

## Review Article

# A look at the study of the genre of “Mugham” in the work of Ramiz Zohrabov

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### Abstract

The purpose of the research to study the genre of “mugham” in the works of one of the great musicologists Ramiz Zohrabov, who holds a special place in the development of modern Azerbaijani music culture and musicology science and continues the complex and multifaceted path of this science. The research methodology is based on music-analytical, theoretical, and historical analysis. It was noted that in the works of R. Zohrabov, the regularities, development features, mode, structure, and other features of the “mugham” genre were analyzed in a scientifically substantiated way. At the same time, the scientific-theoretical principles and researches of Azerbaijani musicologists form the methodological base of the article. The scientific novelty of the research is that the article, first presented as special research work, is devoted to the study of the genre of “mugham” in the works of Ramiz Zohrabov, one of the researchers of Azerbaijani national music, and the study of scientific and theoretical research of musicologists. In this regard, in his research on the genre of “Mugam”, deep scientific works of the musicologist, analysis, and results achieved in the direction of research of national music in the modern period were expressed. Although research has been conducted in this direction before R.Zohrabov, it is his research that perfectly combines the scientific approaches of modern musicology. It was noted that Ramiz Zohrabov took a very careful approach to the study of mugham, which includes a deep and deep-rooted culture, and chose the right direction, as well as accurate research.

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## Introduction

A great branch of our twentieth-century music culture is the science of musicology. This science is an integral and important part of Azerbaijani music culture and art. The regular development of the history of Azerbaijani music, its historical roots, the life and work of composers and performers, innovations in the field of culture, changes in the music community is a great information “temple” of musicology.

We are not mistaken in calling the 20th century a “music museum”, which is a very important historical period for Azerbaijani music. We can connect this fact with the development that took place in all periods of the twentieth century, with the emergence of new styles, with the high level of integration in many areas of music. The foundation of modern twentieth-century musicology was laid by the genius Uzeyir bey Hajibeyli. This field of science, created by a valuable and immortal composer, was later developed by several prominent musicologists.

The generation of brilliant musicologists, who duly developed the science of musicology in Azerbaijan, worked with high professionalism in the twentieth century.

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The role of many musicologists in the development of this science was great. Among them is Kh.Agayeva, A.Badalbeyli, M.Ismayilov, B.Huseynli, E.Abbasova, I.Afendiyeva, Z.Safarova, Z.Gafarova, G.Abdullazade, T.Mammadov, F.Khaligzade, and other Azerbaijani musicologists we can name.

Although there are some interesting areas of research in the work of each of the musicologists whose names we have listed, the article intends to refer to the names of several musicologists and their work in connection with the topic we will touch upon.



**Photo 1.** Ramiz Zohrabov

First of all, it should be noted that Ramiz Zohrabov has done very important work in this field of science and made great contributions to its development. As a musicologist, he was known not only in Azerbaijan but also in Russia, Central Asia, Turkey, Iran, and Europe. However, musicologists who worked before Ramiz Zohrabov also had a great influence on his scientific activity. From this point of view, it is necessary to mention Uzeyir bey Hajibeyli first in the involvement of professional oral music in research. The genius composer's book "Fundamentals of Azerbaijani folk music" was a fundamental source for R. Zohrabov in the direction of researching the genre of "mugham".

### **The Purpose of the Research**

The main purpose of applying the study of the "mugham" genre in the works of Ramiz Zohrabov is to study the features of the study of national music in the work of a musicologist, a brilliant representative of modern Azerbaijani musicology, and to reveal its characteristics. The article reveals the characteristics, research methods, and analytical tools of R.Zohrabov's research in the field of the "mugham" genre as a national musicologist. The purpose of the research process is to reveal the research of the musicologist in this field by studying the research issues of the "mugham" genre in the works of R.Zohrabov.

### **Method**

This research was carried out according to the document analysis technique, one of the qualitative research methods. Contextual analysis of the documents included in the research was made according to the determined criteria.

