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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**KHAN SHUSHINSKI'S PERFORMANCE FEATURES
AND HIS PLACE IN THE ART OF MUGHAM**

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GENERAL CHARACTERISTICS OF THE DISSERTATION

The relevance and development of the topic: National music culture of Azerbaijan has gone through a centuries-old and rich development. The unique musical style, form, melody, modes and performance aspects of professional mugham art, as well as the features of its artistic, theoretical and practical development gave rise to scientific interests and treatises on mugham in different historical periods. It is important to take into account that professional mugham and professional performers played a significant role in the acquisition of new traditions in the art of mugham. From this point of view, the art of professional performers is of scientific interest and relevance for modern musicology.

As Azerbaijan gained independence, secular interest in the ancient and rich musical culture of our people increased. Great leader Heydar Aliyev's care for the national music culture of Azerbaijan had a strong impact on the development, protection, promotion and recognition of our national music in the world. It is important to note that *"Heydar Aliyev respected Azerbaijan deeply and cared for the national musical heritage, including mughams and the artists who performed and taught it, in the cultural and educational policy pursued by Azerbaijan during all periods of his political leadership"*¹. The dynamic development policy pursued by President Ilham Aliyev in the field of national culture, who duly continues the line of Heydar Aliyev's statehood in the new historical conditions, has played an important role in the successful representation of our rich national musical values in international organizations and projects. Implementation of international projects related to mugham at the level of cultural policy on the initiative, support and organization of the President of the Heydar Aliyev Foundation, Goodwill Ambassador of UNESCO and ISESCO, First Vice-President Mehriban Aliyeva is very important. Modern mugham projects implemented on the initiative, organization and leadership of

¹ Abdüləliyev, A.Ə. Heydər Əliyevin mədəniyyət siyasətində Azərbaycan muğam sənətinin qorunması, təbliği və inkişaf məsələləri // – Bakı: Musiqi dünyası, – 2014. №3, – s.67-76.

Mehriban Aliyeva – "Mugham-Heritage", "Mugham-Destgah", "Encyclopedia of Mugham", "Mugham-Internet", "Mugham-Anthology", "World of Mugham", "Mugham Center" serve humanistic national goals, such as the recognition and promotion of Azerbaijani mugham on a global scale, its preservation, performance and transmission to future generations.

CD albums like "Karabakh Singers", "Forgotten Voices", "Azerbaijani Women Singers", "Instrumental Mughams", "Mugham Masters" were made within the framework of the "Mugham-Heritage" project. We should mention the release of CD albums with recordings of singers of different generations, including Khan Shushinski, and this is of great interest in terms of research material for this dissertation².

The relevance of international mugham projects in our music culture once again confirms that the study of various aspects of the art of mugham, including the direction of performance by musicology, meets the scientific requirements of the time. From this point of view, the dedication of the dissertation to this topical issue - the mastery of Khan Shushinski, a master singer, a connoisseur of mughams, rhymes, tasnifs, folk songs, a worthy successor and representative of the Karabakh mugham traditions, is absolutely relevant and reasonable. The achievements of mugham art in the XX century, researches of mugham, results of international mugham projects make it possible to say that Khan Shushinski's unique style and technique of performance, his new interpretations, traditions, propaganda, great contributions to the art of singing ensured the development and promotion of Azerbaijani mugham, the preservation of its best traditions, its transmission to future generations and its enrichment in terms of performance in the XX century.

The historical, theoretical, practical and educational aspects of mugham performance were developed in Azerbaijani musicology in the XX century. In the report "Performance of Our Mugham and

² Həsənova, C.İ. Qarabağ xanəndələri layihəsi // – Bakı: Musiqi dünyası, – 2005. № 1-2 (23), – s.25.

Folk Songs"³, as well as in the article "A Glance at Music Life in Azerbaijan"⁴ the great composer and musicologist Uzeyir Hajibeyli for the first time spoke about some important rules of destgah performance. The famous scientific work Fundamentals of Azerbaijani Folk Music by the genius composer, musicologist and musician laid the foundation of the theory of oral traditional music, including mode theory of mughams and developed theoretical musicology as well⁵.

