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ISSUES OF HISTORICAL-THEORETICAL RESEARCH OF "CHAHARGAH" MUGHAM IN AZERBAIJANI MUSIC ART

The article is dedicated to the study of the historical development and theoretical foundations of "Chahargah" mugham, which has a special place in Azerbaijani music. Azerbaijani mugam art, which is important in the general system of Eastern culture, developed as a creative product of professional performers, passed down from generation to generation and took a special place in the musical treasury. Thanks to the outstanding masters of Azerbaijan, the art of mugham has conquered the world and today has created a musical heritage rich in its colorful interpretations. The historical and theoretical study of mughams are important issues in mugham studies. In the heritage of mugam, each mugam has its own place and importance, history of development, way of improvement. The study of all this allows us to shed light on the evolution of the art of mugham and actualizes research in this area. The involvement of each of the mugham instruments in the study allows for a deeper understanding of historical and theoretical issues, from this point of view, the study of the performance options of a mugham is especially noteworthy and necessary. A comparative study of the performance options of the mugham instrument, along with the study of its historical development, also reveals the evolutionary process manifested in the language of music, all of which determines the relevance of the study. All these issues are considered in the article on the example of "Chahargah" mugham. The author illuminates the historical development of "Chahargah" mugham through the study of mugham compositions reflected in historical research, medieval sources, mugham tables and curricula, as well as explores the performance variants of "Chahargah" mugham in recordings and notes and reveals their peculiarities. At the same time, the structural features of "Chahargah" mugham, the basis of the moment, the forms of melodic development were studied, the general and different features of the variants of mugam were systematized.

Key words: Azerbaijan, mugham, development history, theoretical foundations, performance variants.

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ПРОПОЗИЦІЇ ЩОДО ІСТОРИКО-ТЕОРЕТИЧНОГО ДОСЛІДЖЕННЯ МУГАМИ «ЧАХАРГАХ» У МУЗИЧНОМУ МИСТЕЦТВІ АЗЕРБАЙДЖАНУ

Стаття присвячена дослідженню історичного розвитку та теоретичних основ мугаму «Чахаргах», який займає особливе місце в азербайджанській музиці. Азербайджанське мугамове мистецтво, важливе для східної культури загалом, розвивалося як творчий продукт професійних виконавців, передавалося з покоління в покоління і займало особливе місце в музичній скарбниці. Завдяки видатним майстрам Азербайджану мистецтво мугаму підкорило світ і сьогодні створило музичну спадщину, багату своїми барвистими інтерпретаціями. Історичне та теоретичне вивчення мугамів є важливими питаннями. У загальній спадщині мугама кожен мугам має своє місце і значення, історію розвитку, шлях удосконалення. Аналіз перерахованих аспектів дозволяє пролити світло на еволюцію цього мистецтва й актуалізує дослідження у вказаній галузі. Особливо актуальним є вивчення варіантів продуктивності мугаму. Порівняльний аналіз варіантів виконання інструменту «Мугам» разом із вивченням його історичного розвитку виявляє еволюційний процес. Усі ці питання розглядаються у статті на прикладі мугаму «Чахаргах». Автор висвітлює історичний розвиток мугаму «Чахаргах» через вивчення композицій, відображених в історичних дослідженнях, середньовічних джерелах, таблицях мугаму та навчальних планах, а також досліджує варіанти виконання мугаму «Чахарга» у записах і нотах, розкриває їхні особливості. Одночасно вивчалися структурні особливості мугаму «Чахарга», основа моменту, форми мелодичного розвитку, систематизовані особливості варіантів мугаму.

Ключові слова: Азербайджан, мугам, історія розвитку, теоретичні основи, варіанти виконання.

Introduction. The study of Azerbaijani mughams in modern times is one of the important issues on the agenda of musicology. The inclusion of Azerbaijani mughams in the UNESCO list of “Intangible Cultural Heritage”, the holding of international festivals and symposiums dedicated to the art of mugam, the implementation of major projects determine the relevance of research in this area.

