*, which differ from each other based on their tonal ranges but united by a common modal basis: *xaric segah* (with the main tone B in the small octave), *orta segah* (MT E in the one-line octave), *yetim segah* (MT G in the one-line octave) and *mirzə hüseyin segah* (MT A in the one-line octave).⁸

Mayənin zili, the above-mentioned octave variant of *mayə*, not only enriches a *dəstgah* but also becomes a necessary component in the analysis of *dəstgah* structure owing to its special location in a *mugham* cycle.

This section concludes with a table "Octave *Şöbə* in Azerbaijani *Dəstgah*" (Table no. 1).

Chapter 3, Section 6. *Bərdaşt*, the introduction to a *dəstgah*. The basic (strict) form.

In a *dəstgah*, the main *mayə şöbə* is preceded by a short *mugham* section with the special, functional name *bərdaşt* (literally, opening), as well as its own name (eg. *novruz-rəvəndə* in *rast dəstgah*). *Bərdaşt*, like *mayənin zili* (octave *şöbə*), has the same modal basis and cadential turns as *mayə* but sounds an octave higher. Unlike *mayənin zili*, *bərdaşt* is short, appears at the beginning of *dəstgah*, and functions as an introduction. When performed before *mayə*, *bərdaşt* in general reflects the modal and intonational aspects of *mayə*. While melodically close to *mayə*, it is not a mere copy of it in another octave.

In every *dəstgah*, *bərdaşt* has two sections:

1. The main part of *bərdaşt*, which is called *bərdaştın əsası*, the basis of *bərdaşt*, and includes one or two *güşəs*.
2. An additional part which connects *bərdaşt* with *mayə* in a linked descent called *bərdaştın ayağı*, the *ayaq* of *bərdaşt*. It begins on or around the main tone of *bərdaşt* and ends an octave lower on the main tone of *mayə*. *Mayə* begins after this section. *Bərdaşt* = main *bərdaşt* part + *bərdaşt ayaq*.

Some scholars of music hold the erroneous notion that *bərdaşt* can be purely instrumental. In every *dəstgah*, *bərdaşt* has a vocal-instrumental version and this is its main performance form. All distinguished *xanəndə*, from Jabbar Garyaghdioglu (1861–1944) to Alim Qasimov (b.1957) have earned fame for their renditions of *bərdaşt*.

In *bərdaşt* of any *dəstgah*, there are two types of *ayaq*.

1. One type of *ayaq* moves from *bərdaşt* to *mayə*, stopping on principal tones. This is a gradual descent.
2. The other *ayaq* is sequential and straight.

Both types of *ayaq* are widely used by *sazəndə* instrumentalists and *xanəndə* singers. Although *bərdaşt* has a strict form, Azerbaijani *mugham* performers also have a broader understanding of *bərdaşt*, which allows for changes and departures from the form. This musical phenomenon should be investigated after gaining familiarity with the rules of transition from one mode to another.

At the end of this section are the two tables, “*Bərdaşt* of Azerbaijani *Dəstgah*” (Table no. 2), and “Octave *Şöbə* and *Bərdaşt* of Azerbaijani *Dəstgah*” (Table no. 3), which provide a summary.

Chapter 3, section 7. *Mughams* (general-function *şöbəs*) with different modal bases in a *dəstgah*.

While the three *dəstgah* parts *bərdaşt*, *mayə* and *ayaq* have unique functions, the core *mugham* section (the “body” of a *dəstgah*) also includes *şöbəs* that are not distinguished by a special function and that have different modal bases. This section focuses on the sequence of these parts and how they connect to one another in a *dəstgah*.

In each *dəstgah* at least two *şöbəs* share a modal basis with *mayə*—*bərdaşt* and octave *şöbə*. Both are positioned one octave higher than *mayə*.

Mugham sections, especially large ones, which have the same modal foundation and pitch position as *mayə* can also be adjacent to it (i.e. follow it in sequence), but this is infrequent. When such a *mugham* does follow *mayə*, it covers the higher steps of a mode. For example, in *mahur-hindi dəstgah*, the main *şöbə mahur* and the subsequent one, *uşşaq*, share the same modal and tonal substance and are both large in size, but the second one, *uşşaq*, reaches a higher tessitura than the first.

Other *mugham-şöbəs* in *dəstgahs* also share their modal basis with *mayə* and serve a general function. Their positions are:

1. A fourth above *mayə*; for example, the *şöbə mayə şur* (with the main tone G in the small octave) and the subsequent *şöbə şur şəhnaz* (main tone C in the one-line octave) in *şur dəstgah*.
2. A fifth above *mayə*; for example, the *şöbə mayə çahargah* (main tone C in the one-line octave) and the subsequent *şöbə hasar* (main tone G in the one-line octave) in *çahargah dəstgah*. Also, a fifth apart are *şöbə mayə xaric segah* (main tone B in the small octave) and *manəndə-xasar* (main tone F-sharp in the one-line octave) in *xaric segah dəstgah*. The fifth-above *şöbə*s, like the octave *şöbə*s, appear not immediately after *mayə*, but after several *mugham* sections (*şöbə*s).

To summarize, *şöbə*s sharing *mayə*'s modal basis can be positioned next to it, a fourth apart, a fifth apart, and an octave apart. In addition to these *şöbə*s, others with different modal foundations, referred to here as *modally-tonally contrasting şöbə*s (MTCŞ), play very important roles in *dəstgah* performance.

All of a *dəstgah*'s *şöbə*s, including those with the same modal foundation as *mayə* and the MTCŞ, follow one another from the bottom up starting from *mayə*, with increasingly higher tessituras, and connecting one to the next via rule-governed transitions (*keçid*). *Mugham* performers call this *mughamdan mughama keçmək qaydaları* (rules for transitions from *mugham* to *mugham*). Numerous laws and prohibitions, which are in a sense theoretical rules, have resulted from many centuries of practice.

The following transitions are possible in a *dəstgah*:

1. Almost all *dəstgah şöbə*s can be followed directly by *mayə*. However, a two-step transition is needed when a *şöbə* is positioned far from *mayə* in a *mugham* cycle. First there is a move to a particular *şöbə*, and then a move to *mayə*.
2. When one MTCŞ is near another MTCŞ it is possible to make a direct transition from one to the other.
3. When directly transitioning from one MTCŞ to another is not possible, there must be a double transition: first there is a move to *mayə*, and then from *mayə* to the needed MTCŞ.

Every *mugham* musician, whether an instrumentalist or a singer, must master the rules of transition. In addition to this minimal expertise, masters themselves search for new ways of passing from one MTCŞ to another, and these discoveries have gradually spread among musicians, finally becoming part of standard transition rules.

Further in the dissertation, the main existing forms of *keçid*-transitions are systematized, accompanied by a detailed characterization. Various transition techniques have developed throughout many centuries of practice (these are illustrated with 60 notated examples) and their role in the historical formation of *dəstgah* is paramount because it is impossible to have a *dəstgah* form without changes in modal and tonal dimensions.

Chapter 3, section 8. *Dəstgah guşəs.*

In the discussion of *mugham guşəs* (*mughamin guşəsi*) it was shown that *mughams* are comprised of *guşəs* following the scheme *mughambaşı* – constituent *guşəs* – *ayaq*. However, the Azerbaijani *mugham* tradition includes *guşəs* in a *dəstgah* that are not part of the collection of *mugham guşəs*. Such *dəstgah guşəs* are not part of *mugham* structure, rather, they are musically independent and bear their own names. Each one is inserted into a *dəstgah*'s *mugham* cycle as a short section; its meaning is related to a *dəstgah* as a whole, not to the constituent *mughams*. The *dəstgah guşəs* are found in very different parts of *mugham* cycle and have various modal foundations.