Prominent vocalist, People's Artist of the USSR, Professor Bulbul in the articles "Master of Oriental Vocal Music"⁶, "Singers and Ashugs"⁷, "People's Singers"⁸ put forward interesting ideas about the performance of the great artist Jabbar Qaryagdioglu, singing traditions in mugham art, singer repertoire, rules of correct use of poetry and music in singing. In addition, in Bulbul's article "History of an Expedition" there are interesting notes about the performance of young talented singer Khan Shushinski in Shusha during a folklore expedition to Karabakh with young composer Asaf Zeynalli⁹.

The prominent composer, conductor and musicologist Afrasiyab Badalbeyli in his book "Detailed Monographic Dictionary of Music" wrote about mugham schools and prominent performers representing them¹⁰.

³ Hacıbəyov, Ü.Ə. Seçilmiş əsərləri. / Ü.Ə.Hacıbəyov. – Bakı: Azərb.SSR EA nəşriyyatı, – 1965. – c. 2. – 412 s.

⁴ Hacıbəyov, Ü.Ə. Azərbaycan musiqi həyatına bir nəzər / Seçilmiş əsərləri. / Ü.Ə.Hacıbəyov. – Bakı: Azərbaycan SSR EA Nəşriyyatı, – c. 2. – 1965. – s.215-225.

⁵ Hacıbəyov, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyov. – Bakı: Yazıçı, – 1986. – 152 s.

⁶ Bülbül. Seçilmiş məqalə və məruzələri / Bülbül. – Bakı: Azərb. SSR EA, – 1968. – s.11-13.

⁷ Bülbül. Xanəndə və aşıqlar. Seçilmiş məqalə və məruzələri / tərt. ed. Q.Qasımov, Ə.İsazadə. – Bakı: Azərbaycan SSR EA nəşriyyatı, – 1968. – s.26-29.

⁸ Bülbül. Seçilmiş məqalə və məruzələri / Bülbül. – Bakı: Azərb. SSR EA, – 1968. – s.97-99.

⁹ Bülbül. Seçilmiş məqalə və məruzələri / Bülbül. – Bakı: Azərb. SSR EA, – 1968. – s.116-117.

¹⁰ Bədəlbəyli, Ə.B. İzahlı monoqrafik musiqi lüğəti / Ə.B.Bədəlbəyli. – Bakı: Şərq-Qərb, – 2017. – 472 s.

The basics of genre and modes of mugham were theoretically developed in the books "Genres of Azerbaijani Folk Music",¹¹ "Scientific-methodical Essays on the Theory of Modes and Mugham of Azerbaijani Folk Music"¹² by prominent musicologist, professor Mammadsaleh İsmayilov. These textbooks became a relevant source for a new research.

Doctor of Arts Studies, Professor Zemfira Safarova studied the scientific problems of mugham in the historical context of medieval music science in the monograph "Azerbaijani Music Science"¹³. Doctor of Arts, Professor Saadat Abdullayeva wrote about the advanced and professional musical instruments used in mugham performance and the mastery of prominent performers on these instruments in the monograph "Azerbaijani Folk Instruments"¹⁴. Honored Art Worker, Professor Elmira Abasova researched the performance of prominent tar players Gurban Pirimov¹⁵ and Bahram Mansurov¹⁶ and wrote articles on the use of mugham by composers¹⁷.

Doctors of Arts Studies, professors mentioned below studied, analysed and wrote significant research works on the following topics: Imruz Efendiyeva – Writing and Publishing Notes of

¹¹ İsmayilov, M.C. Azərbaycan xalq musiqisinin janrları / M.C.İsmayilov. – Bakı: İşıq, – 1984. – 100 s.

¹² İsmayilov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik öçerklər / M.C.İsmayilov. – Bakı: Elm, – 1991. – 117 s.