### **Recent Research and Publications Analysis**

Ramiz Zohrabov's work is important in the study of the "mugham" genre in modern Azerbaijani musicology. The scientific works of the musicologist in this field and his numerous researches have been highlighted as an important achievement in the development of Azerbaijani musicology in modern times. The research of the "Mugam" genre has been studied in the research works of U.Hajibeyli, A.Badalbeyli, M.Ismayilov, Z.Safarova, Z.Gafarova, G.Abdullazade, T.Mammadov, F.Khaligzade, and other Azerbaijani musicologists, and these form the scientific basis of the presented article.

### **Presentation of the Main Material**

Mugham is one of the rare pearls of Azerbaijani culture, which has not lost its richness and importance for many centuries, but on the contrary, has always been in the spotlight with its relevance. This genre, in itself, has become a kind of "music card" of our people, carrying the national thinking, national spirituality.

Through the mugam genre, the people of Azerbaijan have been able to preserve their national identity and place in history. This great heritage is considered a kind of spiritual support for the Azerbaijani people. It should be noted that the Azerbaijani mugham was first included in the UNESCO list of intangible cultural heritage in 2008.

Speaking about the research of the "Mugham" genre, it is necessary to mention Uzeyir bey Hajibeyli first. The genius composer noted in the section of historical information in his book "Fundamentals of Azerbaijani folk music": *"The history of the theoretical and practical development of the music of the peoples of the Middle East is dominated by two famous Azerbaijani scientists, theorists, and musicologists: Safiaddin-Abdulmomun ibn Yusif-al Urmavi (XIII century) and Adbulgadir Maragai (XIV century)"* (Hajibeyov, 2010, p. 17). We can also call this book a modern treatise.

It should be noted that in addition to these scholars, Uzeyir Hajibeyli also mentions the 19th-century musicologist Mir Mohsun Navvab. He notes the importance of his work "Vuzuhil Arqam". Although U.Hajibeyli gave laconic information about the work of the scientists mentioned in his book, it was a kind of great orientation for the work of musicologists in the future. R.Zohrabov's research in this direction can be considered a clear example of this. In general, we can conclude that the first information about S.Urmavi, A.Maragayi, and M.M.Navvab in the XX century can be found in the book "Fundamentals of Azerbaijani folk music" by U.Hajibeyli (Hajibeyov, 2010, p. 173). It should be noted that R.Zohrabov's approach and research on these scientists will be discussed in more detail in the article. In general, the initial research of the twentieth century in this direction is connected with the name of Uzeyir Hajibeyli, and his research was the first in this direction, but at the same time gained the status of a new path for musicologists in the future.

It is known that the study of mugham, a traditional professional genre of Azerbaijani oral tradition, requires very detailed research.

From ancient times, as in all mankind, music has been an integral part of life and, most importantly, the spiritual life of our people. We know that in the Middle Ages, several musicologists worked hard in this field. We know the names of several Azerbaijani musicologists from history. These scholars have written several scientific works in various fields of music. Examples are Safiaddin Abdul Momin Urmavi (13th century), Khaja Abdul Qadir Maragayi (16th century), and Mirza Bey (18th century). Ramiz Zohrabov also paid special attention to the art of mugam, the history of the study of mughams, emphasizing that the above-mentioned musicologists have great traces in this field. R.Zohrabov began to study and study treatises on the music of Azerbaijan, Iran, medieval poets and thinkers from the beginning of the 10th century, and on the other hand, musicologists of the past centuries. Among the researchers in this field, it is necessary to mention the name of musicologist Zemfira Safarova. In her monograph "Azerbaijan music science" Z.Safarova conducted separate research on S.Urmavi, A.Maragayi, M.M.Navvab, and U.Hajibeyli. The musical treatises of S.Urmavi, A.Maragayi, and M.M.Navvab are especially involved in the book. However, this research was first published chronologically after R.Zohrabov's monograph "Mugham" (Zohrabov, 1991, p.119). At the same time, Z.Safarova's research was only related to the heritage of musicologists, while R.Zohrabov's monograph, along with the history of studying mugam, included notes, modern instrument forms of mugham, performing arts, the role of Azerbaijani composers.

