

# Ghazal-romances composed by Azerbaijani composers to the ghazals of Mohammad Fuzuli

Telman Geniyev

Assist. Prof. Dr., Sumgait State University, Sumgait, Azerbaijan.  
Email: qeniyev.telman@gmail.com ORCID: 0009-0006-7034-3166

Afaq Ganiyeva

Corresponding Author, Assist. Prof. Dr., Sumgait State University, Sumgait, Azerbaijan.  
Email: afaqganiyeva79@gmail.com ORCID: 0000-0002-0489-7420

DOI 10.12975/rastmd.20241222 Submitted March 28, 2024 Accepted June 13, 2024

## Abstract

The creation of the first examples of the ghazal-romance genre in Azerbaijan in the 40s of the 20th century is connected with the name of the genius composer Uzeyir Hajibeyli. In 1941, U. Hajibeyli composed the ghazal-romances «Sensiz» and «Sevgili canan» on the occasion of the 800th anniversary of the birth of the great Azerbaijani poet N. Ganjavi. This study analyzes the ghazal-romances composed by Azerbaijani composers based on the poet's ghazals on the occasion of the 400th anniversary of Muhammad Fuzuli's death. The purpose of this study is to analyze the ghazal-romances written by Azerbaijani composers based on the poet's ghazals, to reveal the individual musical concepts of the ghazal-romances, to take a systematic look at the composers' use of fret-intonation features, the unity of music and words, and the principles of using compositional techniques. This study is important for musicologists, vocal performers, and those working in relevant fields such as music literature, and can also be used as additional resources in music educational institutions. The presented article provides information about the origins of the romance genre in Europe, Russia and Azerbaijan, as well as about Asef Zeynalli, the first composer of romance in Azerbaijan, and the romances he composed. In the study, the researches conducted in Azerbaijan regarding ghazal-romances, their historical development, and the unity of words and music were mentioned. In the next chapter, the ghazals-romances written by S. Rustamov, A. Rzayeva, A. Abbasov S. Alasgarov, R. Mustafayev, O. Zulfugarov to M. Fuzuli's ghazals are presented as the subject of research. Composers' ghazal-romances were examined based on note samples. The texts of the musical examples of ghazal-romance included in the study are presented in the latin alphabet for the first time. Document analysis, one of the qualitative research types, was used as the research model. According to the results; it becomes clear that in the analyzed ghazal-romances, the form, fret-intonation, metrorhythmic and rules of their use, as well as the variety of writing style in the ghazal-romances created by the composers at different times, the variety of tone-intonation use, from which point of view the principles of approach emerged in the modern era. In future studies, ghazal-romances written to the words of other Azerbaijani poets can be analyzed and compared based on this analysis method.

## Anahtar Kelimeler

*aruz, camera-vocal, composer, form, fret-intonation, ghazal-romance, Mohammad Fuzuli, mugham*

## Introduction

The romance genre, one of the main genres of chamber vocal music, has undergone great development since its origins in Spain in the 15th century. It should be noted that from the end of the 13th to the beginning of the 14th century, elements belonging to Arab musical culture penetrated into European musical culture.

At the same time, in France, from the end of the 12th to the beginning of the 14th century, the art of troubadours and trouvères was created, and song and accompaniment were the main element in their work. Later, song, accompaniment (vihuela, guitar) and dance took the main place in "cante-flamenco" (cante-khondo), whose homeland was Andalusia (Spain), which arose under the influence of Arabic

music. Gradually, the removal of dance from cante-flamenco and the expansion of poetic content became the impetus for the creation of romance (Ganiyeva, 2021:150).

Romances with the meaning of “song” were called “serenade” in 16th-century France and “lamento” in 17th-18th-century Italy. This genre, reflecting the inner world, feelings and emotions of a person, has become one of the leading musical genres since the 19th century and is formed as a chamber-vocal work performed with instrumental accompaniment.

Romance came to Russia from France in the second half of the 18th century. It was from this period that Russian poetry began to flourish, a new genre in vocal art was born, which absorbed characteristic Russian poetic features. Already in the first half of the 19th century, the genre of romance began to emerge in Russia as a poetic and vocal-instrumental genre, formed against the backdrop of the romanticism movement.

Later, many composers began to turn to the romance genre. Among the most famous Russian composers who wrote in this genre are P. I. Tchaikovsky, S. Rachmaninov, Rimsky-Korsakov, A. Alyabiev, A. Varlamov, M. Glinka, A. Gumilev, A. Dargomisky and many others. Russian poet A.S. Pushkin had a strong influence on the development of the Russian romance genre. A large number of romances have been written based on his poems (Web 3.).

While examining the ghazal-romance genre in the article, first of all, one cannot but talk about the creation and organization of the romance genre in professional music of Azerbaijan. Azerbaijani vocal performance, which began to form at the beginning of the century, was closely connected with the vocal music of composers. At the beginning of the 20th century, the outstanding musician who followed the traditions of U. Hajibeyli, the first Azerbaijani composer who received professional education at the Azerbaijan State Conservatory, Asef Zeynalli, was the creator of the national romance.

In addition to this genre, the composer turned to many other genres and created unique works. His works, written in the romance genre, were of great importance and occupy one of the honorable places in Azerbaijani vocal music. In the 20-30s of the 20th century, he composed romances of this genre “Olkem” (Country), “Sual” (Question), “Seyran”, “Sarhadchi”, “Chadra”. “The composer created excellent examples of professional level in the romance-song genre of chamber and vocal music” (Kazimov, 2009:112).

In the romances of composer A. Zeynalli, a person’s inner world, feelings, worries and thoughts are revealed in the form of a lyrical monologue. In his romances, the composer made very good use of intonation and its development. Although the composer’s romances are few in number, these examples reflect the unique expressiveness of intonation, smooth melody, richness of imagery and, above all, gentle use of phraseological units. In these romances, one of the main features is also a simple homophonic-harmonic texture, the unity of words and music, and a readable and memorable melody.

A. Zeynalli composed the romance “Olkem” by J. Jabbarli, the romance “Seyran” by A. Tahirov, the romance “Sarhadchi” by R. Rza, the romance “Chadra” by M.H. Tahmasib, and the romance “Sual” by folk songs. These romances are mainly in the form of a 3-part couplet-variant, and homophonic-harmonic texture, variational accompaniment, and polyphonic characteristics of Azerbaijani folk music are reflected here. In the mentioned romances of the composer, the use of rast, shur, bayati-shiraz and other lad intonations is evident.

In the romances of A. Zeynalli, the role of the traditions of Western European music and the school of U. Hajibeyli is clearly felt. On the one hand, the presence of rich musical shades of Azerbaijani folk music - khanandalik (singing) and the art of mugham, and on the other, numerous works of the

composer in the romance genre, adhering to the principles of U. Hajibeyli, laid a deep foundation for the romantic genre in Azerbaijan. These romances are reflected in folk music of various styles in the form of homophonic-harmonic, variational and polyphonic unity of mugham improvisation, accompaniment and vocal part.