Khanendes (mugham singer) and musicians that are the creators and performers of mugham instruments – sazendes – have polished a great cultural treasure for centuries and brought the secrets of mastery to the present day. In connection with the scientific and practical study of mughams, a separate field was created in musicology – mugham studies, and the works of local and foreign music researchers from the Middle Ages to the modern period enriched this field. It is very important to study the performance options in the study of mughams. These performance options allow us to look at the process by which mugham grows up in a live experience and is passed down and changed from one generation to another. In addition to the live performance experience, the preserved versions of mughams in sound recordings and notes are also of great importance. Given the important role of these unique variants in the development of mughams, their involvement in research is also a actual issue.

Purpose. The main purpose of the research is related to the historical-theoretical study of “Chahargah” mugham on the basis of performance variants. Addressing the ideas reflected in musicology, we aim to reveal the process of formation of “Chahargah” mugham, as well as to analyze the features of the musical language of vocal-instrumental and instrumental performance variants of “Chahargah” mugham on the basis of sound recordings and notes.

The research is based on historical, theoretical and comparative analysis methods. The general theoretical principles of musicology, scientific theoretical concepts developed in the research of Azerbaijani and foreign musicologists form the main methodological basis.

Basic material. “Chahargah” – is one of the largest mugham instruments in the heritage of Azerbaijani mugham and is widespread in mugham performance. Numerous performance variants of mugham have been preserved in sound recordings and notes and has reached us. Today, new vocal-instrumental and instrumental versions of “Chahargah” appear by mugham singers of different generations. “Chahargah” has a special place in mugham curricula and is also a popular mugham in the composer’s work. Taking

all this into account, we pay attention to the study of mugham on the basis of the performance variants of “Chahargah” mugham on the basis of the study of its historical evolution, structure, momentum and melodic features.

The study of the art of mugham is a constant focus of musicology at the local and international levels. The materials of symposiums and conferences devoted to the study of Oriental makam art, which have been held continuously from the second half of the XX century to the present day in the XXI century, and the published works of many prominent musicologists are valuable sources for the development of this topic. In particular, large-scale projects implemented by the Heydar Aliyev Foundation in Azerbaijan on the initiative and under the leadership of Goodwill Ambassador of UNESCO and ISESCO Mehriban Aliyeva: projects such as “Mugham – Heritage”, “Mugham – Dastgah”, “Mugham Encyclopaedia”, “Mugham – Internet”, “Mugham – Anthology”, “Mugham world”, “Mugham Centre”, CD-DVD albums such as “Azerbaijani mugham” training appliance, “Karabakh khanendes”, “Mugham encyclopaedia” and publications containing rich material on the art of mugham are of particular value to our research. In the scientific literature, we can see that various scientific problems related to the art of mugham are in the focus of musicologists. In the scientific work of the great composer and scientist Uzeyir Hajibeyli and prominent musicologists who were his successors such as Mammadaleh Ismayilov, Afrasiyab Badalbayli, Ramiz Zohrabov and others scientific provisions related to the historical development of the art of mugham, the characteristics of the genre, the features of the musical language are reflected. Their notes are of special importance in the study of mughams, which gives impetus to the inclusion of mughams in the composer’s work, as well as the expansion of musicology research. A number of collections have been compiled on the basis of mughams composed by composers and musicologists Nariman Mammadov, Arif Asadullayev, Fuad Azimli, Akram Mammadli and others. There are notes in several versions of “Chahargah” mugham in this row. Sound recordings of mughams are a very rich source for heritage research. From this point of view, since the beginning of the XX century, to date, the heritage of sound recordings of various khanendes has collected numerous versions of all mughams, including “Chahargah” mugham. Audio recordings kept in the “Gold Fund” of Azerbaijan Television and Radio, the Archive of Azerbaijani Sound Recordings, as well as other archives and funds formed the basis of the Heydar Aliyev Foundation’s

"Karabakh Khanendes", "Azerbaijani Khanendes" and other publications.