If we look at the centuries-old history of mugam as a diagram, Azerbaijani mugam, which is widespread in the eastern countries, has always been the focus of musicologists, both theoretically and historically. Based on the history of the study of mughams in the scientific heritage of Ramiz Zohrabov and their research from scientific sources, we can say that the formation of this genre in Azerbaijan covers two parts, ancient and modern.

To study the mugham traditions that existed in ancient times, it is necessary to refer to medieval poetry and treatises.

This idea is a fundamental methodological direction of Ramiz Zohrabov to turn the history of mugham into an object of study. He proposed such a precise aspect in the study of mugham, and first referred to the treatises written

in the Middle Ages. In the Middle Ages, especially in the Eastern world, there were many treatises on music. In this case, we can take into account the X-XV centuries. Based on R.Zohrabov's research, we can say that almost all the treatises written in the Middle Ages were in Arabic or Persian. These treatises were written over eight to nine centuries. Considered valuable in terms of volume and value, this musical heritage played a key role in future oriental classics. While researching this musical heritage, R.Zohrabov emphasized: *"This musical-theoretical heritage, which is large and valuable in terms of its value, is of fundamental importance for the classical music classics created in the East. Some of these have become very popular, and some have not been widespread. Most of the treatises are still of international importance in the Eastern world"* (Zohrabov, 1991, p. 30).

For the first time, R.Zohrabov highlighted a new aspect in his treatises. The musicologist touched upon the emergence of the art of music and the study of its impact on human psychology.

It is known that R.Zohrabov studied the theoretical issues of mugam creation, as well as the basics of mood and rhythm based on treatises, and discovered the existing innovations. He notes that the various structures, forms, musical tones, intervals, tetrachords of the melodic movement in mugam are reflected in the musical treatises. It should be noted that the primary sources of the 12 main mughams are medieval musical treatises.

From the beginning of the ninth and tenth centuries, the science of music began to develop in the Near and Middle East. Based on research, we can say that the science of music was studied by Central Asian, Iranian, and Arab theorists. Mugham is a genre that has kept its scientific and artistic relevance in the twentieth century with its unique "food" that has always attracted the attention of creative people for centuries, standing amid all sorts of discreteness.

First Vice-President of Azerbaijan, Goodwill Ambassador of UNESCO and ISESCO Mehriban Aliyeva said about the genre of mugham: *"There comes a moment in life when we pass on mugham as the most valuable heritage to those who we have brought up - as the most precious and delicate particle of our heart and soul. Because it is mugham that preserves the roots of our generations, the sense of national dignity, pride in them, becomes the creator of such important qualities as emotional richness, compassion, pity, spiritual perfection. An interesting feature of this genre is that it can dominate the listener, regardless of the language and nationality of the mugham. At the same time, even if he does not understand the words of mugam (even if he is a foreign citizen), it has a magical effect, even if it is completely incomprehensible to every listener, and even "enchants" (Proceedings of the International Scientific Symposium "World of Mugham", 2015, p. 3-4).*

R.Zohrabov's choice in the study of such a deep-rooted genre cannot be assessed as a coincidence. He knew that the mugam genre was universal. First of all, the multicultural nature of this genre and its tolerance of other cultures show how universal mugham is.

In the history of the study of mughams, R.Zohrabov mentioned the names of the Arab philosopher Al-Kindi (IX century), Central Asian scholars Al-Farabi, Kharazmi (X century), Ibn Sina (XI century) as authors of treatises. In this regard, the musicologist notes the creation of Fakhreddin ar-Razi's encyclopedia "Jama-ul-Ulum" in Kharazm in the early twelfth century. Some sources refer to this work as "Jami al-Ulum". We first come across this in Ramiz Zohrabov's book "Mugham" (Zohrabov, 1991, p. 119).

In addition to the scholars whose names we have mentioned, the brilliant theoretical ideas of great musicologists such as Safiaddin Urmavi and Abdulgadir Maragayi (XIII-XV centuries) are considered to be the main reference columns for the study of this genre.

