



Research Article

Formal analysis of Fikret Amirov's violin work named Mugham Poema

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Abstract

Azerbaijani music has developed itself for centuries and has given the best examples of the combination of folk music elements with contemporary music. Fikret Amirov, one of the most important representatives of this combination, was the creator of "Eastern Symphonism". Fikret Amirov composed important works during his lifetime, performed and directed his works in Azerbaijan and in different countries of the world. "Mugham Poema", which was composed by Fikret Amirov has an important place both in Azerbaijani instrumental music and in the composer's career as it was the first work he wrote for violin. In this study, Fikret Amirov's "Mugham Poema", one of the composers of the contemporary period, is analyzed in detail, his musical life is briefly mentioned and information about mugham is given. The aim of the study is to analyse the form of "Mugham Poema" and its formal structure. The data obtained in this direction shows that the composer mastered all the technical equipment of the violin and masterfully used the art of mugham in his work, which was composed in the western form. In this study, firstly, the data was reviewed through a literature review, and then a detailed analysis was made on the score. As a result of the study, it was revealed that Fikret Amirov wrote "Mugham Poema" by combining the elements of mugham with the characteristics of the poem genre, composed it in a form that is a combination of eight sections with several introductions and coda, and combined the work with more than one section into a single composition.

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Introduction

Music is an exceedingly powerful and universal tool for expressing the human experience. Different cultures have employed various melodies, rhythms, and profound emotional elements to create their own musical legacies. However, certain music genres possess a unique ability not only in terms of their melodic attributes but also in conveying rich cultural values from the past and the profound depths of human emotions. In this regard, mugham art proudly distinguishes itself as a representative of Azerbaijan's musical identity. Mugham has been acknowledged as a significant form of expression within Azerbaijani music, evolving over centuries and garnering significant international interest. Even today, this exceptional art form is considered a rare treasure that deserves to be explored by an ever-widening audience. As Rzayeva (2020) has noted, there is a scarcity of scholarly and literary sources providing information about mughams since the Middle Ages. Azerbaijani music researcher Ramiz Zohrabov's work "Mugham" underscores that a scholarly examination and notation, not only for mugham art but also for other oral and professional music genres, will pave the way for profound, comprehensive, and scientific research (p. 244).

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Fikret Amirov is recognized as one of the modern interpreters of Azerbaijani mughams. He is one of the prominent Azerbaijani composers of the 20th century who successfully adapted the traditional Azerbaijani mugham tradition into the framework of classical music. His compositions preserve the essence of Azerbaijan's rich musical heritage while presenting it with a contemporary touch. This approach has contributed to Azerbaijani music reaching a broader audience on the international stage. According to Gurbanov (2021) Fikret Amirov is one of the leading composers of Azerbaijan's contemporary music culture, began to gain fame both in Azerbaijan and abroad since a young age. Amirov, who composed Azerbaijani national concertos, ballets, musicals, piano works, songs, romances and movie soundtracks, was the composer of Azerbaijan's first lyrical opera. Possessing a wide range of creativity, Amirov laid the foundation of the symphonic mugham, a new genre in world music, and became the creator of the unique "Eastern Symphonism" both in national symphonic music and in world culture.

The creativity of Amirov, who was influenced by folk history in his works, played a great role in the development of Azerbaijani contemporary music. His music was a successful synthesis of Azerbaijani traditions and world music (Qasimova and Abdullayeva, 2004, p. 4). Born on November 22, 1922, in Ganja, Azerbaijan, Amirov was the second child of Mehşedi Cemil, a tar player and mugham composer. Influenced by the depth of his father's musical world and his mastery of the tar, he started playing the tar at an early age (Türkmenoğlu and Deniz, 2021).

The life of this talented musician was filled with a deep respect and love for both his own roots and world music. While striving to express Azerbaijan's rich musical heritage in a modern style, he worked passionately to create a fusion of both traditional and universal sounds. As a result, Fikret Amirov's compositions not only reflected the richness of Azerbaijani music but also became impressive works that resonated with audiences in a universal musical language.