Such attention to the romance genre can be characterized as a solution to important problems facing the composer in his time. The use of variable meters in romances comes from the improvisation of mugham. The changes in intonation and the use of tempo changes between sections again reflect characteristics typical of folk music. The use of recitation can also be explained as a type of theatrical stage production, elements of oratorio and cantata. Later, other composers continued this line of the composer and created their works in this genre.

### About Muhammad Fuzuli



Image 1. Portrait of Azerbaijani poet Muhammad Fuzuli (1494-1556) by Azim Azimzade (1880-1943)

Muhammad Fuzuli, an outstanding poet of Azerbaijani and Ottoman literature, was born in Iraq in 1494. He was recognized as one of the brilliant representatives of the sofa genre in Turkish-Azerbaijani literature.

The educated poet mastered many fields (astronomy, mathematics, etc.). Throughout his life, he created valuable examples of poetry in Turkish, Azerbaijani, Arabic and Persian. The Fuzuli literary school serves to enrich human spirituality, carrying a philosophical meaning with its diversity of meanings and content, artistic and aesthetic aspects.

Fizuli looks at the world through the eyes of a philosopher-artist. He also sees the organic connection of events, processes and relationships in the world and similar signs. His images do not refer to some sign (characteristic), but to the most outstanding, specific and decisive feature or set of signs; and the poet necessarily takes into account the experience of folk memory and imagination at this time. One feels that he is thinking through in detail how any image will leave a mark in the language, how it will respond in thinking. This is the originality of Fuzuli (Fuzuli, 2005:400).

M. Fuzuli united the subtleties and beauties of the Azerbaijani Turkish language and raised classical Azerbaijani poetry to the highest peak. The poem “Leyli and Majnun”, which is the pinnacle of the poet’s work, is considered one of the rare pearls of Azerbaijani, as well as eastern and world poetry. Despite the fact that the theme of “Leyli and Majnun”, which Nizami Ganjavi first introduced into written literature, was addressed by many Turkish, Persian, Indian, Uzbek and Tajik poets, Fuzuli’s work in Azerbaijani Turkish stands out among the poems written earlier. on this topic due to its originality (web 1).

Fuzuli, a master of lyric poetry, created poetic samples in various genres and forms related to the Aruz verse, which is a valuable asset of oriental poetry. His ghazals mainly glorify love and beauty. Also in his works he expressed his attitude towards life, fate and the social period in which he lived.

M.Fuzuli’s creativity is a source of endless inspiration and endless subject matter

for Azerbaijani composers. Starting with the brilliant Azerbaijani composer Uzeyir Hajibeyli, we can see that Fuzuli poetry is addressed in the works of almost all composers.

The creative heritage of Fuzuli has become an inexhaustible treasure of words for Azerbaijani singers. Thus, our classical mugham performers (singers), such as Haji Husu, Mashadi Isi, Jabbar Garyagdioglu and Seyid Shushinsky, used the poet's ghazals in their mugams and classifications.

### **The First Ghazal-romances in Azerbaijan**

It is clear that at the beginning of the twentieth century, the formation and development of Azerbaijani professional music, the emergence of many genres, and the creation of the first musical groups are associated with the name of the great Azerbaijani composer U. Hajibeyli. Among the numerous works written by the composer in various genres, there are works written in the ghazal-romance genre. Throughout his career he was interested in folk music and created invaluable works based on his own national theory of order.

These works reflect melodic richness, tonal and intonation features, the unity of melody and poetic text and other aspects characteristic of Azerbaijani folk music. These listed aspects are expressed in the thoughts of a brilliant composer. "The strict rules and regulations that form the basis of Azerbaijani folk musical art (I adhered to them when writing my opera) not only suppressed my creative desire, but these rules, as a foundation, clearly illuminated the wide horizons of free creative imagination and gave me the opportunity for more courage." (Hajibeyli, 1985:145).

Speaking about the ghazal-romance genre, first of all the name of U. Hajibeyli should be mentioned. Along with the works he wrote in various genres, the composer, for the first time in the history of Azerbaijani musical culture, created the ghazal-

romance genre, achieving a synthesis of the ghazal genre written in the Aruz scale, which forms the basis of Eastern classical poetry and the romantic genre typical of Western European classical music. The impetus for the creation of this genre was Azerbaijani folk classifications. In terms of theme, there is a sequence of movement, smoothness, movement towards a climax, poetically based on ghazals written in Aruz verse of both genres - tasnif and ghazal-romance.

The opinions of musicologist R. Zohrabov about tasnif and ghazal-romances, which are close to each other both in melodic and poetic terms, are very justified. "It should also be noted that our composers, in addition to classifications, also created works of a new form, based on the characteristic features of this genre. From this point of view, ghazal-romances created in our professional music can serve as an example" (Zohrabov, 1991:218).

The first scientific research in the field of ghazal-romances from the point of view of tonal-intonation and rhythmic research belongs to Tamila Huseynova. In this study, from the point of view of rhythm and rhythm, only the ghazal-romances of U. Hajibeyli "Sensiz", "Sevgili Janan" and F. Amirov "Gulum" were analyzed (Huseynova, 2005:137). At a later time, in her dissertation "Gazel-romances in the works of Azerbaijani composers," A. Ganiyeva analyzed the ghazal-romances of a number of Azerbaijani composers from the point of view of fret-intonation and rhythm (Ganiyeva, 2011: 125).

Exactly in the work of U. Hajibeyli that the main factors are the key intonation principle, the richness of the melody, the direction of movement, tonal orientation and modulations characteristic of Azerbaijani folk music. "Thus, such a complex problem as the large-scale structure of folk music and the manifestation of the patterns associated with it in the work of a professional composer was originally solved in the work of U. Hajibeyli" (Hasanova, 2005:328).

The ghazal-romance genre, created by U. Hajibeyli, had a significant influence on the work of Azerbaijani composers and led to the creation of a large number of ghazal-romances (Abdulgasimov, 2005:327). So, in the 40s of the 20th century, after U. Hajibeyli, Aghabaji Rzayeva, Hokuma Najafova, Adila Huseynzade, Haji Khanmamedov, Adil Geray Mammadbayli, Jahangir Jahangirov, Fikret Amirov, Shafiga Akhundova, Suleyman Alesgarov, they turned to the ghazals of the Azerbaijani poet N Ganjavi created his own ghazal romances. These ghazal-romances were published under the editorship of F. Amirov in 1947 on the occasion of the 800th anniversary of the birth of N. Ganjavi in the form of a collection for voice and piano entitled "Songs and Romances Written by Azerbaijani Composers." Nizami's gazelles." This collection contains 11 ghazal romances.

### Unity of Words and Music

Azerbaijani folk music is always connected with poetry and unbreakable strings. First of all, it should be noted that various interesting aspects are revealed during the use of the bahr of Aruz style in the melodies of the ghazal-romances, which include the structure of tasnifs, form, fret-intonation features, means of expression, etc. and have reached a high point of development. Thus, the most important issue in the works of both genres is the accurate interpretation of the bahr of the ghazal, which is a complex form of poetry, in the musical rhythm (Zohrabov, 1991:218).