¹³ Səfərova, Z.Y. Azərbaycan musiqi elmi (XIII-XX əsrlər). / Z.Y.Səfərova. – Bakı: Azərnəşr, – 2006. – 544 s.

¹⁴ Abdullayeva, S.A. Azərbaycan xalq çalğı alətləri (tarixi-orqanoloji tədqiqat) / S.A.Abdullayeva. – Bakı: Adiloğlu, – 2002. – 454 s.

¹⁵ Абасова, Э.А. Курбан Примов / Э.А.Абасова. – Москва: Советский композитор, – 1963. – 30 с.

¹⁶ Абасова, Э.А. Бахрам Мансуров / Э.А.Абасова – Москва: Советский композитор, – 1977. – 48 с.

¹⁷ Абасова, Э.А. Мугам и азербайджанский симфонизм / Н.Г.Мамедов, // Материалы межреспубликанской научно-теоретической конференции «Макомы, мугамы и современное композиторское творчество», – Ташкент,: ГИЛИ, – 1978. – с.208-216.

Mughams^{18, 19}, Gulnaz Abdullazadeh - Philosophical Meaning of Mugham and Historical Place of Mugham Art in Eastern Music Culture^{20, 21, 22}, Elkhan Babayev – Rhythm, Intonation and Rhythmintonation Features of Azerbaijani Mughams^{23, 24}, Rena Mammadova – Functionality of Modes and Thematism of Mughams²⁵, Rafiq Imrani – History of Mugham^{26, 27} and B.Mansurov’s Creative Activity^{28, 29}, Ramiz Zohrabov – The Relations of Mugham with Eastern Modes, Theoretical Features of Dastgah, Percussion-mugham, Tasnif and Patterns^{30, 31},

¹⁸ Əfəndiyeva, İ.M. Muğamlarımızın elmi tədqiqi // Musiqi mədəniyyətimiz və müasirlik: Seçilmiş məqalələr / İ.M.Əfəndiyeva. – Bakı: Renessans-A, – 2016. – s.161-166.

¹⁹ Эфендиева, И.М. Из истории записей и публикаций азербайджанских мугамов. // «Традиции музыкальных культур народов Ближнего и Среднего Востока и современность»: Материалы Международного научного симпозиума. – Москва: Советский композитор, – 1987. – с.207-210.

²⁰ Abdullazadə, G.A. Qədim və orta əsrlərin musiqi mədəniyyəti. Şərq və Qərb kontekstində / G.A.Abdullazadə. – Bakı: Şərq-Qərb, – 2009. – 272 s.

²¹ Абдуллазаде, Г.А. Музыка, общества, человек / Г.А.Абдуллазаде. – Баку: Язычы, – 1991. – 244 с.

²² Абдуллазаде, Г.А. Философская сущность азербайджанских мугамов / Г.А.Абдуллазаде. – Баку: Язычы, –1983. – 39 с.

²³ Babayev, E.Ə. Azərbaycan muğam dəstgahlarında ritmintonasiya problemləri / E.Ə.Babayev. – Bakı: Ergün, – 1996. – 126 s.

²⁴ Babayev, E.Ə. Ənənəvi musiqimiz. Müşahidələr və mülahizələr / E.Ə.Babayev. – Bakı: Elm, – 2000. – 116 s.

²⁵ Мамедова, Р.А. Проблемы функциональности в азербайджанской музыке. / Р.А.Мамедова. – Баку: Элм, – 1989. – 163 с.

²⁶ İmrani, R.H. Muğam tarixi / R.H.İmrani. – Bakı: Elm, – 1998. – 280 s.

²⁷ İmrani, R.H. Azərbaycanın musiqi tarixi (ən qədim dövrlərdən bizim eraya qədər) / R.H.İmrani. – Bakı: Elm, – c.1. – 1999. – 148 s.

²⁸ İmrani, R.H. Azərbaycan muğam sənətinin tarixi və elmi-nəzəri əsasları: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 1998. – 49 s.

²⁹ Имрани, Р.Г. Бахрам Мансуров / Р.Г.Имрани. – Баку: Элм, – 2000, – 216 с.