According to Gurbanov (2021), in the 1920s, with the initiative of his father Meshedi Jamil, mugham courses and the first music school were established in Ganja, Azerbaijan. Meshedi Jamil Amirov, who was known to have given lessons to the greatest composers and opera singers of Azerbaijan, was the first composer to notate mugham music. Following in his father's footsteps, Fikret Amirov entered the Azerbaijan State Conservatory and studied with successful teachers, such as Uzeyir Hajibeyov and Boris Zeydman, learned the basics of Azerbaijani folk music and began to write his first works in this genre, developing new perspectives by arranging folk music songs. Amirov, who worked very meticulously while making these arrangements, paid great attention to these works, which are the wealth of the people.

When examining news articles from foreign sources about Amirov's compositions, it becomes evident that these works have been embraced both in the East and the West. In the East, these compositions are accepted in a manner deeply rooted in national origins and values, while in the West, Amirov's works have been regarded as something different and new, representing a fresh sonic and artistic perspective (Vinogradov, 1983). In Turkey as well, Amirov's compositions have received significant coverage in the press, recognized as deserving a place in the repertoire of the finest orchestras. Similarly, in Iran, they found a place in the press with statements like "this is our music" (Mirzayeva, 1978). Therefore, when analyzing the articles published in the press during that period, it becomes apparent that Amirov's art and compositions facilitated a convergence and fusion between the East and the West, enjoying audiences worldwide who admired his work.

In the 1930s, on the advice of Uzeyir Hajibeyov and with the guidance of Bulbul, who was among the first to notice Fikret's talent and invite him to join other musicians who were collecting and documenting folk songs throughout the countryside, (Garibova, 1997) he joined the 'Folk Music Cabinet' to collect and notate Azerbaijani folk songs and dances.

The rich musical environment of Baku in the 1940s was very favorable for the Azerbaijan State Philharmonic Orchestra to organize frequent symphonic concerts with the participation of famous conductors and musicians. Amirov followed the concerts, listened to many works of European and Russian composers and deeply learned the subtleties of their musical languages. It was in this environment that Amirov met Nikolay Pavlovich Anosov, the conductor of the Moscow State Orchestra, who would later become his friend. Anosov saw Amirov's interest in symphonic music and invited him to orchestra rehearsals and concerts. Later, Anosov's son Gennadi Rojdestvenski became an interpreter of Amirov's works (Gurbanov, 2021).

With World War II, a difficult period began in Amirov's life (1941-1945). Called to the army on November 27, 1941, at the age of 19, Amirov was sent to Tbilisi to receive military communication training and then to the Voranej front on June 3, 1942. In 1943, the composer underwent surgery for an injury and returned to the conservatory in 1944 (Ganbarlı, 2019).

In 1944-1946 Fikret Amirov composed his first works in the field of stage music, the musicals "Ürek Çalanlar" (The Thieves of Hearts) and "Gözün Aydın" (Congratulations). The musical "Ürek Çalanlar" was the first work to be staged at the opening concert of the Azerbaijan Musical Comedy Theater. The musical "Gözün Aydın" was very popular with the audience and was included in the repertoire of the Musical Comedy Theater for many years. After the completion of the symphonic mughams Shur and Kurd Ovshari written in 1948 and the one-act 'Star Opera' written for his conservatory graduation, the maturity period of Amirov's art began (Gurbanov, 2021).

Amirov took a significant step into his mature period with his compositions in 1948, namely the symphonic mugham pieces "Shur" and "Kurd Ovshari," along with the one-act "Star Opera" composed for his conservatory graduation. However, one of the most pivotal works among the composer's stage productions is the opera "Sevil," crafted with exceptional talent and professionalism. According to Aghazade and Ahmadova (2017), this enchanting masterpiece, first performed in 1953 by the Azerbaijan State Academic Opera and Ballet Theater, not only heralded a new and luminous era in Azerbaijani opera but also catapulted Amirov to great renown. "Sevil" emerged as the inaugural modern thematic lyric opera in the realm of Azerbaijani musical theater, securing its place in history (p. 9). Fikret Amirov's captivating musical journey stands as an enduring legacy for Azerbaijani music.

Fikret Amirov served as the Chairman of the Board of Directors of the Union of Composers of Azerbaijan, Member of the Union of Composers of the Soviet Republics, Deputy of the National Assembly of the Soviet Republics and Director of the Azerbaijan Opera and Ballet for several years, and died in Baku on February 20, 1984 (Gurbanov, 2021).