The issue of the unity of word and music has always attracted the attention of different researchers from different points of view as an area requiring research in Azerbaijani musicology. Musicologist U. Hajibeyli "Basics of Azerbaijani folk music" (U. Hajibeyli 1985:145), M.S. Ismailov "Genres of Azerbaijani folk music" (Ismailov M.S. 1984:100), R. Zohrabov "Tasnifs of Azerbaijan" (Zohrabov R. 1983: 326), S. Seyidova "Ancient Azerbaijani ceremonial music" (Seyidova S. 1994:99), E. Babayev "Rhythm-intonation problems in Azerbaijani mugham dastgahs" (Babayev E. 1996:126),

T. Huseynova "Azerbaijani chamber-vocal music" (Huseynova T. 2005:137), L. Kazimova "Gazeli Fizuli in Azerbaijani music" (Kazimova L. 1997) and the scientific works of other researchers have addressed various problems that arise when combining words and music.

When it comes to the use of Aruz-vezni in music, the opinions of Akram Jafar, the researcher of an extensive study entitled "Theoretical foundations of Aruz and Azerbaijani Eruz", on the unity of Aruz-vezni and music are very important. In his opinion: "Musical notes are replaced by objects in the aruz. The material of notes is sounds, the material of juzv is words. Aruz vazn is not the music of sounds that do not have a specific meaning, for example, sounds that cannot be divided into types such as vowels and consonants, but the music of meaningful sounds and words that are complexes of these sounds and language (Cafer, 1977:416).

In the book of musicologist M.S. Ismailov "Genres of Azerbaijani folk music", he showed an analysis of with bahr, without bahr and mixed bahr, also expressed his scientific views on the problems of rhythm that arise when combining music and poetic text (Ismayilov, 1984:100).

However, musicologist R. Zohrabov analyzed the styles of Azerbaijani poetry with syllabic, aruz and free scales and identified similarities and differences in the weights recorded on measures specific to Azerbaijani music (2/4, 3/4, 6/8).

Musicologist E. Babayev studied the problems of rhythm and intonation in Azerbaijani music, mainly in the performance of mugham; he devoted a lot of space to the relationship between the verse of the aruz and musical rhythm. Thus, there are differences between Aruz syllabic units in terms of tense. The ratio between syllables can be 1:2, 1:3. Depending on this difference in ratios, the same aruz tafilah is based on the binary and ternary division of different fruits (Babayev, 1996:126).

According to musicologists, works in the ghazal-romance genre were previously called “musical ghazals,” but this term has not been confirmed. Because several centuries ago, ghazals composed the text of mugams and tasnifs. “So, as they say, the “musical ghazal” has long been established in the genre of folk music.” (Zohrabov, 1991:218).

Our attention is drawn to the study of Azerbaijani music and poetic features in the scientific works of the mentioned musicologists. The genre of ghazal-romance is one of the widely used directions of aruz-vazin in Azerbaijani music. As the name suggests, the core of this genre are ghazals written in Aruz verse. True, the poems and ghazals written in the Aruz sermon were reflected in mugham, tasnif and other areas. However, the presence of ghazal-romances in the works of Azerbaijani composers, which have their own characteristics, also depended on historical conditions.

### **Problem and Purpose of the Study**

The presented research is devoted to works written in the ghazal-romance genre, which stand out for their originality in Azerbaijani musical culture and are found in the works of many Azerbaijani composers, and are written on the basis of M. Fizuli's ghazals. The study involves systematic observation of the composers' writing style, the use of mugams, the unity of words and music, as well as the composer's technical principles. The purpose of the article is to reveal an analysis of the form, fret-intonation features of ghazal-romances in the creative activity of composers, to explore issues of emotional heaviness and unity of music from a scientific and theoretical point of view. The reflection of mugham intonations in the voice ranges of lad-maqam in ghazal-romances composed by composers for Fizuli ghazals, presented for the first time in the broad context of musical culture, is considered. In the presented study, the intonation features of ghazal-romances of composers written to the words of a brilliant poet, their consonance with lad-maqam voice sequences are put

forward as a scientific problem. At the same time, the principles of using lad maqams in ghazal romances written by composers are analyzed. These analyzes clearly reveal the deflection and modulation features of chords.

### **Method**

This study used both inductive and deductive methods in terms of document (notes) analysis and key intonation analysis during the analysis of notes, which are qualitative types of research. During the study, the researcher must understand the composers' thinking and individual writing style, and be able to determine the tone, intonation and formal structure of their works. In the work of each of the professional composers of Azerbaijan there are works written in the genre of romance based on the words of different poets. However, this study analyzes ghazal-romances written in ghazal by M. Fuzuli in the 50-60s of the twentieth century. The study examined ghazal romances by Said Rustamov, Agabaji Rzayeva, Ashraf Abbasov, Suleiman Alesgarov, Ramiz Mustafayev, Oktay Zulfugarov, written on ghazals by M. Fizuli. Using the method of comparison and contrast, exploring the features of tone and intonation in the works of these composers, written in the ghazal-romance genre, we can say that the use of mugham intonations in ghazal-romances is a product of the individual thinking of each composer.

### **Results**

#### **Ghazal-romances Written to the Ghazals of M. Fuzuli**

After the gazelles-romances written to the words of N. Ganjavi, the writing of works by composers for the anniversary of outstanding poets has already become a tradition in Azerbaijani musical culture. As another example of this tradition, we can mention ghazal-romances written on the occasion of the 400th anniversary of the death of M. Fuzuli on the eve of the 50s of the twentieth century. Among the works written are S. Rustamov's “Deyil” (It's not), A. Rzayeva's

“Afeti jansan mene”, A.Abbasov “Ey Fuzuli”, S. Alasgarov’s “Vetenimdir”, R. Mustafayev’s “Malahat Sultani”, O. Zulfugarov “Yad Eylarem”, “Janane yetmishem” .

First of all, let us turn to the ghazel-romance “Yad Eylarem” by O. Zulfugarov, written in 1958. Ghazel-romance attracts attention with such aspects as its form structure, richness of intonation, and preference for playing rubato. The opening section of the piece begins in Moderato tempo, in

6/8 time. This thoughtful ghazel romance has the structure A+B+A1, the form of a couplet version. (Sposobin, 1971:399). Tone sequences and variations occur throughout the piece within lad (makam).

In the introductory part, the composer uses syncopated notes such as semiquaver and octave in wave-like and jump-like sounds. In general, this movement alternates between a tempo and ritenuto, with predominating rubato playing (Figure 1).