A number of Internet sites created by the international scientific journal "World of Music" and the Center for Electronic Publications play a source role in the study of Azerbaijani mugham art. From this point of view, "Azerbaijan traditional music" website, "Mugam encyclopedia" website, sites named after Uzeyir Hajibeyli, Afrasiyab Badalbeyli, Khan Shushinsky have a rich library and scientific material reflecting mugham performance. Thanks to all these sources, which are important in the study of Azerbaijani mugham from the historical and theoretical point of view, rich scientific and practical material on the development of the art of mugham from the Middle Ages to the modern period has contributed to the science of music.

The study of the historical development of mughams in musicology is carried out based on the works of prominent oriental musicologists who lived and worked in the Middle Ages, including Azerbaijani scholars – according to the treatises written by Safiaddin Urmavi (XIII century), Abdulgadir Maragali (XIV–XV centuries), Fatullah Shirvani (XV century), Mirza bey (XVII century), Mir Mohsun Nawwab (XIX century), as well as mugham masters of the XX century based on mugham schedules and curricula. All this allows us to follow the historical development of "Chahargah" mugham from the Middle Ages to the present day. The formation of "Chahargah" mugham as an independent mugham in the traditional music of Azerbaijan began in the XIV–XV centuries. The name "Chahargah" mugham is found among the 24 sections mentioned in the treatise of Abdulgadir Maragali at that time. Abdulgadir Maragali's treatises show the names of 12 mughams performed at that time, 24 sections and 9 roots formed from them, and their scientific explanation was given (Safarova, 1998: 215).

"Chahargah" – In the Middle Ages, in the music of the peoples of the Near East, according to the schedules of Abdulgadir Maragali, there was a mugham department. "Chahargah" ranks third place in the list of 24 section compiled by him. At the same time, in the same list we find the names of several sections included in the modern "Chahargah" mugham. As example, "Hisar", "Basta-Nigar", "Uzzal" sections are from this kind. However, some of them have already changed their essence and become "Segah", "Chahargah", "Humayun" etc. as independent mugham dastgahs, the presence of sections in separate mughams such as "Uzzal", "Hisar" and "Basta-Nigar", while maintaining their importance, and the fact that the names "Nuhuft",

"Muhayyar", and "Nihavad" are included in the list of corners indicate the development of mugham. In the tables reflecting the experience of mugham singing from the second half of the XIX century to the beginning of the XX century, we follow the formation of the "Chahargah" mugham as a dastgah and the improvement of its composition. In the tables of Mir Mohsun Navvab, Mirza Faraj Rzayev, Mashadi Malik Mansurov, Mashadi Suleyman Mansurov, who were prominent mugham connoisseurs of the time, "Chahargah" was reflected with certain differences as a mugham instrument, which shows the development of mugham performance practice. In the first mugam program of Uzeyir Hajibeyli's music schools, the main composition of "Chahargah" mugham was stabilized and included in all mugham programs that appeared in the following years.

The composition of "Chahargah" in modern curricula is as follows: "Berdasht", "Mayeyi-Chahargah", "Basta-Nigar", "Hasar", "Mualif", "Qerre", "Mukhalif", "Maglub", "Mansuriyya", "Uzzal", "Chahargaha ayag" sections and corners.