Mugham Art

Mugham, which constitutes an important part of Azerbaijani folk music, is a musical genre belonging to the eastern peoples and consists of seven different maqams: 'Rast', 'Shur', 'Segah', 'Shushtar', 'Chahargah', 'Bayati-Shiraz' and 'Humayun'. The famous Azerbaijani composer Uzeyir Hajibeyov described the mood that mughams instill in the listener as follows; Rast - morality and vitality, Shur - lyric mood and joy, Segah - love feeling, Shushtar - deep sorrow, Chahargah - excitement and passion, Bayati Shiraz - sadness, Humayun - sorrow. (Mughams – Azerbaijan) (azerbaijans.com) The first scientific descriptions of the mugham can be found in the work of the Azerbaijani scientist Mir Möhsün Nevvab Karabakh "Vüzühü'l-Ergam" (1884). (Hacıbeyli, 1985, p. 3) Each large-scale work (destgâhı) of the mugham consists of several movements and free meter, improvisational vocal and instrumental parts. (Ahmadov, 2021).

Amirov's "Mugham-Poem", composed for violin in 1970, has an important place in Azerbaijani instrumental music and is the composer's first work for violin. The work, which combines maqam elements with the characteristics of the poem genre, has a lyrical, dramatic and exciting character. In terms of tonality, it bears the characteristics of Çargah mode (Çahargah Mugham) (Ganbarlı, 2022).

Problem of Study

There are many works in the standard violin repertoire that are frequently performed and require high standards. The more frequent performance of Fikret Amirov's "Mugham Poema", which is not often performed, will bring a breath of fresh air to both listeners and performers who want to add Eastern influences on their repertoire. In order to perform this work, which contains mugham elements, it is aimed to have information about the period and life of the composer as well as the form of the work. In the light of this information, the spirit of the work will be fully understood and can be performed properly. Main problem of the research is;

- How is it that "Mugham Poema", which includes Eastern melodies, is written by a contemporary composer and transferred to the violin, a classical instrument?

The sub-problems of the research are;

- What are the influences of Fikret Amirov's artworks?
- What is the relationship between Fikret Amirov's works and mugam art?

- What is the form structure of mugham poetry?
- What is the harmonic form of mugham poetry and how did Fikret Amirov use this form?

Method

Research Model

In this study, document analysis design, one of the qualitative research methods, was used. The document (Amirov-“Mugham Poema” score), which is one of the data tools included in the document analysis, was examined. The musical sensations (maqams, intervals) and sound ranges detected in the findings are stated numerically in parentheses where relevant. Content analysis was conducted on the work. During the content analysis, the work was examined from a formal, musical and harmonic perspective. Since there were no previous studies on the formal analysis of this work, a formal analysis was carried out on the work using the content analysis method. Qualitative research can be defined as “research in which qualitative data collection methods such as observation, interview and document analysis are used and a qualitative process is followed to reveal perceptions and events in a realistic and holistic way in a natural environment” (Yıldırım & Şimşek, 2013, p. 45). Document review “Providing data by analyzing written documents containing information about the facts and events related to the subject examined within the scope of the research is called document review” (Karataş, 2015).

Results

Analysis of “Mugham Poema”

Mugham Poema consists of several sections that are similar in form to the mugham structure. It is composed in a unified eight-part form with an introduction and coda. The piece begins with the introduction and the theme A is heard in measure 68, theme B in measure 88, and A1 in measure 119. Theme C is heard in measure 133, A2 in measure 163, Cadence in measure 175, B1 in measure 221, A3 in measure 264. In measure 276 the theme C is repeated and the piece ends with the Coda starting in measure 303: Introduction A B A1 C A2 Cadence B1 A3 C Coda

The tonal plan of the piece is remarkable. The functional harmonic plan alternates in each section.

A B A1 C A2 Cadence B1 A3 C
T D T D T D T D (T : Tonic / D : Dominant)

The introduction of the improvisatory violin solo is built on the melodic intonations from the musical development of the Mugham-Poema.

The introduction, heard between measures 1-66, is close to the mugham style. The rhythms are frequently changed, creating a free and improvisational style of music. Three different meter types (3/8, 2/8, 2/4) are used alternately.