³⁰ Зохрабов, Р.Ф. Теоретические проблемы Азербайджанского мугама / Р.Ф.Зохрабов. – Баку: Шур, – 1992, – 250 с.

³¹ Zöhrabov, R.F. Azərbaycan muğamları. Dərs vəsaiti. / R.F.Zöhrabov. – Bakı: Təhsil, – 2013. – 336 s.

32, 33, 34, 35, 36, 37, 38, 39, Sevil Farhadova - The Relations of Mugham and Muga Philosophy, Artistic-philosophical Concept of Traditional Professional Music in the East⁴⁰, Gulzar Mahmudova – The Genesis and Artistic Manifestations of Ostinatizm in Professional Oral Music^{41, 42}, and Shahla Mahmudova – Themes of Mugham⁴³.

The scientists – Doctors of Philosophy in Arts Studies, professors mentioned below conducted valuable theoretical research on the following topics: Saadat Seyidova – Comparison of Oral Professional Folk Music with Mugham^{44, 45}, Akif Guliyev – Principles of Contrast in Mugham Drama⁴⁶, Malik Guliyev –

³² Zöhrabov, R.F. Azərbaycan rəngləri: janr, lad, məqam və melodik xüsusiyyətlərinin tədqiqi / R.F.Zöhrabov. – Bakı: Mars Print, – 2006. – 250 s.

³³ Zöhrabov, R.F. Çahargah muğam dəstgahının nəzəri əsasları / R.F.Zöhrabov – Bakı: Mars-Print, – 2000. – 130 s.

³⁴ Zöhrabov, R.F. Muğam / R.F.Zöhrabov. – Bakı: Azərnəşr, –1991. – 119 s.

³⁵ Zöhrabov, R.F. “Rast” muğam dəstgahının nəzəri əsasları / R.F.Zöhrabov. – Bakı: Mars-Print, – 2002. – 146 s.

³⁶ Zöhrabov, R.F. Şifahi ənənəli Azərbaycan professional musiqisi. Dərs vəsaiti. / R.F.Zöhrabov. – Bakı: Azərbaycan ensiklopediyası, – 1996. – 72 s.

³⁷ Zöhrabov, R.F. Təsnif və ifaçılıq. // – Bakı: Mədəni-maarif işi, –1970. № 3, – s.7-9.

³⁸ Zöhrabov, R.F. Zərbi muğamlar / R.F.Zöhrabov. – Bakı: Mars-Print, – 2004. – 406 s.

³⁹ Зохрабов, Р.Ф. Азербайджанские теснифы / Р.Ф.Зохрабов. – Москва: Советский композитор, – 1983. – 325 с.

⁴⁰ Фархадова, С.Т. Муга – монодия как тип мышления / С.Т.Фархадова, – Баку: ЭЛМ, – 2001. – с. 224.

⁴¹ Махмудова, Г.Р. Остинатность в музыке устной традиции Азербайджана / Г.Р.Махмудова. – Баку: Адильоглу, – 2001. – 151 с.

⁴² Махмудова, Г.Р. Генезис и эволюция остинатности в азербайджанской музыке / Г.Р.Махмудова. – Баку: Нурлан, – 2006. – 434 с.

⁴³ Махмудова, Ш.Г. Тематизм азербайджанского мугама / Ш.Г.Махмудова. – Баку: Шур, – 1997. – 132 с.

⁴⁴ Seyidova, S.A. Qədim Azərbaycan mərasim musiqisi. Dərs vəsaiti. / S.A.Seyidova. – Bakı: Bakı, – 1994. – 92 s.

⁴⁵ Seyidova, S.A. Azərbaycan professional xalq musiqisi. Dərs vəsaiti. / S.A.Seyidova. – Bakı: Şirvannəşr, – 1998. – 56 s.

⁴⁶ Гулиев, А.Н. Принципы контрастности в музыкальной драматургии азербайджанского мугама / А.Н.Гулиев. – Баку: Шарг-Гарб, – 2009. – 136 с.