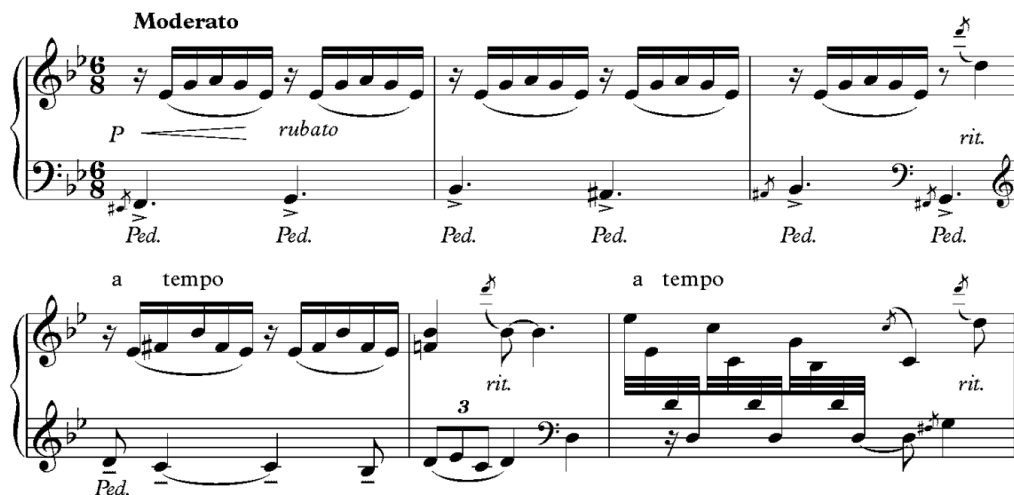


Figure 1. Introductory part in the ghasal-romance by Oktay Zulfugarov “Yad Eylarem”

Using the ghazel “Ney kimi” by M. Fuzuli, the composer created part A based on the 1st and 2nd couplets, part B based on the 4th and 5th couplets, and part A1 based on the 6th couplet. In Part A, the composer uses Bayati-Shiraz intonations. These intonations correspond to the voice sequence in G bayati-shiraz. Here the vocal part is played in tempo Andante cantabile (Figure 2).

**Andante cantabile** **Oxumaq**

*Ped.*

Figure 2. Part A in the ghazal-romance by Oktay Zulfugarov “Yad Eyerem”

In the part B, the composer used shushtar intonations. These intonations correspond to the of F shushtar makham (lad). In this section, the composer uses the allargando to place question-and-answer sentences, and

here the culmination of the piece occurs. The character of the work becomes serious due to the agogic performance in the vocal part. Rast and shushtar intonations alternate in this section (Figure 3).

*allargando*

Figure 3. Part B in the ghazal-romance by Oktay Zulfugarov “Yad Eyerem”



In general, in the melodic line of the ghazal-romance, the composer assigns the main place to sorrowful and calm intonations. From this point of view, it is possible to detect *mf* nuance in the sound of a vocal part only in the A part. In part B the voices drop to *ppp* after *poca a poca* *ritenuto*.

There is reprise (repeating) in the A tempo, then, part A1 is played. In part A1, the composer uses the entire 1st period of section A and a shortened version of 2nd period. Based on the intonations of *bayati-shiraz* and expressed in the G *bayati-shiraz*,

this part ends with the nuances of *mf* and *poco a poco* *diminuendo*.

Composer O. Zulfugarov in his ghazal novel “Yad Eylerem” used a seven-bayt (verse) ghazal by M. Fizuli. In this work, the 1st, 2nd, 4th, 6th and 7th bayts of the ghazal were used. The translation of the ghazal was done by H. Arasli. Ghazal in type II of Ramal Bahr of Aruz style and structure is *fA'ilAtün-fA'ilAtün-fA'ilün*. If we put the *tefila* *juzv* of this song into a musical rhythm, the following metrorhythmic structure is obtained.

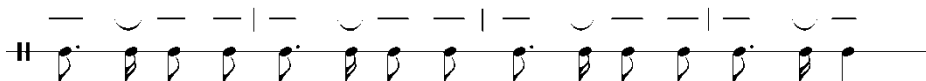


Figure 4. Metrorhythmic structure in type II of Ramel bahr

Even if we pay attention to the principle of reflecting the internal rhythmic features of ghazals in ghazal-romances, then from this point of view it can see the further maturation of ghazal-romances composed to the words of M. Fizuli. In particular, the reflection of tempo, change and alternation of beats, variable characteristics by various technical means of performance is manifested in the unity of a unique vocal part and texture structure. From this point of view, the principles mentioned in the ghazal romance “Janane yetmishem” written by composer O. Zulfugarov to the words of M. Fizuli in 1959, are reflected. This elegiac work is performed in couplet form, structure is *A+B+A1*. In part A of the work were used the 1st and 3rd couplets of the ghazal, in part B the 5th, in part A1 the 6th and 7th couplets.

sentence ends in a *maya* (basic constant part of *mukham*). This period is repeated 2 times. The interrogative sentence of the 2nd period refers to *shikastayi-fars*, and the response sentence refers to the step of *irak* (Figure 5).

The ghazal-romance begins with instrumental piano playing introduction in *Andante* tempo. The work is built on *rast* intonation from beginning to end. These intonations correspond to the E flat *rast* *makam* (*lad*). There are 2 periods in part A. The periods between chapters are asymmetrical depending on the bayt of the ghazal. The interrogative sentence of the 1st period ends in E-flat step of *lad*, and the response

**Andante elegiaco**

Can-lar ve-rib sə- nin ki - mi

bir bən-də - yəm ki, dər - gər- ga-hi sul - ta - nə yet - mi -

*cresc.*

*Piu mosso*

Figure 5. Introduction and part A in the ghazal-romance “Janane yetmişe

Section B starts in tempo *Piu mosso*. The arpeggio sounds in the piano accompaniment are evident here. There is one period in part B. The interrogative sentence of the period refers to irak step of makham (lad). there are instrumental interlude between the interrogative sentence and the response sentence. In the response sentence there is an obvious reference to the rak step of the E-flat rast. In this episode, the culmination of the piece occurs in the rak step (Figure 6).

Figure 6. Piano arpeggios in section B

Section A<sub>1</sub> is played in A Tempo. It is repeated 2 times using the 1st period of part A. The ghazal-romance ends at the E-flat rast

makham (lad). There are we can see “A” vocalizations also (Figure 7).

Figure 7. Vocalizations in section A<sub>1</sub>

The ghazal romance by composer O. Zulfugarov “Janane yetmishem” was written based on the 7 bayts ghazal of the great poet M. Fuzuli “I gave my soul”. In this work, the composer used the 1st, 3rd, 5th, 6th and 7th

bayts of the ghazal. Ghazal in Muzare Bahr of Aruz style and structure is məf’Ulü-fA’ilAtü-məfA’lülü-fA’ilün. If we put the tefila juzv of this song into a musical rhythm, the following metrorhythmic structure is obtained.