It consists of four parts in accordance with the definitions of introduction, theme and tempo. ‘Moderato Agitato’, ‘Andante Cantabile’, ‘Pesante’ and ‘Vivace’ are introduced with new musical themes and characters. These movements form a musical-dramatic composition with a strong connection and unity among themselves.

Moderato Agitato, which constitutes part A of the work, is based on two themes. The main theme at the beginning is a repetition of a short motive, using 32nd notes, and has a high pulse. (Figure 1).



Figure 1. A short motive from the main theme of the Moderato agitato section of the work

The main theme of the introduction is formed by repeating the first motive of this tense character (d, e flat, c, e flat, d) in different voices. This theme is written in the form of a two-sentence period. The first phrase of the period (measures 1-4) is characterized by a pause on the tonic.

The second phrase of the period (measures 5-11) concludes with a cadence on the upper register. (Figure 2).



Figure 2. The first repeated motive of the main theme of the work

Figure 2 shows that The main theme of the introduction is formed by repeating the first motive of this tense character. In the 7th measure, the music speeds up with a 2/8 change of meter and Accelerando.

In the 12th measure, a melodic theme is heard beginning with the sixth degree of the C minor tonality, a flat. This theme, consisting of a short motive, develops improvisationally in the mugham style, written in period form (12-21). (see Figure 3).

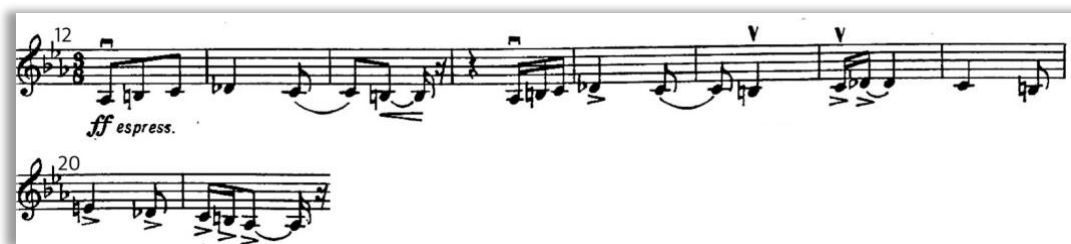


Figure3. A short motive, develops improvisationally in the mugham style

When it comes to the end of the Moderato Agitato, a cadence structure can be seen. The period ends with a cadenza containing unstable chords with intervals of fourths and fifths (22-23) (see Figure 4).



Figure 4. Cadence structure at the end of Moderato Agitato

The cadence structure at the end of the piece tonally announces the maqam Çargah. Çargah maqam, which is included in both Turkish music and mugham art, is felt (1 ½-0,5-0,5).

When the ‘Andante Cantabile’ part comes, sadness is felt, and a lyrical mood is created through double voices (see Figure 5).



Figure 5. The lyrical theme of the Andante Cantabile

This movement consists of three alternately developing motives, written in period form. Considering the intervals used in this section, it can be said that the composer emphasized the mugham character.

The pesante is an improvisatory part. The melody now begins in f sharp, which is a fourth degree (see Figure 6).



Figure 6. A section from Pesante reflecting the mugham character in the work

This chromatic change has a sharpness despite its 'pesante' character. This movement is written in period form (42-51), based on the first phrase (42-46), which repeats a motive separated by a hush sign, and the second phrase (46-50), which is based on the intense development of a motive consisting of a flat, g, f sharp, e.

The 'Vivace' (52-56) based on consecutive sixteenth notes on the detachment technique and each beat has an accent. It is a part in which using virtuosity on the violin. (Figure 7).



Figure 7. The technical structure of Vivace

Through musical expressions such as thematicism, rhythm, mode, and tonality, the composer emphasized the E minor scale rather than the mugham. The musical development reaches its climax in the Vivace.

The 'Allegro Brillante' begins with a violin and piano accompaniment at measure 68 (see Figure 8).

Figure 8. The combination of violin and piano in Allegro Brillante

The main theme in figure 8 is heard through the epic character chords of the piano part. This part of the piece is a three-phrase period (8+8+4).

The first phrase consists of two complementary motives and ends with a half cadence (measure 76) (see Figure 9).