1. In *bəm*, the lower register, they appear following *mayə* in the same tonal-modal context. Examples are *guşə dəhri* in *rast dəstgah* and *guşə isfahanək* in *bayatı-şiraz dəstgah*.
2. In the middle register, *miyanxana*, they include *guşə yeddi hasar* in *çahargah dəstgah* and *guşə həvəran* or *mücri* in *rast dəstgah*.
3. In *zil*, the *dəstgah*'s culminating zone, they include *guşə rak-xorasani* in *rast dəstgah* and *guşə qəbri* in *şur dəstgah*.

In all these cases, the appearance of *dəstgah guşəs* has definite practical and aesthetic musical value.

Sometimes a *dəstgah guşə* encountered before a large *şöbə* in the same or close modal-tonal foundation prepares the listener for that *şöbə*. For example, when *guşə isfahanək* in *bayatı-şiraz dəstgah* is performed before *şöbə bayatı-isfahan*, it directs the listener's attention toward the given *şöbə* in a subtle way, because the two sections are close melodically. The same function is played by *guşə yeddi hasar* before *şöbə hasar* in *çahargah dəstgah* and *guşə mücri* before the *şöbə əraq*.

Another special type of *dəstgah guşə*, called *ikibaşlı guşə* (double-headed *guşə*) among older *mugham* musicians, gives opportunities for all kinds of transitional links and incorporations of “foreign” *mughams* into *dəstgahs*. (These types are thoroughly examined in the dissertation).

Dəstgah guşəs carry the same importance as *şöbəs* in the structure of a *mugham* cycle. They have their own unique function of linking *mugham* sections of differing modal-tonal constitution and emotional character together into a unified *dəstgah* structure.

Chapter 3, section 9. *Bərdaşt*—the introduction to a *dəstgah*. Deviations from the main (strict) form.

In addition to the basic (strict) form of *bərdaşt*, Azerbaijani *mugham* musicians have a broader understanding of *bərdaşt*, involving departures from the basic form. These “traditional infractions” or permitted deviations are as follows:

1. *Genişləndirilmiş bərdaşt* (extended *bərdaşt*): The basis of *bərdaşt* is expanded through increasing the number of constituent *guşəs*. This is not *bərdaşt* in a strict sense, but rather a compressed form of *mayə* appearing an octave higher with some specific, inevitable alterations. This is followed by a descent, after which the actual *mayə* initiates the usual progression in a *dəstgah*. The vocal-instrumental performance of *bərdaşt* may take 2-3 minutes, while the extended *bərdaşt* takes 5–15 minutes. The extended *bərdaşt* is used more often by *xanəndə* who possess high voices and intend to attract the attention of traditional audiences and connoisseurs.
2. *Bərdaştı uzaqdan götürmək (başlamaq)* (to start *bərdaşt* from afar): In the first part of this form of *bərdaşt*, one or two *guşəs* from MTCŞ are performed in *zil*, the high register, followed by a *keçid* transition to the mode of *bərdaşt*. The second part includes the strict form of *bərdaşt* and its associated *ayaq*. Performance of this two-part *bərdaşt* is a way to widen *bərdaşt* both in its instrumental and vocal-instrumental versions. Present-day performers do not use this form often.
3. *Bəm bərdaşt* (low *bərdaşt*): Two to three *guşəs* of MTCŞ in a *mugham* with a modal basis differing from that of *bərdaşt* are performed at the bottom of the low register, prior to *mayə*.
4. *Bərdaştın kiçildilməsi* (shortening of *bərdaşt*): In the instrumental performance of *dəstgah*, as a result of performance circumstances,⁹ the *bərdaşt* basis is merely “mentioned” rather than fully realized. Here, the *bərdaşt ayaq* is longer than the *bərdaşt* basis.
5. *Gəzişmə ilə bərdaşt eləmək* (to perform *bərdaşt* with *gəzişmə*, i.e. *bərdaşt* with “walking,” or improvisation): *Mughams* and *dəstgahs* are located on the neck of the *tar* such that the main tone of any *mugham-şöbə*, including the main tone of *bərdaşt*, has a

corresponding open string one or two octaves below (these correlations occur due to different tunings of open strings). The open string is sounded often to add richness and saturation of sound to a performance. It almost plays the role of a drone. However, this is not an incessantly stretched-out sound, it is rather a set of sounds with varying lengths, which participate in the formation of melodic figures. *Mugham* instrumentalists use the open-string sound, which corresponds to the *bərdaşt* main tone, to perform the “walking” *gəzişmə* improvisation, using the range of the scale, “walking in a line” on the tones that constitute *bərdaşt*. As a result, a unique instrumental composition comes to replace *bərdaşt*.

All the *bərdaşt* types outlined above depart from the basic strict form, but are part of *mugham* practice, considered not only as “permissible transgressions,” but also as desirable and even necessary tools in certain performance contexts. Programmatic forms of *bərdaşt*, discussed in the eleventh section of this chapter, and substitutions of *bərdaşt* with *zərbi mugham*, discussed in the sixth section of chapter 4, are additional types as well.

Chapter 3, section 10. *Ayaq*—the final *dəstgah* component.

The process of *mugham-şöbəs* rising in accordance with the bottom-up sequence culminates with the *şöbə* holding the highest tonal-modal position. Based on its place in the cycle, this *şöbə* is called the *övc* (apex), *dəstgahın zili* (*dəstgah*’s *zil*), or *dəstgahın zirvəsi* (*dəstgah*’s peak). A *mugham* cycle finds its completion at the *övc* in the sense that it ceases developing, however it is not yet completed. A *mugham descent* called *dəstgahın ayağı* or “leg” of a *dəstgah* (and by specific names according to a *dəstgah*, eg. *gərayi* in *rast*, *nişibi-fəraz* in *şur*, and *məğlub* in *çahargah*) descends from the *övc* to *mayə*, from culminating to initial *şöbə*, from *zil* to *bəm*, from high to low register. Performing *ayaq* is called *ayaq vermək* or *ayaq elmək* and means arriving at a particular place, reaching the place of destination and stopping.

Two *mugham* phenomena called *ayaq* were mentioned previously: *ayaq* as the last *guşə* in a *mugham* and *ayaq* as an auxiliary part of *bərdaşt* that descends from the main part of *bərdaşt* to *mayə*, from high to low octave, from *zil* to *bəm*. A third phenomenon referred to by the term *ayaq* is *dəstgah ayaq*, which connects the *övc* with *mayə*; in other words, it links the end of *dəstgah* with its beginning. *Ayaq* is a return to the center, or the capital of a *dəstgah*.

Dəstgah ayaq is the same descent as *bərdaşt ayaq* in that both lead to *mayə*. *Bərdaşt ayaq* is preceded by the *bərdaşt* basic form, a small *mugham* consisting of one or two *guşəs*, whereas *dəstgah ayaq* is preceded by the culminating *övc şöbə*. *Bərdaşt ayaq*, part of a short introductory

mugham section, leads to *mayə* in order for a *mugham* cycle to continue developing from the bottom up; *dəstgah ayaq* appears after the culminating *şöbə* and leads to *mayə* to complete *dəstgah* on this important *şöbə*.