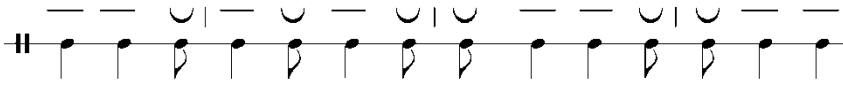


Figure 8. Metrorhythmic structure of Muzare bahr

In ghazal-romances, technical means of vocal performance are clearly expressed, associated with intonation principles borrowed from folk music. The widespread use of various interval jumps, syncopation, agogic manner of performing the vocal part and textured structure served to improve the ghazal-romance genre.

These principles are reflected in the ghazal-romance written by composer A. Rzayeva to the words of the great poet M. Fizuli “Afati jansan mene”. A ghazal-romance with a lyrical mood is performed in tempo Andante and the work is performed in couplet form with the structure A+B+A<sub>1</sub>. The composer

enhances the dramaturgy of the work by using the last bayt of the ghazal in romance’s solo performance without accompaniment (Safarova, 2017:583).

Ghazal-romance begins with instrumental piano introduction. After the introduction, the vocal part enters with a perfect fourth jump. During the performance of the vocal part, the voiced phrases are repeated with options and variations. In part A, the interrogative sentence is repeated 2 times in a variant form, and the 1st phrase of the response sentence is repeated 2 times in a variant form (Figure 9).



Figure 9. Introductory and A parts in the ghazal-romance by A.Rzayeva “Afeti jansan mene”

The transition to the B section starts by connecting instrumental plays in the ghazal-romance. This section begins again with shur intonation. In the 1st play of the question sentence, we see a reference to the hijaz step of the E shur makam. There is “Ah!” exclamation is found. Putting a fermata on this exclamation reflects the culmination of the ghazal-romance. The 2nd phrase is on seghah intonation. These intonations

correspond to the voice sequence of the C flat seghah makam (lad). At the end of the question sentence, shur intonation sounds again. The response sentence continues with the vocalist a cappella singing. Such a structure of part B is expressed in the form of an asymmetric period. At the end of the part, the reference of the e shur makam to the step of maya and hijaz can be seen evidently (Figure 10).

Həs - rə-tin - dən şam ki - mi yan -dım, ah, gö - zəl, bir  
 hal - la - ki, sən i - şiq - lı bir sə-hər - sən, a - fə - ti  
 Eş - qi - də tək sən çə - kir - sən qüs - sə - ni.

Figure 10. Part B in ghazal-romance “Afeti jansan mene”

In the ghazal-romance “Afati jansan mene” by composer A. Rzayeva, the 1st, 4th, 5th and last couplets of M. Fuzuli’s 7 bayts ghazal “Afet olsan da” (“Even if you are a disaster, you are the heart, you are the body, you are alive”) are used. When using these bayts, the composer devotes ample space to the repetition of semi-verse words: “Ah!”

The translation of the ghazal was done by M. Mubariz. Ghazal in type II of Ramal Bahr of Aruz style and structure is fA’ilAtün-fA’ilAtün-fA’ilAtün-fA’ilün. If we put the tefila juzv of this song into a musical rhythm, the following metrorhythmic structure is obtained.

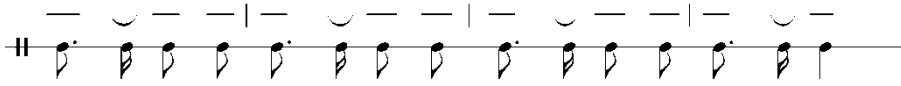


Figure 11. Metrorhythmic structure in type II of Ramel bahr

Conductor and composer S. Rustamov, who continued and developed the writing style of the composers who preceded him, was chosen for his teaching activities, role in public life and significant place in the history of the musical culture of the Azerbaijan republic, having written the ghazal-romance “Deyil” on the occasion of the 400th anniversary of death of the great Azerbaijani poet M. Fizuli. This work is in Moderato tempo,

the structure is  $A+B+A_1+B_1$ , in the form of a couplet variant, based on the intonation of shur. Ghazal-romance begins with an instrumental piano introduction. There are unison sounds and tempo variations. These sounds belong to the step mi shur shahnaz in H shur makham. Then introduction part, continuing in Andante tempo, refer to the step of maya in si shur makham (Figure 12).



Figure 12. Introduction part with unison sounds in S. Rustamov's ghazal-romance “Deyil”

In section A, the sounds of the solo part in the 1st and 2nd sentences first refer to E shur-shahnaz, and then to H shur. In general, the composer has expanded the periods here. This, depending on the couplets of the ghazal, created the conditions for a unique composer capable of reflecting shades of intonation in a broad and interesting way. When using the 2nd line of the 1st bayt, the culmination is obvious, referring to the step of E shur-shahnaz. The composer used the vowel “A” in the response sentence of the 2nd period and included vocalizations (Figure 13).

Cöv - hə-rin-dən ey- lə-mək cis - mi cü-da a - san de-yil! a -

- a - - a - - a -

Figure 13. A parts in the ghazal-romance by S.Rustamov “Deyil”

In part B, the composer used the 2nd bayt of the ghazal. In the 1st misra of the 1st bayt, si refers to the shikhesteyi-fars of the shur makham. In the 2nd misra, the shur-shahnaz and shikasteyi-fars steps are used with their

own characteristics. At the end of the bayt, the composer again prefers vocalization over the vowel “A” and completes the B part in the shur-shahnaz step (Figure 14).

eş - qi məs - ti va - qi - fi - key - fiy - yə-ti döv - ran de-yil! a -

- - - a - - a - - a -

Figure 14. B parts in the ghazal-romance by S.Rustamov “Deyil”

After that, the transition to section A1 begins in *Meno mosso*. The transition takes place through the topic. This topic is reflected again by referring to the shur-shahnaz step. After the sounding of A<sub>1</sub> and B<sub>1</sub> parts, the work ends on the E shur-shahnaz step.

In S. Rustamov's ghazal-romance "Deyil"

were used bayts 1, 2, 5, 6 bayts of the 6 bayts ghazal "This ghazal is Majnuni's heart" from M. Fuzulin's poem "Leyli and Majnun". Ghazal in type II of Ramal Bahr of Aruz style and structure is fa'ilAtün-fa'ilAtün-fa'ilAtün-fa'ilün. If we put the tefila juzv of this song into a musical rhythm, the following metrorhythmic structure is obtained.

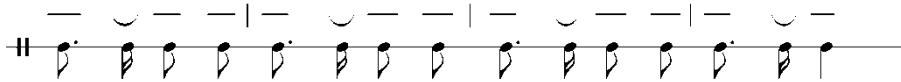


Figure 15. Metrorhythmic structure in type II of Ramel bahr

In the ghazal-romances of Azerbaijani composers, attention is drawn to the use of folk music and the enrichment of the melodic line with the help of intonation shades. In ghazal romances we also find repetition of vocal performance in instrumental sound and other features.

The ghazal-romance "Vetenimdir" by composer S. Alesgarov was written for the 400th anniversary of the death of the great Azerbaijani poet M. Fizulin. In this ghazal-

romance, the above features are more pronounced. This work with a lyrical mood is written in *Allegro con moto* tempo. The introductory part of the work is based on the material of the refrain of the B section. The structure of the ghazal-romance is Intro+A+B+C+B1, in rondo couplet form. The theme in the introduction and the A part are on the shushtar intonation and corresponding to the voice consequences of the B shushtar. This part begins with the performance of the vocalist (Figür 16).