Figure 9. Two complementary motives and their cadence structure

Especially when looking carefully at the measures 74, 75 and 76 of the work, in measure 74, the melody progresses sequentially starting from the second beat and acts as a bridge in measure 75. From measure 76 onwards, the repetition of the first phrase is heard (see Figure 10).



Figure 10. Repetition of the first phrase heard in bars 74-76

In the 80th measure of the piece the second part ends in piano solo with a clear stance on the dominant. Between measures 82 and 83 there is a small bridge leading to the third phrase with a dance character. The development of the bridge is achieved through sequences. The third phrase begins in measure 84 (see Figure 11).

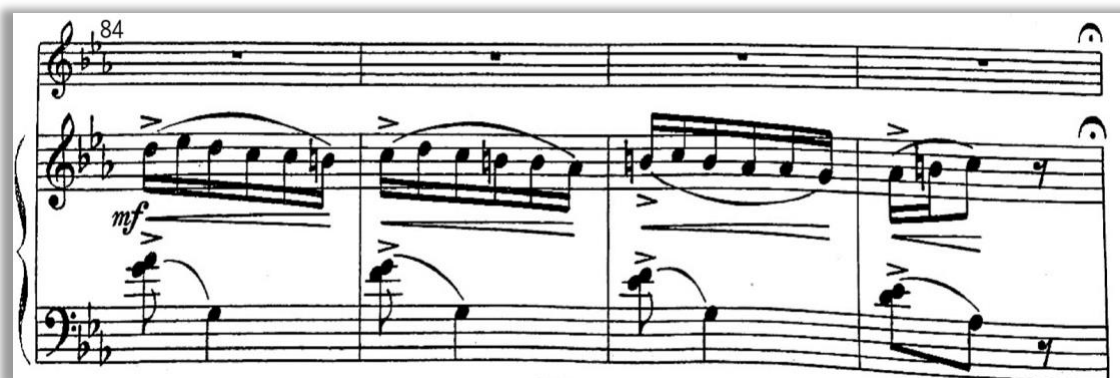


Figure 11. A section from the second sentence heard in piano solo

Although second sentence with piano solo at first glance seems to be a new musical theme, it is tonally related to the main motive. The theme has a dance character and is reminiscent of Azerbaijani folk dance.

At measure 88, the B section begins with a four-measure piano solo (88-91) (see Figure 12).



Figure 12. Piano part which has a character of Azerbaijani folk dance

Figure 12 shows a two-part form. Harmonically, the dominant ninth chord of the C minor tonality and the first inversion of the second degree seventh chord are used.

Between measures 92 and 101 there is a period of two phrases. This period consists of two different phrases (6+4) and is based on two themes. The melody of the first phrase (92-97) is static (see Figure 13).

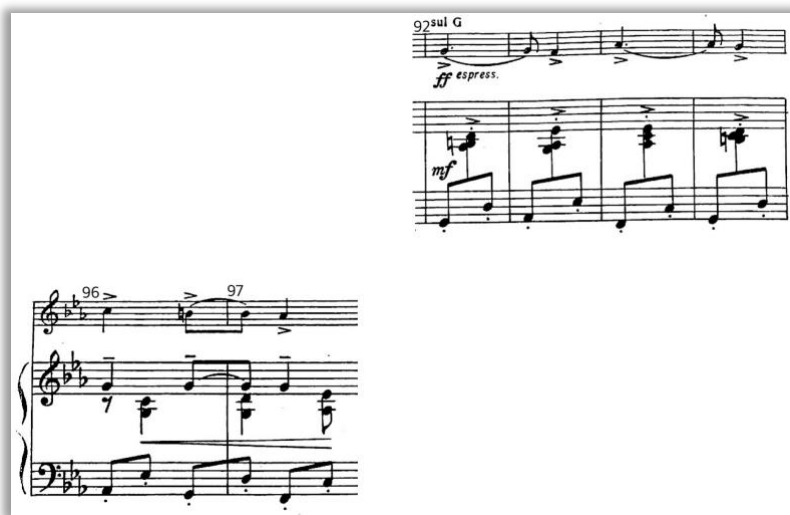


Figure 13. Representation of two-part form

It begins in G, walks over close voices and returns to G. The first phrase ends in the sixth degree of the tonality. Syncopations and accents shifting within and between measures are used as an important means of musical expression.