Dəstgah ayaq is an integral *dəstgah* component, as it grants completeness and perfection to the musical form of this multi-part cyclical composition. Unlike other *dəstgah şöbə*s, this *ayaq* does not by itself constitute a full *mugham*, nor does it take the form of a *guşə* (though it resembles a *guşə* with the fullness of its musical phrases). It is merely a *mugham* descent, and it cannot be performed separately from *dəstgah*. However, due to its significance in a *dəstgah*, a *dəstgah ayaq*, like *bərdaşt* and *mayə*, has the status of being a special-function *şöbə*. It is no coincidence that every *dəstgah ayaq*, like every *mugham-şöbə*, has its own name. Some *dəstgah*s have two, even three *ayaqs* differing melodically from one another. An instrumentalist or a singer would decide on one of them in a specific performance. For example, *zabul dəstgah* has three *ayaqs*: *gərayi*, *aşiq guş*, and *yeddi hasar*.

Two tables are provided at the end of the current section: no. 4 “The *Ayaq* of Azerbaijani *Dəstgah*” and no. 5 “Octave *Şöbə*, *Bərdaşt*, and *Ayaq* Sections in Azerbaijani *Dəstgah*.”

Chapter 3, section 11. Instrumental program *guşə* in *dəstgah* cycle.

Purely instrumental program *guşə*s (IPG), with such names as *balu-kəbutər* (pigeon wings) and *zəngi-şütür* (camel bells) conveying extramusical meaning, are also considered *mugham* components in a *dəstgah*. Investigating these instances of program music reveals the following:

1. Each IPG has to be analyzed in the context of its *dəstgah* because its inclusion in a particular location is not coincidental; IPGs are incomprehensible outside the context of their associated *dəstgah*s.
2. IPGs must be studied in the context of Azerbaijani folk instrumental program music (FIPM) overall, otherwise the origin of these *mugham* parts is not clear.
3. Instrumental program *guşə*s should be studied using what I.V. Matsievsky terms the systematic-ethnophonic method—the simultaneous study of music and musical instruments on which it is performed.

IPGs are surely the result of Azerbaijani instrumental folklore’s influence and especially FIPM’s influence on *mugham*. However, considering the total absence of research on

Azerbaijani FIPM, the author first found it necessary to describe this musical phenomenon in the dissertation, relying on the material gathered during numerous expeditions (in 1980, Professor I. V. Matsievsky suggested that the author study the FIPM's basic principles).

Elements of program music in various *guşəs* are manifested via such performance-expressive methods as *rhythmic imitation* (used widely), *sound imitation* (limited in *mugham*, as imitation cannot extend beyond the modal basis; special techniques and the treble strings on the *tar*, called *zəng sims*, which carry a conventional character, assist in this imitation), and *contrasts in timbre and dynamics* (achieved through an alignment of registers). Some IPGs have a legend or a story behind them.

In a *dəstgah* composition, the locations of IPG can be as follows:

1. As *guşəs* in *mugham-şöbəs*, including *raxşın gəzişi* (Rakhsh's gait; Rakhsh is the name of the hero Rostam's horse in the epic *Shahnameh* by tenth to eleventh century Persian poet Ferdowsi); in *mugham rast*, the main *şöbə* of *dəstgah rast*; *balu-kəbutər* (pigeon wings), *misri* (the name of epic-hero Keroglu's sword), and *qıratın yerişi* (the gait of Keroglu's horse Girat) in *mugham çahargah*, part of *dəstgah çahargah*; and Leyli and Majnun (the main characters of the twelfth century Azerbaijani poet Nizami Ganjavi's poem "Leyli and Majnun") in *mugham bayatı-şiraz*.
2. They can perform the function of *ayaq* in the descent of *bərdaşt* to *mayə*. For example, *köroğlunun cəngi* (the battle of Keroglu) in *dəstgah çahargah*, *qıratın tullanışi* (Girat's leap) and *rahi şəbdiz* (the road of Shabdiz; Shabdiz is the horse of Khosrow Parviz, the ruler of Sassanian Iran and the hero in Ferdowsi's *Shahnameh* and Nizami Ganjavi's *Khosrow and Shirin*) in *dəstgah mahur-hindi*.
3. They can perform the function of *ayaq* in the descent from other culminating *şöbəs* to *mayə* in a *dəstgah* as well. For example, *zəngi-şütür* in *dəstgah mahur hindi* and *dügah*.

IPGs occupy a small place in *mugham* performance. However, because they appear in a number of large *dəstgahs*, they gain the status of a structural component, without which the analysis of the *dəstgah* form is incomplete.

A detailed analytical description of the main *mugham* components in *dəstgah* (D) [*Bərdaşt* (B), *Mayə* (M), *Şöbə* (ş), *Mayənin zili* (MZ), *övc* (O), *ayaq* (A)] is summarized in the following scheme:

$$D = B + M + \text{ş} + \text{ş} + \text{ş} + MZ + \text{ş} + \text{ş} + O + A$$

Chapter 4. Additional *dəstgah* components (non-*mugham* sections).

The additional components in a *dəstgah* are such non-*mugham* parts as *rəng*, *dəraməd*, *təsnif*, and *dibaçə*. All these genre types can and do exist outside of *dəstgahs*, though their primary purpose is to be part of them. The elements of *mugham* and *dəstgah* are reflected in their musical forms. Because of this, *rəng*, *dəraməd*, *təsnif*, and *dibaçə* have to be studied through their link to *mugham* and *dəstgah*. The genre of *zərbi mugham*, which is performed for the most part independently of *dəstgah*, is nevertheless another possible ingredient in a *dəstgah*. Since the modal-melodic basis and structure of *zərbi mughams* are inseparable from the *mugham-dəstgah* complex, they ought to be studied in relation to this complex.

Chapter 4, section 1. *Rəng* and its functional specificity in *dəstgah*.

Rəng is a purely instrumental genre of *mugham*, performed with a strict, periodic metro-rhythm to percussive accompaniment; *rəngs* are self-contained in form and content.

Musicians compose *rəngs* for *mughams*; that is, each *rəng* belongs to a specific *mugham* (i.e. *şöbə* in a *dəstgah*) and shares the same modal-tonal basis as the *mugham* it follows in sequence. Unlike Azerbaijani folk instrumental dance melodies, *rəngs* do not have their own names. Rather, they are called *mughamin rəngi*, a *mugham's rəng*. For example, *rast mughamin rəngi* is a *rəng* of *mugham rast*. It can also be called *rast rəngi*, *rəng* of *rast*. In this work, we use *rəng rast* instead of *rəng* of *rast* and *rəng şur* instead of *rəng* of *şur* and so forth. As there are many *rəngs* for each *mugham*, *rəng rast* refers to any *rəng* of this *mugham* since it is not possible to identify any one specific *rəng* with it. For this reason, it is necessary to refer to the melody of a *rəng* in question as well.

Modal-melodic features and cadences belonging to one *mugham* are vividly and distinctly reflected in its *rəng*. It feels as if in a *rəng* the most characteristic fragments are excerpted from a seemingly unrestrained, boundless, free, ever-flowing *mugham* melody, transformed with a clearly accented metro-rhythm, becoming organized and concretized figures with a clearly delineated structure. *Rəngs* can be in duple (2/4), triple (3/4, less often 3/8), quadruple (4/4) and compound duple (6/8, rarely 6/4) meters. Their tempos range from andante to allegro and, less often, vivo. Adagio, largo, and presto are not used in *rəng* performance, because *rəngs* are associated with *mughams* and must correspond with the psychological mood of a corresponding *mugham*.