It is necessary to mention the names of Central Asian scholars Najmaddin Kavkabi, Dervish Ali, Mirzabey, and Mir Mohsun Navvab in the XVI-XVII centuries.

Of particular interest are the works of Dervish Ali. The musical treatise "Risaleyi-music" consists of two parts:

- Theoretical sections
- Historical sections.

The first part of the treatise provides information about the origin of music, its influence on man, its characteristics, musical instruments, and rhythm. The second part covers the life and work of famous musicians of the time.

There is another interesting factor in the treatise. Although the term "makom" is not interpreted here, it is emphasized that it consists of four parts.

R.Zohrabov clarified this issue in his research on mugham. We present the comments of the musicologist in the form of a table with conventional headings:

### Schedule 1.

The first type

Huseyni	Rast	Buselik	Ushaq
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The makoms we have named consist of 24 departments:

### Schedule 2.

1. Dugah	7. Muberriqe	13. Bayati	19. Novruzi-Saba
2. Segah	8. Novruz	14. Zabul	20. Humayun
3. Cahargah	9. Nişapurek	15. Ovc	21. Nuhuft
4. Pencgah	10. Rui-İraq	16. Novruzi-xare	22. Qəzəl
5. Muxayyar	11. Meqlub	17. Memur	23. Arabani
6. Hisar	12. Rak	18. Eshiran	24. Ecemi

Let's look at the names of 6 voices along with makoms in tabular form:

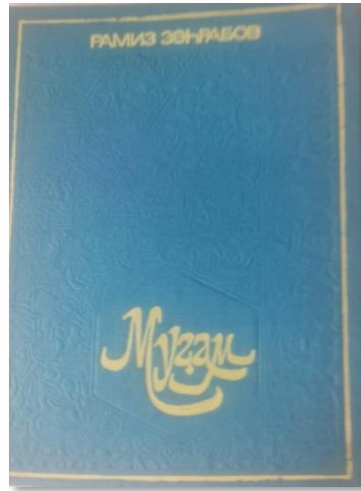
### Schedule 3.

Guvəşt	4. Novruz
Mayə	5. Selmek
Gerdeniyye	6. Shahnaz

Note that we can present this information in the tabular form concerning the works of Dervish Ali and Kavkabi. It should be noted that musicologist G.Verdiyeva explains it as follows: *"It is important to note that in the Middle Ages, the development of music theory, the formation of aesthetic views, manifested itself in the form of interpretation of generally accepted canonical principles. The great thinkers of the early Middle Ages, al-Farabi and Ibn Sina, were followers of ancient Greek scholars. Later theorists - Al-Shirazi, Safiaddin Urmavi, Abdurrahman Jami - added new important features to the provisions of their predecessors, referring to the ideas of the founders of Oriental music"* (Verdiyeva, 2015, p. 1208).

During the historical study of the mugham genre, R.Zohrabov's main goal was to find out the differences in the works of musicologists, the differences between the musical treatise of one scholar and the treatise of another.

When studying the historical stages of the mugham genre, we can come across the name of the work "Risale-i musiqi" by Mirzabey, a musicologist who lived in the XVII century. However, in this work, we see that the information related to the mugham genre is a kind of work of Dervish Ali. R.Zohrabov notes this similarity: *"In the treatise consisting of 10-12 chapters, the names and numbers of mugham sections are equal to the names and numbers in Dervish Ali's treatise"* (Zohrabov, 1991, p. 41).



**Photo 2.** Mughams, published at 1991, 119 pages

However, there are some differences between these treatises. These differences, at least as a result of changing times, were new performers and their style of singing. Based on R.Zohrabov's research, we can say that Mirzabey's treatise already had the names of 3 new voices. Let's add the names of those sounds to the table below:

**Schedule 4.**

1. Guvesht	4. Novruz	7. Bedel
2. Maye	5. Səlmək	8. Hesrek
3. Gerdeniyye	6. Shahnaz	9. Hasar

The treatises we have mentioned contain limited information about this genre. That is why, unfortunately, it is not possible to get extensive information about mugham music and its features.