Regarding the etymological meaning of mugham names, it should be noted that the name of "Chahargah" mugham is connected with numbers. The Persian name of the mugham "Chahargah" means: chahar – four, gah – position, place, situation, it means the fourth point (Badalbeyli, 2017a: 64). The name of the mugham section "Basta-nigar", which is an integral part of this mugham, is formed from two words – a combination of the words "basta" and "nigar": "basta" means – composition, work, and "nigar" means beautiful, pretty face, image. The music of "Basta-nigar" has charming, soft, sad melodies (Zohrabov, 2013a: 214). The meaning of the name "Hasar" mugham is characterized by such words as "fortification", "wall", "bar", "fortress", "fence", "obstacle", "siege" (Badalbeyli, 2017b: 77). "Hasar" section "in terms of music, it is temperamental and enthusiastic. It's like an attack." (Zohrabov, 2013b: 216). "Mukhalif" (in Arabic it means enemy, confrontation, contradiction.) is one of the main sections of "Chahargah" dastgah, represents a new stage of development of the dastgah. The transition from "Hasar" to "Mukhalif" "creates a certain contradiction in the intonations in the ear" (Zohrabov, 2013c: 216). "Maglub" (in the sense of defeated, subdued) – It is a section that is performed after the "Mukhalif" section and concludes it. After that, the transition to "Mansuriyya", which is the culmination of the dastgah, is given. "Mansuriyya" – means "conqueror" in Arabic and is associated with the name of the legendary warrior Mansur. It is this meaning that forms the basis of "Mansuriyya"s

musical content. Its music is like an air of courage and heroism” (Zohrabov, 2013d: 217). In modern mugham singing practice, “Mansuriyya” is used in two ways – both as a mugham section and as a rhyme-mugham. These are often performed consecutively, culminating in the dastgah.

“Chahargah” is a dastgah with bright, virtuoso, heroic character and a deep dramatic content. As Mir Mohsun Nawwab points out in his “Vuzuh-ul-Argam” work, chahargah point was created in connection with the thunder (Badalbayli, 2007c: 44). Uzeyir Hajibeyli in his work “Fundamentals of Azerbaijani folk music” notes that “Chahargah” arouses excitement and passion in the listener (Hajibeyli, 2010a: 16). Ahmed Bakikhanov said that there were spirit of war and fight in “Chahargah” (Bakikhanov, 1985: 28). All these features are gradually revealed in the musical content of “Chahargah” mugham. The theoretical foundations of “Chahargah” mugham have been thoroughly studied by a number of researchers. Uzeyir Hajibeyli systematized the theoretical bases of the chahargah point as one of the seven main points in the work “Fundamentals of Azerbaijani folk music” (Hajibeyli, 2010b: 92–99). U. Hajibeyli also explained the recitation of mugam in the form of dastgah and the main features of mugam performance. He characterized the use of mugham in the composer’s creation and created original musical works based on the chahargah magam. Mammadsaleh Ismayilov, Afrasiyab Badalbayli, Ramiz Zohrabov, Jamila Hasanova’s researches on “Chahargah” mugham and chahargah magam revealed the historical development of mugam, features and melodic features related to the structure of the magam.

In his researches, M. Ismayilov gave a mutual explanation of the concepts of mugham and magam. He pointed out that in the theory of Azerbaijani music, these were closely related to each other and were accepted as independent terms with different meanings. From this point of view, mugham is a vocal-instrumental and instrumental piece of music based on improvisation. The magam here is in the sense of the point, that is, the steps consist of a sequence of sounds with different structures that have a certain functional function (Ismailov, 1994: 4). From this point of view, it is necessary to note the point of Chahargah and the interrelation of “Chahargah” mugham.

We should note the historical and theoretical study of “Chahargah” mugham in the scientific work of Ramiz Zohrabov. From this point of view, the historical information is reflected in the author’s essay “Chahargah” in “Azerbaijani mughams” (Zohrabov, 2013e: 210–219). His monograph “Theoretical bases

of the Chahargah mugham dastgah” is devoted to the study of the moment base, melody, musical theme and forms of melody, polyphony, rhythm, musical form of the instrument and valuable scientific results were obtained (Zohrabov, 2000). R. Zohrabov in his researches was based on “Chahargah” mugham written by N. Mammadov (Mammadov, 1970) in a vocal-instrumental way, which once again confirms the scientific-practical significance of mugham notes.