A *rəng* melody may reflect the modal-melodic uniqueness of its own *mugham* as well as a few other *mughams* in the same *dəstgah*. So, for example, a *rəng* in *mugham çahargah* can suggest *çahargah şöbə* as well as *bəstə-nigar* and *müxalif şöbə*s. These types of *rəng* transcend their genre boundaries and approach the genre of *dəraməd*.

When determining the place of a *rəng* in a *dəstgah*, it is usually said that *rəng*s are played between *dəstgah şöbə*s. This assertion is elaborated further in the present work.

1. Any *rəng* positioned between two *mugham şöbə*s in a *dəstgah* is associated with the first of the two *şöbə*s. While performing a *dəstgah*, a *tar* performer who leads a trio can only choose one possible *rəng* after each *mugham-şöbə*. In so choosing he takes into account the *xanəndə*'s physical and psychological state, performance style, audience reaction, and other factors. The first *rəng* is played after *mayə*. After *mayə*, each *şöbə* can also be followed by a *rəng*.
2. *Rəng*s are not played (a) between *bərdəst* and *mayə*, (b) between the culminating *şöbə* (*övc*) and the *dəstgah ayaq*, or (c) at the end of a *dəstgah*, i.e., after the *dəstgah ayaq*. *Rəng*s between *dəstgah şöbə*s separate them in one sense, but at a broader level, they connect them into a larger *dəstgah* structure, enriching and complexifying a *dəstgah* cycle.

Chapter 4, section 2. Bifunctional versions of the Azerbaijani *rəng*.

*Rəng*s, as they developed, have always been linked with *mughams*, as well as with song and dance genres of Azerbaijani folk music. These links have given rise to several varieties of the *rəng* genre, which we can classify as follows:

1. *Rəng* (per se)
2. *Dəraməd*
3. *Rəng* of *zərbi mugham*
4. *Diringə*
5. *Zərb*
6. *Ağrlama*

As such, the term *rəng* has two meanings: the broad meaning of *rəng*, which encompasses all its varieties, and the narrow meaning, which refers to *rəng* in a strict sense.

The *rəng*s that are *rəng*s per se, as well as those classified as *dəraməd* and *rəng* of *zərbi mugham*, originated and developed in connection with *mugham* and *dəstgah* and are in this sense integral parts of the *mugham* tradition. However, *diringə*, *zərb*, and *ağrlama* are bifunctional, with the option of being performed as *rəng*s in a *dəstgah* and as dance melodies outside of a *dəstgah*. These bifunctional genres of Azerbaijani traditional instrumental music form a bridge

between *mugham* and folk instrumental music. Indeed, comparative analysis of different types of Azerbaijani traditional music allows one to discern the interrelationship of *mugham* melodies and folk instrumental melodies—especially *rəngs* and *oyun havasis*, or dance melodies.

Diringə. The term *diringə* in traditional music refers broadly to light and lively melodies in sextuple meter. This term pertains mainly to instrumental music, but can also be used to characterize folk songs performed with the same such lively rhythm and tempo. In that sense, the concept of *diringə* exists not only among professional *mugham* musicians, *ashiq* players, and *zurna* [aerophone with a piercing sound] players, but also among folk musicians. In *mugham* practice the term *diringə* has a more concrete meaning as (a) a specific type of *mugham rəng* in sextuple meter, light in character, also performable as a dance melody; and (b) a specific type of dance melody in sextuple meter, which can be used as a *rəng* in a *dəstgah* performance. The two functions of the *diringə* are also brought out depending on whether they are called a *rəng* of such and such *mugham* (e.g. *rəng uşşaq* and *rəng segah*) or called dance-melodies, each with its own title (e.g. *azərbaycan qızı*, “Azerbaijani girl” and *bəxtəvəri*, “happy” [a common female name]).

Diringəs that accompany dancing are flexible in terms of pitch range and tempo. As music, *diringə* plays the role of a conductor leading a dance. A *diringə* loses its flexibility, however, when performed as a *rəng* within a *dəstgah*, in which case the associated *mugham* determines the way it is performed. When *diringə* is performed as a dance melody, it carries a “light” character, but in a *dəstgah* it is influenced by *mugham* conventions and becomes more “serious” and is therefore played slower. A *diringə* in a *dəstgah* occupies the same pitch range as the *mugham-şöbə* with which it is associated.

Zərbi. Some Azerbaijani dance melodies are in duple and quadruple meter and carry a festive character. Examples include the war-heroic dance genres *cəngi* (battle-like), *qəhrəmani* (heroic), and the music of initial sections in two- and three-part *yallis* (round dances). Some dance melodies of this kind with their emotional richness and expression closely resemble *mughams* and *mugham rəngs*—especially when they emphasize the main tones of a mode. As a result, they can be performed as *rəngs* by *mugham* instrumentalists. Conversely, musicians will also use simple march-like *rəngs* in duple and quadruple meter as dance melodies. *Mugham* musicians of older generations call such march-like melodies *zərbs* (strikes). Overall, however, the term *zərb* has a broader meaning in folk music practice, referring to *rəng*, dance melodies, and even folk songs with a festive and march-like character.

Our use of this term is narrow—it refers to march-like melodies that can be performed as dance tunes and *rəngs*. *Zərbis*, performed in *dəstgahs* and corresponding to the character of a *mugham*, sound much softer and less march-like than their dance-tune counterparts performed by *zurna* musicians. Each *zərbi* has two names in accordance with its bifunctionality. The first one, its unique title, is used when it is played as a dance melody (e.g., *qaçaq nəbi*, “Nebi the rebel” and *cəngi*, “for battle/warlike”). The second is the general title linked to *mugham*, used when a *zərbi* is played as a *rəng* (e.g., *rəng mahur-hindi* and *rəng ərak*).

Ağırlama. Some Azerbaijani folk-instrumental dance music consists of melodies in triple meter, including dance melodies with a joyful character and in a moderately paced tempo, usually for women’s dances; and dance melodies in a paced tempo with a serious, somewhat festive character, which accompany the dances of elderly men.

The triple-meter melodies of dance in a moderate tempo possess a distinct character resembling that of song melodies, as if the music were in conversation with the dance. There is also a correspondence between the metro-rhythm of the melody and the approach to main tones in *mugham*, which brings them closer to *mugham*. In most cases, therefore, such melodies are used as *rəngs* in a *dəstgah* performance. And moving in the opposite direction, some *rəngs* in triple meter with moderate tempo are suitable as dance accompaniment, and are often used that way.

Such bifunctional melodies are identified with the general term *ağırlama*, “slow melody” (*ağır* means slow). Folk musicians use the same term to refer to all melodies in a moderate tempo, regardless of their genre; this would surely include triple-meter *rəngs* performed at a moderate tempo as dance melodies. More narrowly, in folk-dance and musical traditions, the term *ağırlama* denotes triple-meter instrumental melodies performed at a moderate tempo, suitable as dance melodies and as *rəngs*. *Ağırlama* examples include the well-known dance melodies *turacı*, corresponding to *rəng bayatı-bacar*, and *qoca köroğlu*, corresponding to *rəng zəmin-xara*.

Bifunctional varieties of *rəng* occupy the same place in a *dəstgah* as do those in the *rəng* subcategory.

Chapter 4, section 3. *Dəraməd* and its place in the *dəstgah* structure.