When talking about the study of the mugham genre, it is necessary to mention Mir Mohsun Nawwab, who lived in the XIX century. His work "Vuzuhil-arqam" written in this direction is a very valuable historical source. At the same time, he has another work called "Tazkireyi-Navvab" about the life and work of many Karabakh poets. "Vuzuhil-arqam" is a very valuable work referring to the works of great musicologists S.Urmavi and A.Maragayi. Along with Azerbaijani mughams, information about the music and performance of other Eastern countries is also provided here. It should be noted that musicologist I.Shikhaliyev expresses the system of moods as follows: *"The scale system of Azerbaijani folk music consists of 7 main and 3 auxiliary modes. Rast, Shur, Segyah, Shushter, Chargyakh, Bayati Shiraz, and Humayun are the main characters of Azerbaijani music. Shahnaz, Chargyakh II species, and Sarenj are related to the auxiliary modes. In Azerbaijani music, all modes are built based on eponymous mughams. For example, the model, which was built based on the mugam "Rast", is called Rast. The frog, which was built based on the Segyah mugam, is called Segyah, and the one that is built based on Chargakh is called Chargakh, etc"* (Shaliyev, 2019, p. 41).

R.Zohrabov touched upon the structural issues of mugham destgahs and the theoretical richness of mughams in M.Navvab's works. The musicologist noted: *"In his work, the Nawwab spoke about the sections, corners, and sounds of mughams, and indicated the names of the destgahs associated with them"* (Zohrabov, 1991, p.43). At the same time, we can find the names of the corners corresponding to each of the destgahs in this work.

We present these destgahs in tabular form:

**Schedule 5.**

<p><b>"Rast" detachment, its department corners:</b>  "Rast", "Pencgah", "Vilayeti", "Mensuriyye", "Zemin-Xare", "Raki-hindi", "Azerbaycan", "Eraq", "Bayati-turk", "Bayati-Qacar", "Maverennehr", "Bali-kebuter", "Hicaz", "Shahnaz", "Eshiran", "Zengi-shotor", "Kerkuki", "Rast".</p>
<p><b>"Mahur" device, its department corners:</b>  "Mahur", "Shur", "Eshiran", "Dilkæsh", "Dugah", "Zengi-shotor", "Hicaz", "Maverennehr", "Shahnaz", "Hacı-Yuni", "Sarenc", "Shushter", "Mesnevi", "Suzi-gudaz", "Mahur"</p>
<p><b>"Shahnaz" device, its department corners:</b>  "Deramedi-Shahnaz", "Ushaqi-deshti", "Selmek", "Muye", "Leyli-Mecnun", "Ebul-cep", "Shah Xetai", "Azerbaycan", "Eraq", "Hicaz"</p>
<p><b>"Rahavi" device, its departments:</b>  "Rehab", "Humayun", "Terkib", "Huzzal", "Bayati-turk", "Bayati-Qacar", "Zemin-xare", "Maverennehr", "Bali-kebuter", "Hicaz", "Bağdadi", "Shahnaz", "Azerbaycan", "İraq", "Eshiran", "Zengi-shotor", "Osmani", "Bayati-kurd", "Bayati-Shiraz", "Hacı Yuni", "Sarenc", "Shushter", "Mesneviyi-saqil", "Suzi-gudaz"</p>
<p><b>"Chahargah" device, its departments:</b>  "Chahargah", "Segah", "Zabul", "Yedi-hacar", "Muxalif", "Meqlub", "Mensuriyye", "Zeminxare", "Maverennehr", "Hicaz", "Shahnaz", "Azerbaycan", "Shiran", "Zengi, Shotor", "Kerkuki"</p>
<p><b>"Nava" device, its departments:</b>  "Neva", "Nishapur", "Deramedi-Shahnaz", "Buselik", "Heseyni", "Mesih", "Shahnaz", "Hacı Yuni", "Bayati-kurd", "Azerbaycan", "Eshiran", "Zengi-shotor", "Kerkuki", "Shah Xetai", "Efshari", "Shikesteysi-Shirvan"</p>