Figure 16. Introduction part in S. Alasgarov's ghazal-romance "Vetenimdir"

In section A, the composer used an attack in the transition to section B. The melody played instrumentally is used as a kind of refrain with the repetition of the last couplet having the nature of a refrain. This

part is built on shushtar intonation and has a half-cadence of a shushtar makham (lad).

In section C occurs the culmination of the ghazal-romance. There is manandi-



mukhalif step reveals the intonation of the Zabul mugham. The composer turned to the characteristic mi seghah in the culmination

of the manandi-mukhalif step, sounding in the nuance *ff*. The work ends with a Coda (Figure 17).



Figure 17. Part C and culmination in S. Alasgarov’s ghazal-romance “Vetenimdir”

S. Alasgarov’s ghazal-romance “Vetenimdir” is from the poet’s 7 bayts ghazal “Pambeydaghi-cunun ichre nihandır bedenim”. In this ghazal-romance were used the 1st, 2nd, 3rd and 7th bayts, and only the 1st misra of the 6th bayt. Ghazal in type II of Ramal

Bahr of Aruz style and structure is fa’iAtün-fa’iAtün-fa’iAtün-fa’ilün. If we put the tefila juzv of this song into a musical rhythm, the following metrorhythmic structure is obtained.



Figure 18. Metrorhythmic structure in type II of Ramel bahr

Among the ghazal-romances written on the basis of the ghazals of M. Fuzuli, the preference for variable meters and tempos led to further improvement of this genre. The characteristics we have listed also originate from mugams, which is based on folk music.

Among the ghazal-romances written during

this period, the ghazal-romance “Malahat sultani”, written by composer R. Mustafayev in 1959, stands out for its uniqueness. This piece begins with a piano instrumental introduction in Andante tempo. In the lyrical ghazal-romance there are 4/4, 12/8, 6/8 time signature variations. The structure in this work is A+B+A1, with the form of a couplet-variant. Section A is based on the 1st

and 2nd bayts of the ghazal. The variable-based question and answer suggestions in this section are based on asymmetric periods. In this ghazal-romance, the intonation of mirze huseyn segah sounds from beginning to end.

There can be found cluster type sounds in the instrumental introductory parts of ghazal-romance and the syncopated bass ostinato in the left hand represents the root tone of A segah. In this work, the composer devoted ample space to connecting parts between musical sentences (Figure 19).



Figure 19. Cluster using in the introduction part in R. Mustafayev's ghazal-romance "Malahat sultani"

In section A, the interrogative sentence refers to the maya la segah makam in time signature 12/8. The response proposal is expanded in time signature 6/8. This phrase

begins with an appeal to the basic tone of A segah and ends with the shikaste-yi-fars step. Here there is a jump from the basic tone of la segah to the shakastei-fars step (Figür 20).



Figure 20. Part A in R. Mustafayev's ghazal-romance "Malahat sultani"

The 2nd phrase of the response sentence begins with the step of *mubarige* and ends with the main tone. The transition to the B section is carried out by combining sounds with instrumental piano accompaniment. After this, the vocalist's part is played. The period of part B is repeated 2 times. During the first use of the period, the interrogative sentence refers to the step of *irak*, which

belongs to the position of A *segah*. This interrogative sentence is complete in *shikasteyi-fars*. The response sentence ends on the basic tone of A *segah*. The culmination of the piece occurs in the vocal part in the 2nd repetition of the period. While repeating, the 2nd period is repeated twice (Figure 21).

Figure 21. Part B in R. Mustafayev's ghazal-romance "Malahat sultani"

Next comes the transition to section A1. This section is repeated twice depending on the 1st and 2nd volts in 12/8 time signature. Instrumental sounds are reflected in the 1st period, and syncopated vocal sounds are reflected in the 2nd period. The coda at the end is in 4/4 time signature. This ghazal-romance ends with the *shikasteyi-fars* step of A *segah* (Figure 22).

Figure 22. Transition to part A<sub>1</sub> in R. Mustafayev's ghazal-romance "Malahat sultani"

Composer R. Mustafayev composed the ghazal-romance "Malahat sultani" based on the 5 bayt ghazal of the genius poet M. Fuzuli "Ol parivash". The composer has used all the bayts here. Ghazal in type II of Ramal

Bahr of Aruz style and structure is fa'ilAtün-fA'ilAtün-fA'ilAtün-fA'ilün. If we put the tefila juzv of this song into a musical rhythm, the following metrorhythmic structure is obtained.

Figure 23. Metrorhythmic structure in type II of Ramel bahr

Ghazal-romances written after the 50s of the 20th century are different from the ghazal-romances of the previous period in a number of features. Thus, ghazal romances written after the 60s of the twentieth century are more developed in form, texture and intonation. It is clear that although composers continued the traditions laid down by U. Hajibeyli, development based on the requirements of the time was manifested both in ghazal-romances and in all genres.

The ghazal-romance "Ey Fuzuli", written in 1961 by composer A. Abbasov based on the ghazal of M. Fuzuli, is written in *tempe Lento con gran espressione*. This sad piece begins with a piano instrumental introduction. The work has the structure Intro+A+B+C+A<sub>1</sub>+Code, couplet-sonata form. The intro theme is based on the same thematic material from recurring episodes. In this part of the piece, both the melody and the accompaniment are rich in chords and octave sounds. After the *ritenuto* in the vocal part there is a transition

to A tempo. In general, the work is built on the intonations of humayun and shushtar. The interrogative sentence of the introductory

part first corresponds to maya humayun and the answer sentence corresponds to the G shushtar makham (lad) (Figure 24).



Figure 24. Introduction part in A. Abbasov’s ghazal-romance “Ey Fuzuli”

Part A starts with melody in the solo part, which begins on the 1st bayt, in the form of a period. The question sentence of the period corresponds to maya humayun, and the answer sentence corresponds to the

sound of sol shushter steps. Here, intonation features are reflected in the background of shushtar and humayun intonations (Figure 25).



Figure 25. Part A in A. Abbasov’s ghazal-romance “Ey Fuzuli”

The musical material of part B, which is based on the 2nd bayt and develops in a relatively different character, is based on shushter intonation. The question sentence

of this period refers to the do half cadence of the G shushtar step, and the ritenuto part of the answer sentence refers to the F full cadence of the A humayun (Figure 26).

The musical score for Figure 26 consists of two systems. The first system shows a vocal line starting with a half-cadence on 'ma' and a piano accompaniment with dynamics *mf* and *p*. The lyrics are: "No-la qan\_ tók - mək-də ma - hir ol - sa çeş -". The second system continues the vocal line with a full cadence on 'çes' and a piano accompaniment with dynamics *mf* and *rit*. The lyrics are: "mim\_mər - dü - mü, no -la qan\_ tók - mək də ma - hir ol -sa çeş".