Dəraməds are instrumental pieces with a strictly organized metro-rhythm that serve as structural components of Azerbaijani *dəstgahs*. *Dəraməd* differs from *rəng* in both function and musical form, with function determining form. While *rəng* is performed between *dəstgah şöbəs*, *dəraməd* is performed at the beginning of a *dəstgah*. Unlike *rəng*, *dəraməd* does not refer to a specific *şöbə*, but to the entire *dəstgah*. Hence, its second general name (in addition to the genre designation *dəraməd*) is *müqəddimə* (introduction). *Dəraməd* gets its name from serving as a kind of overture to a *dəstgah*.¹⁰ For example, *dəraməd* of *dəstgah nəva* is called *nəva dəramədi*, and *dəraməd* of *dəstgah çahargah* is called *çahargah dəramədi*. Many *dəraməds* belong to a single *dəstgah* but a *tar* player chooses only one of them to perform based on what would be the best expression in a given performance context.

Dəraməd, like *rəng*, can be performed outside of a *dəstgah*, independently, for listening. The author examines three types of *dəraməd* in the dissertation.

Böyük dəraməd (large *dəraməd*), the first type, is much more extensive in scope than a *rəng*. While each *rəng* reflects the modal intonational content of the *mugham-şöbə* it follows, as well as possibly the one (rarely two) it precedes, *böyük dəraməd* encompasses the melodic characteristics of three to six and possibly more *mugham-şöbəs* in a *dəstgah*. *Böyük dəraməds* highlight large, significant *şöbəs*, starting from *mayə*, which play a major role in constituting a cycle. However, small *şöbəs* can also be sounded in *dəraməd*. When *şöbəs* of a *dəstgah* are reflected more or less "accurately" in a *dəraməd*, they are included in exactly the same order as in that *dəstgah*. Thus, *böyük dəraməd*, sparse in form and clear in its metro-rhythm presents an overview of a *dəstgah*'s modal-melodic framework; it prepares the listener, in musical and psychological terms, for the entire *dəstgah* composition. *Böyük dəraməds* usually have a somewhat festive, regal character, are internally restrained, and are performed in time signatures 2/4, 4/4, and 3/4 in an unhurried speed.

The second type, *orta* (medium) *dəraməd*, also known as *yüngül* (light) *dəraməd*, is named in relation to *böyük dəraməd*. Such *dəraməds* are considered lighter or more moderate than *böyük dəraməd*. One characteristic feature of the *orta/yüngül dəraməd* is that it is usually in the mode of the main *dəstgah şöbə*, *mayə*, and has a range of one-and-a-half to two octaves. Alterations are not allowed in this type of *dəraməd*, and therefore, the modally-tonally contrasting *şöbəs* are not highlighted. Usually, *mayə* and *şöbəs* in the same mode as *mayə* are

highlighted in these *dəraməds*, giving the impression that this *dəraməd* is saturated with the spirit of *mayə*.

The author finds the origin of *orta dəraməd* in *mugham* musicians' concert activity beginning in the last quarter of the nineteenth century. The stage-concert setting necessitated short *dəstgah* performances; in special musical *məclis*-assemblies, by contrast, each *dəstgah* was played for 2-3 hours, if not longer. The *böyük dəraməd* began to be played in abbreviated form, which turned out not always to be pleasant for musicians themselves, and also to be a target for connoisseurs' criticism. At the same time, musicians started to create the *dəraməd* of medium proportions, namely *yüngül dəraməd*. Such *dəraməds*, like *böyük dəraməd*, are in duple, triple, and quadruple meters, and played at a moderate tempo.

Kiçik or *bala* (small) *dəraməd*, the third type, unlike *böyük dəraməd*, does not reflect the modal-tonal distinctness of *dəstgah şöbə*s, and is in this way different from what we usually think of as *dəraməd*. Being much shorter, this type of *dəraməd* is called "small." The formation of *kiçik/bala dəraməd* is linked to *bərdaşt*. This type of *dəraməd* begins in the register of *bərdaşt* and gradually moves to the register of *mayə*. In the *mayə* register there can be one or two complete short phrases, but not always. This is followed by a rising sequence or scale-like passages, gradually slowing in tempo, and leading to *bərdaşt*'s main tone, where there is a fermata and the *dəraməd* comes to a close. Then *bərdaşt* begins.

In musical form, a *kiçik dəraməd* is more like a *rəng* than a *dəraməd*. However, this type of *dəraməd* originated in vocal-instrumental *bərdaşt* performance and is designated for *xanəndə*s who start singing their *dəstgah* from *bərdaşt*. *Xanəndə*s can perform *bərdaşt* following any type of *dəraməd*. The conventions of performance practice demand a special corresponding *dəraməd*, a *dəraməd* that leads into *bərdaşt*. *Kiçik dəraməds* are usually in compound duple (6/8) meter and performed in a lively, playful tempo. Some are in moderate tempo.

Chapter 4, section 4. *Təsnif* and its functional features in a *dəstgah*.

Təsnif is a clearly metro-rhythmic vocal-instrumental composition with the character of a lyrical song. The words of *təsnif* are traditionally taken from medieval-classical and modern lyrical-philosophical poetry, which are set in quantitative poetic meters called *əruz* (*ərud*). But they also include late twentieth century poems in syllabic meters from the repertoire of *ashiqs* and folk repertoire generally. Some *təsnif* texts, generally in free meter, are also set to famous *rəngs* and instrumental dance melodies.

Azerbaijani *mugham* musicians use the term *təsnif* in both narrow and broad senses. In general, *təsnif* is any lyrical folk song included in *xanəndə* repertoire. A folk song can also be called a *təsnif* in wider circles of *mugham* listeners. More narrowly, *təsnif* per se belongs to the genre of *mugham*. *Təsnifs* share musical forms with *rəngs*, are tied to *mugham* structure and *dəstgah* composition, and usually share functions and positions in a *dəstgah*. As such, they should be investigated in parallel.

Each *təsnif*, like each *rəng*, has the same modal-tonal basis as the *dəstgah şöbə/mugham* it follows. This gives rise to the term *mughamın təsnifi*, *mugham's təsnif*: for example *nəva mughamın təsnifi* is a *təsnif* in *mugham nəva*, or simply *nəva təsnif*, *şur təsnifi* is a *təsnif* in *şur*, and so forth.

A *təsnif*, like a *rəng*, vividly reflects the modal intonation and cadential turns of its associated *mugham*. These are presented in a unique way through a *təsnif*'s strictly organized metro-rhythm. Also like *rəng*, a *təsnif* corresponds with the *mugham-şöbə* it follows and highlights the modal intonational characteristics of the one that follows it, with a mandatory return at the end to the original register and main tone of the associated *şöbə*. Each *mugham* has many *təsnifs*, each of which possess distinct features related to melody, metro-rhythm and tempo. Thus, titles such as *təsnif rast* (*təsnif* of *rast*), *təsnif şur*, and *təsnif şəhnaz*, do not indicate one specific *təsnif*. Even poetic texts may not indicate a specific *təsnif* because one poem may be set musically to different *təsnifs*, even within the same *mugham*. The only unique indicator of a particular *təsnif* is its melody.

Təsnifs, like *rəngs*, are situated between two *şöbəs*, however they are not performed between *bərdaşt* and *mayə*, or between culminating *şöbəs* (*övcs*) and *dəstgah ayaq*. The only difference between the function of *rəng* and *təsnif* in a *dəstgah* is that a *təsnif* can be sung after

an *ayaq* of a *dəstgah*, whereas a *rəng* cannot. The choice of *təsnif* depends on the preference of *xanəndə*.