In the research works of Jamila Hasanova “Magams of Azerbaijani music” (Hasanova, 2012) in the context of the theory of Azerbaijani magam the analysis of chahargah magam and “Chahargah” mugham was carried out, the connection of magams with mugham roots was revealed. As can be seen from the research of musicology, the theoretical foundations of the chahargah magam have been thoroughly studied, the mugham dastgah of the magam, examples of oral traditional music and its application in the works of composers have become the object of research. “Chahargah” mugham is the largest mugham dastgah in Azerbaijan’s oral traditional professional music. Both vocal-instrumental and instrumental versions of this mugham are widespread. At the same time, it should be noted that the classifications and colors, folk songs and game tunes based on “Chahargah” have a special place in our national musical heritage.

In the art of mugham, the development of instrumental mughams went hand in hand with vocal-instrumental mugham performance. Improvisation in vocal-instrumental mugham performance is performed by both vocal and accompanying instrumental ensemble.

Uzeyir Hajibeyli, describing the performance features of the ensemble of mugham singers and mugham dastgahs, noted that dastgahs are the work of people who is the master of their art, created and performed by professional musicians. He emphasized the role of khanende and sazende in the performance of the dastgah. Describing the composition of the group of khanende and sazendes, he showed the role of each member of this group in mugham performance. Khanende must “have a beautiful voice, be able to impress the master, as well as be able to play the drums with a percussion instrument, and be able to enjoy the colors and classifications during the performance of mugham dastgah” (Hajibeyli, 2004a: 216). The preparation of the root, magam tone of the mugham, the creation of the basis for the khanende’s singing are directly related to the tar instrument. The role of the tarzan (tar player) as the main driving force in the mugham ensemble is very big. U. Hajibeyli wrote in this regard that “the tar player should know

the ways of the dastgah well in order to be a "guide" for the khanende, that is, after the khanende sung a part, tar player should play the next part and makes inflame the khanende". The role of the kamancha player is "to follow the tar player" (Hajibeyli, 2004b: 216). As can be seen, U. Hajibeyli defined the main features of singing in the form of dastgah of vocal-instrumental mugham.

Although solo episodes are sometimes included in vocal-instrumental mughams to demonstrate the performance of the tar player and kamancha player, the ensemble performance of these instruments is important. Vocal-instrumental style of performance reflects the style of performance of mugham dastgahs, small compositional mughams, classifications and percussion-mughams. Instrumental mugham allows a comprehensive demonstration of the ability of a folk instrument performer to improvise solo. Therefore, soloists turn to mugham instruments and perform them solo instrumentally. From this point of view, of course, instrumental mughams are performed in full or in abbreviated form, depending on the ability and capabilities of the performer. During the vocal-instrumental or instrumental performance of mugham instruments as a whole, the structure-composition scheme based on the sequence of mugham sections is preserved. The sequence of the main sections of the mugham is developed in the form of a series, based on traditional rules and regulations, and forms the structure of the dastgah form.

The main feature of the compositional structure of the dastgah is the arrangement of mugham sections in a certain sequence. Based on this, we can say that We can say that "Chahargah" mugham dastgah consists of "Maye-Chahargah", "Bastanigar", "Hasar", "Mukhalif", "Mansuriyya" sections. In this composition, in the content of the mugham, the sections alternate in an ascending line, forming a complete composition.

The style of improvised music on the dastgah, the interaction of music and text is an important aspect. From this point of view, dastgahs are performed on the basis of ghazals written in aruz metre and in mugham, the interaction of melody with the rhythm of aruz is important. The ghazals of the classical poets of Azerbaijan – Nizami Ganjavi (XII century), Imadeddin Nasimi (XIV century), Muhammad Fuzuli (XVI century), Aliaga Vahid (XX century) and others are used in the singing of mugham dastgahs.

In the musical practice, numerous vocal-instrumental and instrumental versions of "Chahargah" mugham are preserved in sound recordings and notes, as well as in live performance and passed down from generation to generation on the basis of oral traditions.