Figure 26. Full cadence in part B in A. Abbasov's ghazal-romance "Ey Fuzuli"

This section, which is played in A tempo, ends with a half-cadence of the question sentence and the full cadence of the G shushtar intonation is heard. This is followed by the episodic part C. The C part begins in

the nuance *f*, in the G shushtar. The sentence endings of this part end in the D tarkib step of the shushtar makham. The question sentence is followed by the culmination in ritenuto in the answer sentence (Figure 27).

The musical score for Figure 27 consists of three systems. The first system shows a vocal line with a half-cadence on 'rür' and a piano accompaniment with dynamics *mf* and *rit*. The lyrics are: "us - ta - di var, nūf - te - yi - qa - bil - dü - rür,". The second system continues the vocal line with a full cadence on 'var' and a piano accompaniment with dynamics *mf* and *rit*. The lyrics are: "qəm - zən ki - mi us - ta - di var,". The third system shows a vocal line with a full cadence on 'fa' and a piano accompaniment with dynamics *f* and *rit*. The lyrics are: "Qıl to - fa".

Figure 27. Culmination in part C in A. Abbasov's ghazal-romance "Ey Fuzuli"

Then the A1 section sounds like a variant of the A section in A tempo. The repeated part ends in the maya step of the G shushtar. However, the end of the ghazal is reflected in the form of a Coda in ad libitum. Here, the composer use A cappella singing in the first using of bayt, and then this is reflected by improvising a solo part in vocal form. The end of the work continues with the words “Ey Fuzuli”, which are the beginning of the first misra of the last bayt. Then the vocal part is performed on the shur makham. The repetition of musical material played in the introduction and between

sections is reflected in the texture of the accompaniment as the vocalist stretches his voice.

A. Abbasov composed the ghazal-romance “Ey Fuzuli” based on M. Fuzuli’s 7 bayt ghazal “Mende Majnundan fuzun”. In the ghazal-romance, the composer used all other bayts except the 5th bayt of the ghazal. Ghazal in type II of Ramal Bahr of Aruz style and structure is fa’ilAtün-fa’ilAtün-fa’ilAtün-fa’ilün. If we put the tefila juzv of this song into a musical rhythm, the following metrorhythmic structure is obtained.

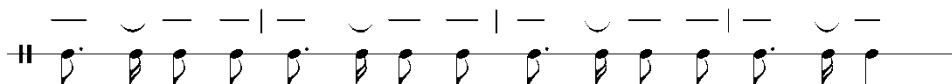


Figure 28. Metrorhythmic structure in type II of Ramel bahr

## Conclusion

During the analysis, it becomes clear that Azerbaijani composers turned to the creative heritage of outstanding Azerbaijani poets of the twentieth century and wrote valuable examples in the ghazal-romance genre along with works of various genres dedicated to their memory. Works of this kind also include ghazal-romances written based on the ghazals of M. Fuzuli.

This article is devoted to ghazal-romances written by Azerbaijani composers based on the ghazals of M. Fizuli. A. Zeynalli is considered the creator of the first romance in the history of Azerbaijani music. The composer gave invaluable examples of our national vocal music, composing the romances “Olkem”, “Sarhadchi”, “Chadra”, “Sual”, “Seyran”.

The article examines the fret-intonation and rhythmic features of ghazal-romances composed by Said Rustamov, Agabaji Rzayeva, Ashraf Abbasov, Suleiman Aleskerov, Ramiz Mustafayev and Oktay Zulfugarov based on the ghazals of M. Fizuli. Along with this, the issues of the formation of ghazal-romances, the unity of words and music are considered, and information about the performers of the performed ghazal-romances is also presented.

From the conducted research it is clear that the traditions of U. Hajibeyli continue in the works of composers after the 50s of the twentieth century, and at the same time, new approaches are identified in the use of words and music by composers. To create innovation in the ghazal-romance genre, composers can show the original talent of ghazal text with fret-intonation.

For example, if in the ghazal-romances written by Nizami Ganjavi (40s of the 20th century), the rhythmic structure of the ghazal was preserved, and the melody depended on the metro-rhythmic structure of the ghazal, that is, the rhythm of the ghazal was preserved in its original form. However, in the ghazal romances written after the 50s, some changes in this regard are noticeable. Thus, in the ghazal-romances written during this period, composers allowed changes (in terms of changing syllables) in the metrorhythmic structure of the ghazal. The rhythm of a peculiar ghazal depends on the music. Also, turning to works written by composers in the genre of ghazal-romance, we encounter options for depicting metrorhythmic structures when using bahr-tefils of Aruz weight of different sizes.

As a result of the analysis of ghazal-romances, the following results were obtained.

Starting with U. Hajibeyli, other Azerbaijani composers composed ghazal-romances of various contents based on the ghazals of outstanding Azerbaijani poets. Such poets include N. Ganjavi, M. Fizuli, A. Khagani, Kh. Shirvani and others. Among the mentioned poets there are many ghazal-romances written in ghazal by N. Ganjavi and M. Fizuli. These ghazal romances were mainly associated with the birth and death anniversaries of poets.

➤ Along with the three-part couplet form, the rondo form is also found in ghazal romances written by composers from the 50s of the 20th century to the present day. The ghazal romances written during this period reflected the originality of their form, rhythmic and intonation features, and rhythmic richness.

➤ There is rast, bayati-shiraz, shuster intonations in O. Zulfugarov's ghazal-romance "Yad Eylerem", and in the ghazal-romance "Janane yetmishem" there is also modulation to shikhesteyifars, irak and rak steps which belonging to rast.

➤ In the ghazal-romance "Afati jansan mene" by A. Rzayeva there is a reference to the Shur-shahnaz, Hijaz steps belonging to the shur maqam, and a reference to the segah maqam.

➤ In the ghazal-romance "Deyil" by S. Rustamov, shur-shahnaz is used, which refers to shur makam, in the ghazal-romance "Vetenimdir" by S. Aleskerov, segah, shushtar, in the ghazal-romance "Malahat sultani" by R. Mustafayev, segah (zabul intonation). A. Abbasov's ghazal-romance "Ey Fuzuli" is built primarily on the intonations of humayun and shushtar.

➤ When considering the works of Azerbaijani composers in the ghazal-romance genre, in addition to analyzing tone and intonation, it is necessary to note the poetic and rhythmic features of these works. As in tesnifs, the poetic

basis of ghazal-romances are ghazals written in style of Aruz. The unity of music and poetic text led to the creation of a variety of works in styles of different weights.

➤ Rhythmic features are individual in the ghazal-romances written by each composer. Thus, in the ghazal romances created by composers at different times, there is a variety of writing style, a variety of use of chord intonation, the harmony of the Aruz style with music, the principles of approach from different points of view in the modern era are manifested.

➤ Ghazal romances written after the 1940s exhibit some complexity in writing style, texture, and structure of form. The melody already plays a leading role; the rhythm of the ghazal used somehow follows the melody. In addition it is preferable to use ghazals written in Ramel bahr.