It can happen that between *dəstgah şöbəs*, only *rəngs* are performed (this happens often) or only *təsnifs* are performed (this takes place rarely). The preferred version is one in which both *rəngs* and *təsnifs* are performed between *şöbəs*. A *tar* player chooses the *rəngs* tied to particular *şöbəs* at will according to the context, but a *xanəndə* chooses the *təsnifs*. A *xanəndə* can, in certain contexts, insert a *təsnif* after a *rəng* and between two *dəstgah şöbəs*, however, a *rəng* cannot follow a *təsnif*.

The performance of a *təsnif* between *şöbə-muğham* sections in a *dəstgah* creates a contrast between the free metro-rhythm of *muğham* versus the strictly organized metro-rhythm of a *təsnif*. This influences the psychological state of listeners in a positive way by “renewing” the ears.

An instrumentalist who knows many *rəngs* and can perform them masterfully is called *rəngbaz* and a *xanəndə* who knows many different *təsnifs* and can perform them with a distinct style is called *təsnifxan* (a master singer of *təsnif*).

Chapter 4, section 5. *Dibaçə* and its place in a *dəstgah*.

Dibaçə is an independent genre that differs from *təsnif* in its complex form, place, and function in a *dəstgah*. However, it can also be considered as a more developed version of a *təsnif*.

If a *təsnif* reflects the modal and intonational features of not one or two, but three or more *dəstgah şöbəs*, with a mandatory, final return to the register and main tone of the primary *şöbə*, then it is called *dibaçə*. A *dibaçə* in a *dəstgah* has the same function as a *dəraməd*, in that it is performed as an introduction to a *dəstgah*. Like *dəraməd*, *dibaçə* is related to its *dəstgah* as a whole and carries a title linked to it; for example, *şur dəstgahın dibaçəsi*, meaning *dibaçə* of *dəstgah şur*. This complete title is seldom used. Instead, the title *şur dibaçəsi*, or *dibaçə* of *şur* is usually used, here meaning that it belongs to *dəstgah şur* but not to *muğham şur* (*muğham şur* is the *mayə*, or main *şöbə* of *şur dəstgah*).

In *dibaçə*, as in *böyük dəraməd*, three to five or six *dəstgah şöbəs* are highlighted modally and intonationally. *Dibaçə*, similar to *böyük dəraməd*, does not have to encompass all the *dəstgah şöbəs*. The representation of *şöbəs* varies in different *dibaçəs*. An example of a *dibaçə* that includes the modal and intonational features of six *çahargah dəstgah şöbəs* is provided in

the dissertation: these *şöbəs* are *mayə çahargah*, *bəstə nigar*, *hasar*, *müxalif*, *mənsuriyyə*, and *məğlu (ayaq)*. *Bərdaşt* is not reflected here. In a different *dibaçə*, *bərdaşt* may be highlighted but perhaps not another *şöbə*, such as *hasar*.

In the same way that *rəng* and *təsnif* can replace each other between *dəstgah şöbəs*, *dəraməd* and *dibaçə* can replace each other at the beginning of a *dəstgah*. This is determined by the preference of a *xanəndə*. If he or she wants to perform *dibaçə* at the beginning of *dəstgah*, then he or she doesn't perform a *dəraməd*. In either case, *bərdaşt* is performed after *dibaçə* or *dəraməd*.

The various relations among additional *dəstgah* components are covered in this section:

1. The relationship between *rəng* and *təsnif*: (a) the text for a *rəng* can be performed as a *təsnif*, and (b) the melody of a *təsnif*, due to its “instrumental” character may be performed as a *rəng*.
2. The relationship between *dəraməd* and *dibaçə*: (a) words may be added to a well-known *dəraməd*, turning it into a *dibaçə*, and (b) the melody of *dibaçə* may be performed without words, making it into a *dəraməd*.
3. The relationship between *rəng* and *dəraməd*: additional sections may be composed for a *rəng*, turning it into a *dəraməd*. However, a shortened version of *dəraməd* is almost never performed as a *rəng*.
4. The relationship between *təsnif* and *dibaçə*: a *təsnif* may be expanded to encompass the modal and intonational features of three or more *dəstgah şöbəs*, thereby becoming a *dibaçə*. The reverse is not observed.

Chapter 4, section 6. *Zərbi mugham* as a *dəstgah* component.

Zərbi mugham is a vocal-instrumental genre of Azerbaijani *mugham* that originated as a unique synthesis of *rəng* and *mugham*. The instrumental part of a *zərbi mugham* is a large *rəng* with a refrain structure, usually beginning with an episode rather than a refrain, as if the refrain (A) were omitted at the beginning: (-A) BACADA. This *rəng* is divided into fragments following the principle BA - CA - DA; a *mugham guşə* is also sung between each of these fragments as follows: BA + *guşə* + CA + *guşə* + DA + *guşə*. The performance of a *zərbi mugham* begins with an instrumental *rəng* part (episode and refrain) and ends with a vocal part: a *mugham guşə*.

When *tar* and *kamanča* players start to perform the strictly metered instrumental (*rəng*-like) part of *zərbi mugham*, a *xanəndə* also participates instrumentally by accompanying on the *qaval* drum, closely following the *rəng*'s metro-rhythm. And when a *xanəndə* begins to sing the

free-metered *mugham guşə*, he or she continues playing the *qaval* using the accented *rəng* metro-rhythm. This is a difficult performance technique. The name of this genre is *zərbi mugham* (*mugham* performed with *zərb* or strokes) because it is performed from beginning to end with continuous percussion accompaniment.¹¹ In *mugham* scholarship, the Iranian form of the title *zərbi mugham* is widespread, although this genre is not found in Persian music. We also use this term because it is easy to pronounce in Russian.

In this way, two relationships between *rəng* and *mugham* are found in *zərbi mugham*:

1. Complete *rəng* parts (*parçis*) alternate with complete *mugham* parts (*guşəs*), such that instrumental *rəng parçis* surround the vocal *mugham guşəs*.
2. When a *xanəndə* sings *zərbi mugham*, he or she superimposes the precise metro-rhythm of a *rəng* on the free-metric flow of a *mugham*, i.e. a *mugham* does not lose its “wave-like” rhythm, even though it is sung to the strictly grid-like rhythm of a *rəng*. *Rəng* and *mugham* performance features merge in *zərbi mugham*, as the percussive accompaniment from the first and the singing from the second combine.

The sections of *zərbi mugham* have their own traditional titles: the first is introductory *rəng* episode (B). This is the *müqəddimə* (introduction) also known as *on çalğı* and *qabaq çalğı* (frontal playing) and as *giriş* (entrance). The other *rəng* episodes (C, D, etc.) are *araçalğı*, playing in intermissions, and interludes. The *rəng* refrain (A) is called *baş çalğı* and constitutes the main playing, the main melody. Lastly, *mugham* episodes are called *guşə*.

The majority of *zərbi mughams* have the same modal foundation as the *mayə* sections of particular *dəstgahs*, but they are performed an octave higher, either between the middle and high registers, or entirely in the high register. The latter are encountered more often. High voice and perfection of technique are both required for their performance.

Zərbi mughams can be performed both as part of *dəstgahs* and also independently. They have their own *təsnifs*, but whether to sing them or not depends on the *xanəndə*'s desire.