Different versions of "Chahargah" mugham remain in the heritage of Azerbaijan's sound recordings: the vocal-instrumental and instrumental forms of the "Chahargah" dastgah, as well as the sound recordings of the separate sections, the "Mansuriyya" percussion-mugham, classifications and colors demonstrate the richness of the performance options. "Chahargah" mugham performers Seid Shushinsky, Abulfat Aliyev, Yagub Mammadov, Islam Rzayev, Hajibaba Huseynov, Baba Mahmudoglu, Zeynab Khanlarova, Alim Gasimov and other singers entered the musical heritage as a significant event. Versions of "Chahargah" mugham written by Nariman Mammadov (in two versions), Arif Asadullayev, Akram Mammadli and Fuad Azimli, the colors and classifications written by Ahmad Bakikhanov and Ramiz Zohrabov are important sources in the study of "Chahargah" mugham.

The study of vocal-instrumental versions of "Chahargah" mugham on the basis of sound and note recordings shows that the singers performed mugham in different ways, accompanied by an instrumental ensemble (mugham trio or ensemble of folk instruments), based on traditional rules and according to their performance abilities and creative imagination. Based on the analysis of the vocal-instrumental performance variants of the "Chahargah" mugham dastgah in the second half of the XX century, we can say that the performance of mugham manifests itself in two main ways: the first is the full recitation of the mugham dastgah, beginning with "Maye-Chahargah", is completed with "Mansuriyya"; second is abbreviated recitation of mugam dastgah – starts from "Maye-Chahargah" and ends with "Mukhalif" section. There are a number of reasons for the emergence of abbreviated versions of the "Chahargah" mugham: firstly, setting rules and limiting the timing of mugham recording in the process of performance, and secondly, the khanende's recording time, limited performance opportunities (incomplete voice), etc. In any case, the interpretation of the performance has a noteworthy feature, forming a new version of it in the heritage of mugham.

There are also differences in the wide range of performances within the dastgah. Here, Deramed, some aspects can be noted as the diversity of performance options such as variety of colors and classifications, two performance styles as instrumental or vocal introduction of – Bardasht, Singing "Mansuriyya" as a percussion mugham or go to and fro on this stage and so on.

In all cases, the melodic expression of the themes of mugham, the features of development should be

shown as constant recurring features. The themes that form the basis of the mugham sections in the performance options are traditionally retained in the performance options of all the khanendes and form the basis of the musical content of the mugham. However, there is a difference in the development of the theme in the performance options. At the same time, differences in the timbre and style of performance of khanendes, changes in the composition of the mugham, as well as the volume of certain sections and parts should be noted as factors that form a variant. The use of different ghazals in the performance variants leads to melodic variation in the khanendes' performance. As one of the traditional methods of performing mugham, there is a variety of melodic improvisations in the performance of khanendes, using additional syllables and words at the beginning and end of mugam sections. A comparative study of the performing variants of the "Chahargah" mugham shows that each performer created a unique composition by presenting the mugham in his own interpretation.

From a comparative analysis of vocal-instrumental and instrumental performance options, we conclude that extensive performance of "Chahargah" mugham in the form of dastgah is aimed at the full disclosure of the musical content, based on the sequence of all sections and corners, their place in the compositional structure is based on the magam-tonal plan, which manifests itself in both vocal-instrumental and instrumental performance. In this case, the foundation of the compositional structure of the dastgah is preserved: introduction – "Bardasht", main section – "Maye", mugham sections arranged in ascending order based on the reference steps of the magam, reaching the peak of development – the culmination and return to the "maye".

The form of the dastgah appears as a series of sequences of the main sections in all performance variants. The main difference between the two styles of performance is related to the classification, color and performance of rhyme-mugham. Vocal-instrumental singing variants include various colors, classifications and "Mansuriyya" rhyme-mugham used at the entrance, between the sections, at the culmination stage. Classification and color genre patterns are not used in instrumental singing options and "Mansuriyya" is reflected as a mugham section. In all singing variants, the features of the traditional dastgah form are prominent in the composition structure based on the sequence of mugham sections.