## **Recommendations**

### **Recommendations for Researchers**

Due to the limitations of this study due to the relatively short time frame presented by the author, the chosen study design provides recommendations for future research.

➤ This article represents the most detailed study, written in English, of the ghazal-romantic works of Azerbaijani composers, based on the ghazals of Muhammad Fizuli. From a similar point of view, one can consider other works of Azerbaijani composers written in this genre.

➤ Comparisons can be made by analyzing romances written by Azerbaijani composers based on the words of other poets in a given work.

➤ Based on the results obtained in this study, it is possible to conduct research on the issues of the unity of word and music in vocal education.



### **Recommendations for Practitioners**

This research is at a fundamental stage and contains information about the existence and use of mugham intonations in ghazal romances. The results of this study are referenced by those who work in the field of chamber-vocal performance. Musicologists and art historians may also refer to this study. However, researchers interested in the use of fret-intonation in ghazal-romances, as well as the unity of word and music, will be an interesting resource for academic readers and may find this study fundamental. This study still needs to develop more comprehensive data as a reliable basis for future research in the applied stages.

### **Acknowledgment**

In this case, we are indebted to Professor Nigar Iskenderova, head of the Department of Foreign Languages at Sumgayit State University. Ms. Nigar checked the English spelling in the extended abstract section. There is no conflict of interest in this study. This does not require ethics committee approval.

## References

- Abdulgasimov, V. (2005). *Ghazal genre in the creativity of U. Hajibeyli*. Music world, 3-4(25), Baku.
- Babayev, E. (1996). *Rhythm-intonation problems in Azerbaijani mugham dastgahs*. Baku, Ergun.
- Cafer, A. (1977). *The theoretical basis of Aruz and Azerbaijani Aruz*. Baku, Elm.
- Ganiyeva, A. (2021). *The musical world of Nizami Gencevi*. Baku, Science and Education.
- Ganiyeva, A. (2021). *Ghazal-romances of Azerbaijani composers*. PhD dissertation. Baku.
- Hajibeyli, U. (1985). *Basics of Azerbaijani folk music*. Baku, Yazichi.
- Hasanova, C. (2005). *An overview of the fret problem in U. Hajibeyli work*. Music world, 3-4(25), Baku.
- Huseynova T. (2005). *Azerbaijani chamber-vocal music*. Baku, ADPU.
- Ismayilov, M.S. (1984). *Genres of Azerbaijani folk music*. Baku. İshiq.
- Kazimov, N.K. (2009). *Asef Zeynalli*. Tutorial. Baku. Science and education.
- Kazimova L. (1997). *Ghazali Fizuli in Azerbaijani music*. Monograph. Baku.
- Fuzuli, M. (2005). *Works. In six volumes. I volume*. Baku, Eastern-Western.
- Muller, T. (1975). *Analysis of musical works*. M., Muzika.
- Safarova, Z. (2017). *Music history of Azerbaijan*. Volume II. Baku. Science.
- Seyidova, S. (1994). *Ancient Azerbaijani ceremonial music. (Teaching material for higher and secondary music schools)*. Baku. Mars-Print.
- Sposobin, И.В. (1971). *Musical form*. M., Muzika.
- Xoxlov, B.E. (1963). *About music programming*. M., Muzika.
- Zohrabov, P. (1983). *Azerbaijani tasnifs*. M., Sov.composition.
- Zohrabov, P. (1991). *Mugham*. Baku, Azerneshr

## Web sites

**web 1.** <https://www.bioqrafiya.com/2020/06/mehemmed-fuzuli.html>

**web 2.** [https://az.m.wikipedia.org/wiki/Fayl:Portrait\\_of\\_Azerbaijani\\_poet\\_Fuzuli\\_by\\_Azimzade.jpg](https://az.m.wikipedia.org/wiki/Fayl:Portrait_of_Azerbaijani_poet_Fuzuli_by_Azimzade.jpg)

**web 3.** <https://singlikeme.ru/blog/istoriya-russkogo-romansa/>

## Biodata of Authors



**Telman Geniyev** was born in 1970 in the city of Sumgait. In 1985-89, he graduated from the Sumgayit Music College, then from the Baku Music Academy named after U. Hajibeyli with honors diplomas. While BMA was a student, he worked as an artist in the choir chapel of the Azerbaijan State Philharmonic named after M. Magomayev. In 1994, he was appointed a teacher in the choir conducting department of Sumgayit Music College, and during his work there, the students he trained in his specialty were repeatedly awarded the highest places in republican competitions. He worked as a teacher at the Music Colleges of Baku and Sumgayit cities, and worked as a conductor in concerts of national and national importance together with the choral collectives he created in these institutions. For these activities, he received honorary degrees from local organizations and the Ministry of Education of the Republic. In 1997, he received the assistant-internship qualification at the graduate school of BMA, and in 2004, he defended his dissertation to receive a candidate of art studies degree. In 2010, he received the title of Associate Professor of General Sciences. In 2001-2012, he worked as a senior teacher and associate professor at the Sumgait branch of the Azerbaijan Teachers' Institute, in 2010-2011 as a senior researcher at the Institute of Culture and Art of ANAS, and since 2011 as an associate professor at the Azerbaijan National Conservatory. Currently, he works as an associate professor at Sumgayit State University. In 2007, he published the classifications created by the People's Artist of the Republic, singer Alibaba Mammadov, together with the Honored Worker of Art, professor G. Abdullazadeh as a teaching aid. In 2012, he recorded the songs composed by A. Mammadov and published them as textbooks. In 2015, by the order of the Heydar Aliyev Foundation, all the songs and classifications composed by A. Mammadov were recorded by T. Ganiyev, compiled in the form of an anthology called "Songs" and "Tasnifs" and included in the Golden Fund. He is the author of up to 50 scientific articles, subject programs and books.



**Afaq Ganiyeva** was born in 1979 in the city of Sumgait. After graduating from Sumgayit Music College in 1998, he completed his bachelor's degree in 2002 and master's degree in 2004 in the piano department of Baku Music Academy in the class of professor Elmira Aliyeva. During his studies, in 2002, he participated in the competition of pianists "The best performer of classical sonata and classical concert" held at the Baku Academy of Music and received a diploma. He also performed at more than 20 concerts and competitions held throughout the country. In 2011, he got his PhD thesis on Art Studies. Since 2000, he has worked as a teacher at Sumgayit Music College, since 2015 as a senior lecturer at Sumgayit State University, and currently works as an associate professor. The book "Arias and romances written to odes and ghazals of Nizami Ganjavi by Azerbaijani composers" dedicated to the 870th anniversary of Nizami Ganjavi's birth in 2012, "Musical world of Nizami Ganjavi" dedicated to the 880th anniversary of N. Ganjavi's birth in 2021, In 2023, teaching materials called "Tarzan Kamil Ahmadov's mugham performance school" were published. He is the author of up to 30 scientific articles, subject programs and books..