Performance Issues in Folk Music and Mugham^{47, 48}, Sanuber Bagirova – Drama, Form, Performance Rules and Traditions of Mugham^{49, 50}, Arif Asadullayev – Structure and performance of instrumental mughams⁵¹, Rafiq Musazadeh – Methodology of teaching instrumental mughams and ancient mughams.^{52, 53, 54}

Doctor of Arts Studies Faiq Chalabiyev studied dastgahs in connection with the performing traditions and terminology, classified mughams, studied the form-making features of the parts called "bardasht", "ayagh", "shoba", "gusha"⁵⁵.

The young scientists-Doctors of Philosophy in Arts Studies mentioned below wrote the following interesting scientific-research works on the art of singing and made new scientific contributions to mugham studies: Narmin Garalova – Comparative Analysis of Azerbaijani and Iranian "Nava" Mughams⁵⁶, Shabnam Shikhaliyeva – Shushtar Mugham⁵⁷, Narmina Ibrahimova – Gurban Pirimov's

⁴⁷ Quliyev, M.B. Xalq musiqisi sazəndə ifaçılığında. Dərs vəsaiti. / A.İ.Nəcəfzadə. – Bakı: MBM, – 2013. – 84 s.

⁴⁸ Quliyev, M.B. Muğam sənətində ifaçılıq məsələləri. Dərslik. / M.B.Quliyev. – Bakı: MBM, – 2013. – 140 s.

⁴⁹ Багирова, С.Ю. Проблемы мугамного формообразования: / автореферат дис. доктора философии по искусствоведению. / – Ташкент, 1984. – 20 с.

⁵⁰ Багирова, С.Ю. Азербайджанский мугам (статьи, исследования, доклады). / С.Ю.Багирова. – Баку: ЭЛМ, – 2007. – 289 с.

⁵¹ Əsədullayev, A.M. Instrumental muğamlar və onların ifaçılıq məziyyətləri: / sənətşünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2007. – 21 s.

⁵² Musazadə, R.M. “Düğah” dəstgahı / R.M.Musazadə. – Bakı: Adiloğlu, – 2009. – 240 s.

⁵³ Musazadə, R.M. Muğamın tədrisi metodikası / R.M.Musazadə. – Bakı: MBM, – 2012. – 192 s.

⁵⁴ Musazadə, R.M. Qədim muğamlar / R.M.Musazadə. – Bakı: MBM, – 2013. – 132 s.

⁵⁵ Челебиев, Ф.И. Морфология дестгяха: / автореферат дис. доктора искусствоведению. – Москва, – 1985. – 45 с.

⁵⁶ Qaralova, N.Z. Azərbaycan və İran “Şur” dəstgahlarının müqayisəli təhlili: / sənətşünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2013. – 158 s.

⁵⁷ Şixəliyeva, Ş.M. Azərbaycan xalq musiqisində şüştər muğam dəstgahı: / sənətşünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı / – Bakı, 2018. – 36 s.

Services in the History of Performance⁵⁸, Gulara Akhundova – On the Origin and Development of Singing Tradition and Vocal Culture in Azerbaijan⁵⁹, Saadat Verdiyeva – On the Representatives of the Azerbaijani Singing Art⁶⁰.

Monographs on great Azerbaijani mugham artists – Khan Shushinski, Alibaba Mammadov, Shahmali Kurdoglu, Islam Rzayev, Arif Babayev, Alim Gasimov, Baba Mahmudoglu, Janali Akbarov, Sakhavat Mammadov, female singers Sakina Ismayilova, Malakkhanim Ayyubova, Aygun Bayramova are commendable in the field of mugham performance. Some of these monographs were written by journalists and some by musicologists. For example, a well-known writer-publicist and journalist Mustafa Chamenli's book "Khan of the World of Mugham" is a collection of memoirs written in a publicistic style and is intended for a wide range of readers and music lovers⁶¹. We read these books while working on the dissertation, and especially benefited from the monograph "Khan of the World of Mugham" in our dissertation. However, we think that there is a greater need for scientific research of the creative activity of prominent performers by musicologists. Such an approach is of great importance for the scientific evaluation of performance and individual artists.