Zərbi mughams can be positioned in a *dəstgah* structure:

1. To replace the octave *şöbə* (*mayənin zili*) of a *dəstgah*
2. To follow the octave *şöbə* in a *dəstgah*
3. To be performed as a *dəraməd* at the very beginning of a *dəstgah*, in which case *dəraməd* and *dibaçə* are omitted
4. To be performed as the culminating *şöbə* (*övc*) of a *dəstgah*

5. To follow the culminating *dəstgah şöbə* (with the same modal tonal basis)
6. Following the *dəstgah ayaq* (the descent to *mayə*) *zərbi mughams* are not performed
7. Sometimes, if a *xanəndə* so chooses, two *zərbi mughams* can be performed in places indicated above
8. The *təsnifs* of *zərbi mughams* are performed when *zərbi mughams* are played separately, outside of a *dəstgah*; however, it is also possible to include a *təsnif* in a *dəstgah* performance after a *zərbi mugham*.

All the noted methods of introducing *zərbi mughams* into a *dəstgah* structure result in a more complex *dəstgah* form, lending it musical diversity and richness.

The dissertation describes 17 *zərbi mughams*, providing a general scheme of the genre and for the first time, a notation of *zərbi mugham hüzzal*, one of the most typical examples of the genre. It is shown that the unique genre of *zərbi mugham* was formed under the influence of the *ashiq*'s art.

After familiarity with additional, non-*mugham* components of a *dəstgah*, as well as their places and functions in the *dəstgah*'s structure, a more complete scheme of *dəstgah* can be presented as follows [(*dəstgah* (D), *dəraməd* (d-d), *dibaçə* (d-b), *bərdaşt* (B), *mayə* (M), *şöbə* (ş), *rəng* (r), *təsnif* (t), *mayənin zili* (MZ), *övc* (O), *ayaq* (A)].

$$D = d-d/d-b + B + [M + r/t] + [ş + r/t] + [ş + r/t] + [ş + r/t] + [MZ + r/t] + [ş + r/t] + [ş + r/t] + O$$

+ A

Chapter 5. CODA.

This short chapter consists of two paragraphs and serves as an appendix to the dissertation's main text.

1. *Rəqs dastgahı*, multi-part cyclical composition of instrumental dance melodies.
Here attention is brought to the meaning of the term *dastgah* in various spheres of Azerbaijani traditional culture: *çay dastgahı* (tea *dastgah*), *xalı dəsti* (carpet *dastgah*). *Rəqs dastgahı* (dance *dastgah*) refers to the multi-part cyclical composition of instrumental dance melodies, the structure of which is compared here to the structure of *mugham dastgah*. All this demonstrates that *mugham dastgah* in Azerbaijani traditional culture is not a singular phenomenon but has deep roots in the *dastgah* conception.
2. Problems related to the use of traditional terms in *mugham* studies.
This is a discussion of the incorrect use of common key *mugham* terms, such as *mugham*, *dastgah*, *şöbə*, *mayə* in present-day music studies. Examples from academic literature are provided.

The conclusion notes *dastgah* forms that are simpler and more complex than the main *dastgah* form. It provides classification of these forms and perspectives for this kind of study. In addition, a thorough morphological analysis of Azerbaijani *dastgah*, completed in this dissertation, offers the possibility of comparative studies involving musical traditions of the Near East.

The genre system of Azerbaijani *mugham* is, like “every genre system,” the result of “not only a long historical development, but also a genetically interconnected complex” (I.I. Zemtsovsky). The unity of the Azerbaijani *mugham* genre system is manifested in *dastgah*, and the present dissertation is dedicated to the morphological analysis of it.

Appendix A

Pronunciation of Azerbaijani terms

The pronunciation of Azerbaijani letters is shown with the International Phonetic Alphabet (IPA) on a diagram below, taken from Omniglot, the online encyclopedia of writing systems and languages.

Latin alphabet for Azerbaijani (*Azərbaycan əlifbası*) – 1992 version (Omniglot encyclopedia)

A a	B b	C c	Ç ç	D d	E e	Ə ə	F f	G g
a	be	ce	çe	de	e	ə	fe	ge
[ɑ]	[b]	[ɕ]	[tʃ]	[d]	[e]	[æ]	[f]	[g]
Ğ ğ	H h	X x	I ı	İ i	J j	K k	Q q	L l
ğe	he	xe	ı	i	je	ke/ka	qe	el
[ɣ]	[h]	[x]	[ɯ]	[i]	[ʒ]	[k]	[g]	[l]
M m	N n	O o	Ö ö	P p	R r	S s	Ş ş	T t
em	en	o	ö	pe	er	se	şe	te
[m]	[n]	[ɔ]	[œ]	[p]	[r]	[s]	[ʃ]	[t]
U u	Ü ü	V v	Y y	Z z				
u	ü	ve	ye	ze				
[u]	[y]	[v]	[j]	[z]				

Appendix B

Original Azerbaijani *mugham* terminology as transliterated into Russian in Chelebi's work.

The Azerbaijani *mugham* terminology below is in alphabetical order (according to the Azerbaijan language). This is followed by a table for pronunciation of Russian letters.

Ağı – агы

Ağır – агыр

Ağrlama – агырлама

Araçalğı – арачалгы

Ashiq (aşıq) – ашуг

Aşiq guş – Ашиги-гюш

Avaz – аваз

Aуақ – аяг

Aуақ eləmək – аяг элемек

Aуақ vermək – аяг вермек

Azərbaycan qızı – Азербайджан кызы

Bala dəraməd – бала дерамед

Balaban – балабан

Balu-kəbutər – Балу-кябутэр

Baş çalğı – баш чалгы

Bayatı İsfahan – Бяты Исфahan

Bayatı Qacar – Бяты Гаджар

Bayatı-Şiraz – Бяты-Шираз

Beyt – бейт

Bəxtəvəri – Бахтевери

Bəm – бем

Bəm bərdaşt – бем бардашт

Bərdaşt – бардашт

Bərdaştın ауағı – бардаштын аягы

Bərdaştı uzaqdan götürmək (başlamaq) – бардашты узагдан гётюрмек (башламаг)

Bərdaştın əsası – бардаштын эсасы

Bərdaştın kiçildilməsi – бардаштын кичилдилмеси

Bəstə-Nigar – Бесте-Нигяр

Böyük dəraməd – беюк дерамед

Səngi – Джанги

Cümlə – джумле

Cürə saz – джурэ саз

çahargah – чаргях

Çay dəstgahı – чай дастгяхы

Dəf – дэф

Dəhri – Дехри

Dəraməd – дерамед

Dəstgah – дастгях

Dəstgahın ауағı – дастгяхын аягы

Dəstgahın guşəsi – дастгяхын гушеси

Dəstgahın rədifi – дастгяхын редифи

Dəstgahın zili – дастгяхын зили

Dəstgahın zirvəsi – дастгяхын зирвеси

Dibaçə – дибаче

Diringə – диринге

Dügah – Дюгях

Əraq – арак

Əruz – аруз

Genişləndirilmiş bərdaşt – генишлендирилмиш бардашт

Gərayi – Гераи

Gəzişmə – гезишме

Gəzişmə ilə bərdaşt eləmək – гезишме иле бардашт элемек

Ghazal (qəzəl) – газель

Giriş – гириш

Guşə – гуше

Hasar – Хасар

Həvəran – Хаверан

Hicaz – Хиджаз

Hümayun – хумаюн

Hüzzal – Хуззал

Xalı dəsti – халы дасти

Xanəndə – ханенде

Xaric Segah – Харидж Сегях

Xırdalıq – хырдалыг

İkibaşlı guşə – икибашлы гуше
İsfahanək – Исфahanек
Keçid – кечид
Kamanча (kəməncə) – кеманча
Kamanчаçı – кеманчачы
Kamanча çalan – кеманча чалан
Kiçik dəraməd – кичик дерамед
Köroğlunun Səngi – Кероглунун Джанги
Qabaq çalğı – габаг чалгы
Qaçaq Nəbi – Гачаг Неби
Qanun – ганун
Qaval – гавал
Qaynatma – гайнатма
Qəbri – гябри
Qəhrəmanı – гахраманы
Qıratın Tullanışı – Гыратын Тулланышы
Qıratın yerışı – Гыратын Ериши
Qosa Köroğlu – Годжа Кероглу
Layla – лайла
Mahur – Махур
Mahur-hindi – Махур-хинди
Mənəndə-Xasar – Маненди-Хасар
Mayə – мае