As a result of these researches, it becomes clear to us that "Rahab" and "Shahnaz" mentioned above, although they used to be dastgah, are already among the small mughams in the 20th century. At the same time, if earlier we came across the names of 10 departments in the Shahnaz set, now it consists of 3 sections as a small mugam. The same can be said of Rahab:

**Schedule 6.**

<b>The sections included in "Shahnaz" as a small-volume mugham:</b>
1. "Shahnaz" 2. "Dilkesh" 3. "Zil Shahnaz"

**Schedule 7.**

<b>The sections included in "Rahaba" as a small mugham:</b>
1. "Rehab" 2. "Shikesteysi-fars" 3. "Eraq" 4. "Gerai" 5. "Mesih" 6. "Rahaba"

It should be noted that referring to the work of M.Navvab, we can say that in the twentieth century, mugham instruments were already formed in a certain format. R.Zohrabov wrote about it in the mugam monograph: *"It is strange that twelve years after the publication of Nawwab's book (1913) the following mughams were included in the program adopted at the meetings of the teachers' commission of the Eastern Department for tar, kamancha and singer classes at the first music college under U.Hajibeyli. The dastgah is called: "Rast", "Shur", "Chahargah", "Bayati-Shiraz", "Humayun", "Mahur-Hindi", "Segah-Zabul", "Rahab", "Dugah", "Shushtar"* (Zohrabov, 2013, p. 84).



**Photo 3.** Mughams of Azerbaijan, published at 2013, 336 pages

In the table above, "Shur", "Segah", "Shushtar", "Bayati-Shiraz" were mentioned only as a department. This issue is both interesting and important in itself. Let's refer to one of A.Badalbeyli's opinions about this: *"The destgahs compiled by the Nawwab could not be considered perfect. This is because the fact that the Nawwab's list of destgahs, for example, the "Shur" destgah is not "local", clearly shows how flawed the set of destgahs he compiled was"* (Bedelbeyli, 1969, p. 13).

However, it is impossible to conclude that the sequence of destgahs compiled by M.Navvab is completely wrong. It is known that this genre, which developed orally and was passed down from generation to generation, was formed following the requirements of its time. This is why the debates over the mugham genre are considered difficult to prove. From this point of view, we can consider the research on the mugam genre that came after M.Navvab's work as modern research.

Uzeyir Hajibeyli has a great role in the promotion of our oral music heritage in the twentieth century and its involvement in research from specific directions. The genius composer connected the research of traditional oral professional music genres with the development of Azerbaijani national musicology as follows: *"It is necessary to approach our folk music from the scientific-theoretical point of view, to reveal its scientific bases precisely and to work on the development of our music on these bases"* (Hajibeyov, 1965, p. 200). It should be noted that U.Hajibeyli not only gave direction on this topic but also worked intensively on various problems of the development of Azerbaijani folk and oral professional music in the 20-30s of the XX century.

R.Zohrabov paid special attention to U.Hajibeyli's propaganda and research in this direction in the study of the mugham genre. He included the articles of the great composer in his monograph "Azerbaijani mughams" (Zohrabov, 2013, p.339). R.Zohrabov mentioned several articles by U.Hajibeyli as an example in the mentioned book. These examples are another clear proof that R.Zohrabov is in the right direction in the historical study of the mugam genre. In this regard, let's look at several articles in the author's book "Azerbaijani mughams":

1. *"In the article "A look at the life of music in Azerbaijan" published in the magazine "Maarif ve Madaniyat" in 1925, U.Hajibeyli spoke about the essence of the instruments like a phrase, "Speaks of being"* (Zohrabov, 2013, p.86).

2. *"In the article "Interpretation of Western scholars on Eastern music", the author emphasizes the great role of Western scholars, as well as Arab and Iranian scholars in the art of music. The author states that Iranian scholars want to accept only "Ushshag", "Rast", "Husseini" and "Hijaz" out of twelve mughams"* (Zohrabov, 2013, p.86).