The musical theme of the second phrase (98-101) consists of two motives (see Figure 14).

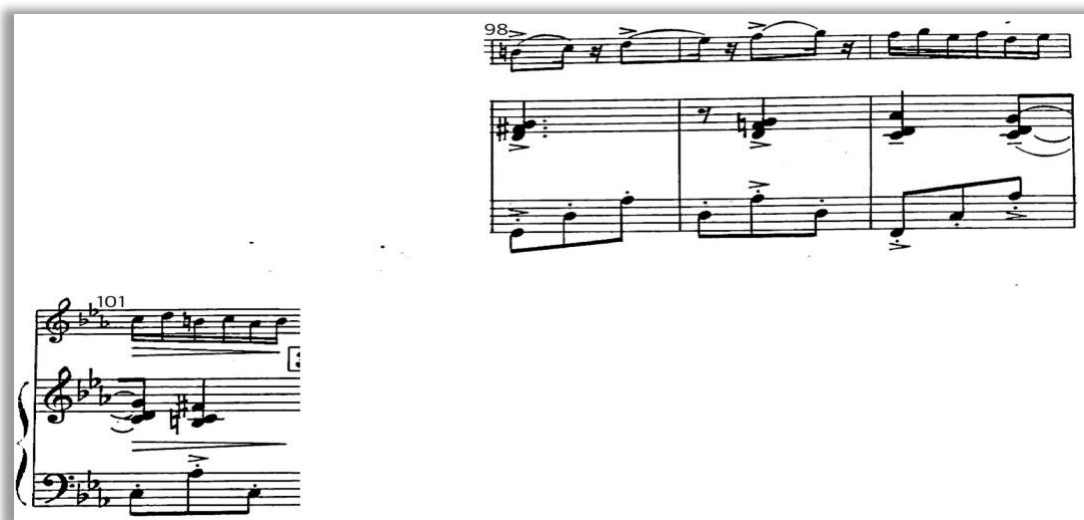


Figure 14. The musical theme of the second phrase consists of two motives

While the first motive moves upwards over double intervals, the second motive moves downwards with a sixteenth note value.

Between measures 102 and 107, the musical structure of the first phrase is completely repeated (A1) (see Figure 15).

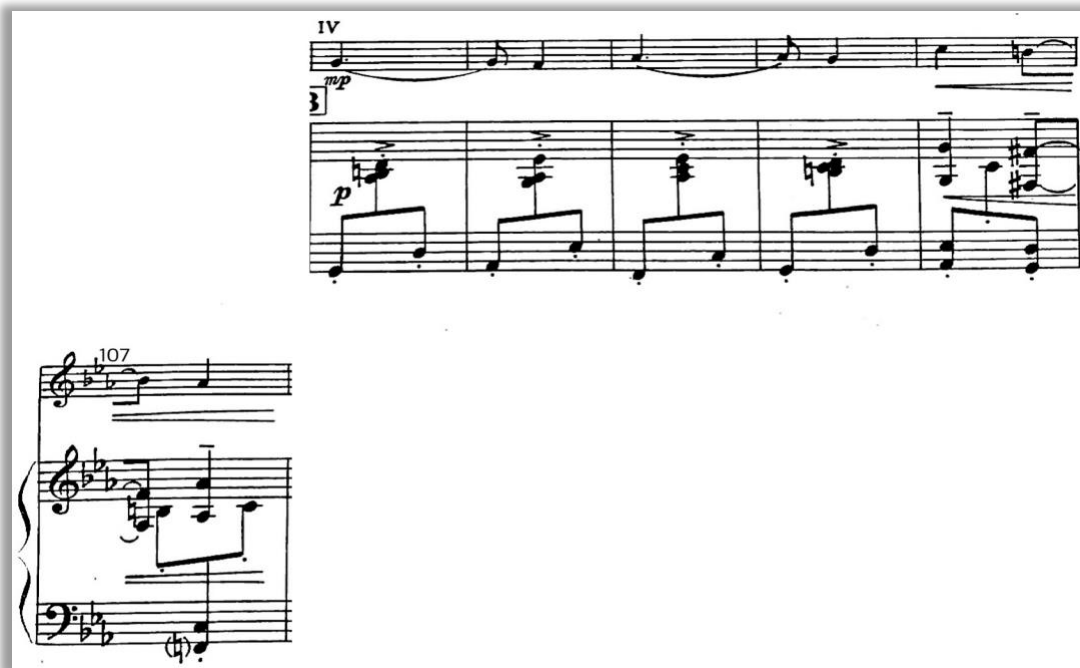


Figure 15. Musical structure of the first phrase, which is the repetition of A1

It has been observed that in measures 108 and 118 of the work, there is a return to B1 with an improvisational character. The second phrase of the musical theme which featured here is changed with different variations.