Maуәnin zili – маенин зили

Maqam – макам

Maqom –маком

Mәclis – меджлис

Mәnsuriyüә – Мансурия

Mәqtә – магта

Mәqlub – Маглуб

Mәtlә – матла

Mirzә Hüseyn Segah – Мирза Гусейн Сегях

Misra – мисра

Misri – Мисри

Miуanxana – миянхана

Mugham (muğam) – мугам

Mugham дәstgahı – мугам дастгяхы

Mughambaşı – мугамбаши

Mughamın guşәsi – мугамын гушеси

Mughamın rәngi – мугамын ренги

Mughamın tәsnifi – мугамын теснифи

Mughamın уeri – мугамын ери

Mughamdan mughama кечтәк qaydaları – мугамдан мугама кечмек гайдалары

Muqam – мукам

Müсri – Муджри

Müqәddimә – мукаддима

Müxalif – Мухалиф

Neу – ней

Nəva – Нава

Nişibi-fəraz – Нишиби-фараз

Novruz-rəvəndə – Новруз-ревенде

On çalğı – он чалгы

Orta dəraməd – орта дерамед

Orta Segah – Орта Сегях

Orta yer – орта ер

Oyun havası – оюн хавасы

Övc – овдж

Parçı – парчи

Rahi-Şəbdiz – Рахи-Шабдиз

Rak-Xorasani – Ракь-Хорасани

Rast – Раст

Raxşın Gəzişi – Рахшин Гезиши

Rədif – редиф

Rədifsazlıq – редифсазлыг

Rəng – ренг

Rəngbaz – ренгбаз

Rəqs dəstgahı – регс дастгяхы

Sarənc – Сарендж

Segah – Сегях

Simayi-Şəms – Симаи-Шемс

Şəhnaz – Шахназ

Şikəstə – Шикесте

Şöbə – шобе

şur – Шур

şur Şəhnaz – Шур Шахназ

Şüştər – Шюштер

Tar – тар

Tar çalan – тар чалан

Tarçı – тарчы

Tarzən – тарзен

Təsnif – тесниф

Təsnifxan – теснифхан

Turacı – Тураджы

Tütək – тютек

Ud – уд

Uşşaq – Ушшак

Üçlüyü – учлюю

Üçlük – учлюк

Yallı – яллы

Yeddi Nasar – Еди Хасар

Yetim Segah – Етим Сегях

Yüngül dəgaməd – юнгуль дерамед

Zabul – Забул

Zəmin-Xara – Земин-хара

Zəng simlər – зенг симлер

Zəngi-şütür – Зенги-шютюр

Zəngülə – зангуле

Zərb – зерб

Zərbi mugham – зэрби мугам

Zərbli mugham – зэрбли мугам

Zil – зиль

Zurna – зурна

Russian transliteration table (Omniglot encyclopedia)

А а	Б б	В в	Г г	Д д	Е е	Ё ё	Ж ж	З з	И и
a	b	v	g	d	e/ye	ë/yë	zh	z	i
[a]	[b/bʲ]	[v/vʲ]	[g]	[d/dʲ]	[je/ʲe/e]	[jo/ʲø]	[z]	[z/zʲ]	[i/ʲi]
Й й	К к	Л л	М м	Н н	О о	П п	Р р	С с	Т т
y	k	l	m	n	o	p	r	s	t
[j]	[k/kʲ]	[l/lʲ]	[m/mʲ]	[n/nʲ]	[o]	[p/pʲ]	[r/rʲ]	[s/sʲ]	[t/tʲ]
У у	Ф ф	Х х	Ц ц	Ч ч	Ш ш	Щ щ	Ъ ъ	Ы ы	Ь ь
u	f	kh	ts	ch	sh	shch	''	y	'
[u]	[f/fʲ]	[x]	[ts]	[tʃ]	[ʃ]	[ʃʃ]	-	[ɨ]	[ʲ]
Э э	Ю ю	Я я							
e	yu	ya							
[ɛ]	[ju/ʲɯ]	[ja/ʲæ]							

Translator's Notes

1. The original text mentions both Leningrad and Saint Petersburg as the city was named “Leningrad” from 1924 to 1991 in connection to Vladimir Lenin, and subsequently the original name was returned with a referendum by the city’s population.
2. Azgosteleradio is a Soviet acronym for Azerbaijani State (*Gosudarstvennoe*, Rus.) Teleradio.
3. *Perestroika* is a term for the 1980s as a time period in Soviet history when great changes were made to the Soviet political and economic systems, eventually leading to the collapse of the USSR.
4. First examples of literature in Azerbaijani (*Ādharī* Turkish) date to the 13th century, thus the author must be referring to poetry in broader geographical and generic terms when he mentions 7th century.
5. The topic has been explored in research on Iranian classical music, but most Azerbaijani scholars have not been relying on these sources for various reasons such as language and inaccessibility.
6. Chelebi does not go into details here about the two types of *çahargah* discussed in Hajibeyov’s work. In Hajibeyov’s work, there are two kinds of *çahargah* outlined, based on how its characteristic tetrachords are connected. 1/2 - 1 1/2 - 1/2 are the intervals that

comprise the *çahargah* tetrachord. In the first type, the last note of the first tetrachord is the first note of the second tetrachord. The second version has two tetrachords with a major second interval between the last note of the first tetrachord and the first note of the second tetrachord.

7. The main pitch of a *mugham* is usually fixed, though it could vary but not by much, and there is still a more-or-less standard tuning in place. For example, the Azerbaijani *tar* used to accompany singers in a *mugham* performance is almost always tuned to the piano with the set of paired strings that is highest in pitch tuned to B on the piano. The *mugham* cycles are fixed according to this tuning, and only sometimes if a singer requests, all the performers might raise or lower the main pitch slightly.

8. In addition to differing in range, the *mugham* cycles with the same name (e.g. the *segah* family) are distinct in many other aspects. While some *şöbə* parts are named the same in all of them, there are also *şöbə* parts unique to one kind of *segah*. Moreover, even if the same *şöbə* name is found in different *segah* cycles, then there are differences in the standard sentences that make up that *şöbə*, or specific techniques that are used.

9. Performance circumstances differ based on where a performance is taking place and who is part of the audience. For example, at wedding performances in some towns surrounding Baku, known as Absheron *kənds* (Absheron villages), where many *mugham* and *ghazal* connoisseurs reside, a *dəstgah* is longer and there is much more creativity. Alternatively, at a concert in music institutions in Baku or when recording CDs, performers play shorter versions and a *bərdaşt* could be merely “mentioned” as Chelebi notes.

10. This is a Persian word meaning “introduction.”

11. *Zərbi* in Azerbaijani comes from the word *zarbi*, which in Persian does not primarily mean that there is a percussion instrument involved, but rather that the music has a steady beat.

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