3. *"Rast" is taken from the spring breeze, "Rahavi" from the sound of raindrops, "Chahargah" from the thunder, "Dugah" from the sound of the fountain, "Maghlub" from the sound of rain"* (Zohrabov, 2013, p.87).

The monograph contains quotations from several other articles by Uzeyir Bey. Referring to these quotes, R.Zohrabov wants to emphasize that the research issues of this genre are multifaceted. Thus, the aesthetic and psychological essence of mugam, their ancient metaphysics, the existence of various aspects such as their relationship with nature are obvious.



This classification, whose names we have listed, may also be the subject of a new study for the mugam genre. It should be noted that in the 1930s, due to the lack of national professional musicians, the help of Russian scientists was inevitable. When talking about the study of the mugam genre, it is necessary to emphasize the methodology of Russian musicologists. R.Zohrabov especially mentions two prominent Russian musicologists - V.Belyayev and V.Vinogradov. It should be noted that V.Belyayev studied the structural aspects of mughams in general. This methodology, which was founded by V. Belyayev, has proved to be the main line of research of the musicologist in the genre of mugam, as well as in other professional genres of oral tradition.

### **Conclusions**

Thus, it can be concluded that the works related to the study of the "mugam" genre in the works of the prominent Azerbaijani musicologist Ramiz Zohrabov are of great interest. Thus, in the work of a musicologist, it is possible to observe the connection to national roots and their study, a different approach to the genre of "mugam". Ramiz Zohrabov's work is distinguished by both modern thinking in the study of national music, as well as the diversity of the study of the genres he addresses. From this point of view, the research of the musicologist on the study of the "mugam" genre and his conclusions can be considered an innovation in the study of national music in modern Azerbaijani musicology. Ramiz Zohrabov, in addition to showing that the genre of "mugam" has a figurative and emotional content, deep thinking, and various musical images, also highlighted its comprehensive analysis in his research.

All Ramiz Zohrabov's research works include the study of Azerbaijani national music and the study of the "mugam" genre in this context. Thus, the musicologist concentrated on the features of this genre and determined the semantics of the genre. In this process, R.Zohrabov, based on the opinions of his predecessors and researchers, conveys the features he identified in all research works related to mugham. In Ramiz Zohrabov's research works, it is possible to observe a new approach to the genre of "mugam". This genre is a large part of his scientific heritage. R.Zohrabov defined the characteristics of the image-poetic content of the "mugam" genre, its theoretical basis - aspects such as mood, melodic features, musical form, polyphony, rhythmic. In particular, Ramiz Zohrabov, based on the principle of accuracy in the notation of mughams, is based on live performances. It is known that the study and involvement of each genre in the study of music is the key. It should be noted that R.Zohrabov was the first to write the parts of the tar and kamancha, the national instruments of Azerbaijan, in the original key. The main purpose of writing notes in these keys was to expand the use of mughams for multi-component ensembles of folk instruments, as well as folk instruments orchestras. In general, the genre of "mugam" as a genre of professional music in the oral tradition is a great treasure trove of music that has survived many years of testing. R.Zohrabov also managed to reveal the features of the "mugam" genre in his scientific works. R.Zohrabov also touched upon this aspect in his monograph on the genre of "mugam". Thus, the notation of mughams in the twentieth century was relevant. From this point of view, we can show as an example that the composer T.Guliyev marked "Rast" and "Zabul", Z.Bagirov's "Dugah", N.Mammadov's "Rast", "Shur" and "Chahargah" mughams.

In addition to paying attention to the historical-chronological sequence in the study of the mugam genre, Ramiz Zohrabov, for the first time, systematically revealed all the specific features of the mugam genre, which are included in the treatises written by musicologists. R.Zohrabov revealed the table of the structure of mugham instruments, their differences, theoretical and historical stages of development in the works of each musicologist. From this point of view, R.Zohrabov's scientific research can be assessed as the main factor emphasizing the peculiar qualities of the "mugam" genre.

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