The bright and dynamic piano accompaniment brings innovation to the musical development of the piece. The octave echo of the G on the dominant voice in the bass (measures of 111-112) and the diminished harmonic structure (notes of A-H-D) (measures of 115-116) give dynamism to the music. In the 119th measure, A is repeated (see Figure 16).



Figure 16. Measures which repeats A

Unlike the first appearance of the dance theme, here the form is expanded. The theme, which previously appeared between measures 84 and 87, is written in two-sentence period form (measures of 119-125). The first phrase begins in measure 119 and the second phrase in measure 123. The harmonic structure of the second phrase is based on degrees VI-V-VI.

In the 127th measure, the dance theme of the violin and the epic theme of the piano are heard at the same time, indicating that the composer performs both themes in a contrasting polyphonic musical texture (see Figure 17).



Figure 17. The part where the violin's dance theme and the piano's epic theme are heard at the same time

In measures 131 and 132, the triadic chord () on the second degree, suddenly heard on the piano against the background of the violin's dance theme, gives the music its strained character (see Figure 18).



Figure 18. The tense character of the piano, which contrasts with the dancing character of the violin.

Starting from the 133rd measure of the work, the C episode begins with a four measure violin solo (see Figure 19).



Figure 19. C episode begins with a 4 measure violin solo

The violin's melody develops on tetrachord steps ($1\frac{1}{2} - \frac{1}{2} - \frac{1}{2}$) (E flat-F sharp-G-A flat) and the rapid tempo and character of the melody's development pushes the limits of the form. In measure 137 the piano enters.

In measures 161 and 162, motives from episode B are heard in the piano (see Figure 20).



Figure 20. Motives in which episode B is heard on the piano

When the violin ascends to the upper register, the climax is felt, both melodically and in terms of performance. The main theme is heard simultaneously on the violin and the piano.

The 4 measures starting at measure 171 are preparation for the violin solo (see Figure 21).



Figure 21. A section from the 4 measure preparation

Between measures 175 and 220 where the violin plays alone, the themes heard in the introduction are repeated with a virtuosity.

In measures 221 and 222, dissonant chords are heard with the piano accompaniment (see Figure 22).



Figure 22. Dissonance chords hearts with piano accompaniment

In measure 223 the ‘Allegretto Brillante’ episode begins. The 3/8, 2/4 and 5/8 beats are often repeated alternately. In measure 227, the C episode is heard again without any change (see Figure 23).



Figure23. The part where episode C is heard again

It is seen that the composer used a Coda at the end of the work. The coda starts at the 303rd measure and ends with great enthusiasm at the same tempo in the last measure of the work, at the 340th measure.

Conclusion and Discussion

Mugham Poema composed by the renowned Azerbaijani composer Fikret Amirov for violin and piano stands as a remarkable embodiment of the fusion of musical traditions from both the East and the West. Within this composition, the composer skillfully navigates between two distinct musical languages. On one hand, he employs the harmonic language and formal conventions synonymous with European musical culture, and on the other hand, he seamlessly incorporates elements reminiscent of the stylistic features found in Azerbaijani mugham. This synthesis of two seemingly disparate musical styles, characterized by their philosophical, aesthetic, and compositional differences, is masterfully manifested in the structure of the work.

In his 1983 study on Amirov's use of east-west harmonization, Vinogradov stated that the composer's works were based on a national basis and that he also used western arguments on this basis (Vinogradov, 1983). In line with the examinations and analyses, it was determined that the composer's work called Mugham Poema, which was written for violin, is based on national musical themes and western music harmonies were added to these themes.