At the same time, among the main distinguishing features of the instrumental performance options are the instrumental methods of demonstration

of the virtuosity of the instrument, as well as the sections related to instrumental performance – "Bal-kabutar", "Par-parastuk", "Naleyi-zanbur" and others. can be shown to take place.

The compositional structure of "Chahargah" mugham is connected with melodic development features and magam-tonal plan. Here are three stages:

– The first development stage: collects the sections "Bardasht", "Mayeyi-Chahargah", "Basta-Nigar" and corners based on the "maye" stage. In general, this can be considered as a presentation of core, ie an exposition stage, where the melodic core of "Chahargah" mugham is reflected. At the same time, in terms of magam, the melody of these sections has common features that unite them in terms of reference steps and cadence. At this stage, the main magam-tone refers to "do" chahargah.

– The second development stage: consists of "Hasar" and "Mukhalif" sections. These sections are also performed sequentially and differ from each other in terms of magam-tone and melody.

– The third stage of development of mugham consists of "Mansuriyya" and "Uzzal" sections. At the culmination, the transition to the Chahargah moment is characterized by the return of mugham to a new level of moment-intonation. In the end, the core and the main magam-tonal of the "Chahargah" mugham – "do" chahargah is confirmed by the going down from high-pitched tone to bass.

The variety that manifests itself among the sections of "Chahargah" mugham is of great importance in the compositional structure of the dastgah.

In the development stages of "Chahargah" mugham dastgah in addition to the sections established at different levels around the maye stage, there are also sections based on a new theme and forming a direction in the structure of mugham. These are "Basta-Nigar" after "Maya-Chahargah" section based on the theme of maye, "Mukhalif" after "Hasar" section established in the tone of the chahargah in relation to the quintet and "Uzzal" after "Mansuriyya" section that based on maye in relation to the octave. These divisions play a role of preparation for the next stage, as well as creating a unique development in the small series inside the mugham dastgah, introducing new intonation features.

The developmental features of the mugham sections, which alternate in the form of a series on the mugham set, are noteworthy. Continuing the development of mugham sections in an upward trend is based on the varied development of the main musical compositions of mugham. The main theme and cadence of the mugham, which refers to the "maye" stage of the "Chahargah" mugham and is based on going and froing on this

stage, becomes the basis of the compositional structure, sounding at different levels from the maye section in the quintet and octave ratio. The main thematic core of "Chahargah" mugham is widely developed on the basis of free variation and moment transitions. Alternative, sequential, ascending and descending forms of movement play an important role in the melodic structure of mugham. The cadences given at the end of the mugham sections are important in the structure of the dastgah. Accordingly, the variability of cadences manifests itself. At the same time, we can note the correspondence of the maye cadence given at the end of the mugham sections with the main theme, which creates completeness in the structure of the mugham, leading to the unity of melodic development.

Thus, although the variants in these tape recordings, which reveal the mastery and richness of thinking of mugham singers, differ in structure, range and timbre, they reflect the general spirit of "Chahargah" mugham and entered the national musical heritage as a significant event. The study

of performance options in the art of mugham is of great importance for the younger generation, and the analysis of each of them leads to the study of performance traditions.

Result. The art of mugham, which is a rich treasure of Azerbaijan's musical heritage, is developed, protected and promoted in the works of mugham singers. We can confirm this once again on the basis of our research on the basis of "Chahargah" mugham. "Chahargah" is one of the most widespread mughams in the music of Eastern peoples. "Chahargah" mugham has undergone a great development from the Middle Ages to the present day. The heritage of mugham is enriched with masterpieces of prominent mugham masters reflecting the brilliant interpretations of "Chahargah" mugham. The study of the art of mugham, which is one of the main issues of musicology, especially the study of a mugham separately, allows us to trace its historical development and the evolution of musical content, to reveal its place in Azerbaijani music.

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