A detailed musical analysis reveals that Mugham Poema is crafted in a form consisting of eight sections with multiple introductions and a concluding Coda. In this context, it can be observed that the form of composition bears resemblance to the structure of mugham, where several sections are intertwined to create a cohesive composition. Furthermore, the work is unified by a central thematic motive, lending it a sense of wholeness and unity.

In addition, it has been determined that the characteristics of the Çargah maqam that Ganbarlı stated regarding the tonality of the work are felt strongly in this work, especially in the Cadance at the end of the Moderato Agitato section.

In his study in 2022, Ganbarlı mentioned that the modal structure and poem type of Mugham Poema, Amirov's first work written for violin, was constructed in a lyrical, dramatic and exciting character (Ganbarlı, 2022). When the sections and measurements of "Mugham Poema", which is also the subject of this research, are examined; it has been observed that lyrical themes sometimes reach their peak in the violin, dramatic themes, especially in the piano accompaniment part, and exciting themes, mostly in the parties where the violin and piano come together.

The recurring epic theme, initially introduced through a duet between the violin and piano, undergoes various transformations and variant developments throughout the piece. Variant-thematic development emerges as a prominent method in the evolution of the composition. Additionally, alongside its free-form character, the work incorporates defined structures such as phrases and periods. Distinctive characteristics of Azerbaijani mugham are vividly displayed in the extended section featuring the violin solo, marked by its improvisatory character. The same can be said for the violin cadenza, which serves as a dramatic climax within the composition.

The unique structural features of Mugham-Poema are intimately linked to the tonal organization of its sections. The analysis reveals a consistent alternation of tonic and dominant tonalities within successive sections, highlighting a deliberate tonal shift in each new segment.

In addition, as a result of the examinations made in this work, it was determined that the characteristics of the Çargah

maqam that Ganbarlı stated regarding the tonality of the work (Ganbarlı, 2022) were felt strongly, especially in the Cadenza section at the end of Moderato Agitato.

Remarkably, the harmonic language of the piece predominantly employs chords with tonic and dominant functions. Moreover, the composer frequently incorporates the minor second interval in chord structures, introducing an element of sharpness and instability to the overall sound. This juxtaposition of sharp harmonic structures with syncopated and free rhythms vividly captures the essence of Azerbaijani mugham. The exploration of the musical characteristics within Mugham-Poema, as examined in this study, could serve as a launching point for extensive scholarly research, particularly regarding Fikret Amirov's chamber music compositions. For instance, the analysis of musical language and the intersection of European and mugham traditions can be further explored, exemplified by Amirov's "Elegi" composed for cello/viola and piano in memory of Asaf Zeynalli.

Vinogradov stated that Amirov's compositions were written with an artistic perspective in terms of performance (Vinogradov,1983). In line with the examinations, it was seen that Amirov wrote his work called Mugham Poema at a level where the full capacity of the violin could be used to the degree of virtuosity and created an artistic perspective in this direction.

It is worth noting that this particular work, which has been meticulously examined in this study, has not been previously scrutinized in the Turkish language. The concept of mugham art alluded to in "Mugham Poema" holds potential for in-depth investigation as a standalone subject. Moreover, a comprehensive analysis of the composer's "4 Pieces for Violin and Piano" can be conducted based on the insights derived from the examination of "Mugham Poema." Lastly, there is scope for further research into the expression of mugham art on the violin, which may lead to the presentation of a recital dedicated to this rich and intricate musical tradition.

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I declare that there are no conflicts of interest related to the publication of this article. I confirm that the data and the article are free of plagiarism.

Biodata of Authors



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De La Mediterranee and gave concerts in northern and southern France, Italy, Morocco and Spain. In 2001, she was accepted to the '51st Internationales Jugend-Festspieltreffen' and had the opportunity to perform Mahler's 7th symphony with the festival orchestra. In 2003, she passed the Orkestra Akademik Baskent exam and started working with the orchestra. Gönenç Sazer, who has given many solo and chamber music concerts with Orkestra Akademik Başkent, has been working alternately as concertmaster of Orkestra Akademik Başkent since 2014. **Affiliation:** Akademik Orchestra, Başkent University, Turkey. **Email:** gonencsazer@gmail.com Phone: (+90)5324042608 **ORCID :** 0009-0009-5961-8618

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