A well-known music historian Firidun Shushinski in his fundamental book "Azerbaijani Folk Musicians" researched the life and creative activity of prominent singers and musicians representing Karabakh, Shamakhi and Baku mugham schools, and found out valuable facts⁶². It should be mentioned that this is the first time that

⁵⁸ İbrahimova, N.A. Şifahi ənənəli Azərbaycan professional musiqi mədəniyyətinin inkişafında Qurban Pirimovun rolu: / sənətşünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2008. – 168 s.

⁵⁹ Axundova, G.Ə. Azərbaycanca xanəndəlik ənənəsinin və vokal mədəniyyətinin yaranması və inkişafı / G.Ə. Axundova. – Bakı: ADPU nəşriyyatı, – 2009. – 160 s.

⁶⁰ Verdiyeva, S.S. Azərbaycan xanəndəlik sənətinin inkişafında İslam Rzayevin rolu: / sənətşünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2016. – 163 s.

⁶¹ Çəmənli, M.Ş. Muğam dünyasının Xanı (Xatirələr) / M.Ş.Çəmənli. – Bakı: Gənclik, – 2001. – 272 s.

⁶² Şuşinski, F.H. Azərbaycan xalq musiqiçiləri / F.H.Şuşinski. – Bakı: Yazıçı, – 1985. – 478 s.

many new facts about Khan Shushinski's biography and creative activity have been included in this book. Former singer, philologist-scientist, publicist Vali Mammadov is the author of the book "Let Khan's Voice Spread", which is dedicated to Khan Shushinski's career⁶³.

Bayimkhanim Verdiyeva, Khan Shushinski's daughter established a non-governmental and charitable organization called the Khan Shushinski Foundation. The Foundation implemented many successful projects related to mugham performance. One of the main goals of the foundation is to support talented young mugham singers. It is interesting that the website of foundation "Virtual Museum of Khan Shushinski" was created⁶⁴, too. One can get information about the goals and objectives, activities of the foundation here. At the same time, the site provides brief information about the life, performance, pedagogical activity, awards, epistolary heritage of Khan Shushinski and press materials, photos, videos, performances, memories are posted here.

However, the peculiarities of Khan Shushinski's mastery have not been studied in a proper, scientifically-purposeful and systematic way from the point of view of musicology, and his performance, creative and pedagogical activity has not been analyzed and evaluated by the requirements of musicology.

The object and subject of the research. The object of research is the Azerbaijani mugham art, and the subject is the performance, pedagogical and creative heritage of Khan Shushinski, his role in the development of national music culture, individual style and innovation.

The aim and objectives of the research. The purpose of the study stems from its topic. Thus, the goal is to study the performance features and historical role of the leading mugham singer, People's Artist Khan Shushinski, who played a special role in the formation and development of the Karabakh mugham school in the late XIX - early XX centuries.

⁶³ Muxtaroglu (Məmmədov), V.M. Havalansın Xanın səsi / V.Muxtaroglu (Məmmədov). – Bakı: Azərneşr, – 1971. – 104 s.

⁶⁴ Xan Şuşinski. [Elektron resurs] / URL: <http://khanshushinski.az>

The implementation of the goal involves the solution of the following tasks:

- Study of the directions of vocal-instrumental mugham art in Azerbaijan in the late XIX-early XX centuries;
- Comparative analysis of music assemblies of Karabakh, Baku (Absheron), Shamakhi (Shirvan) regions;
- Study of the musical-performing environment that shaped Khan Shushinski as a professional singer;
- Scientific assessment of Khan Shushinski's role in the development and promotion of Azerbaijani mugham-performing art;
- Related study of artistic and technical aspects of Khan Shushinsky's performance art;
- Research of Khan Shushinski's repertoire, vocal-performance features, individual performance style;
- Research of performance features of "Segah", "Mahur" and percussion-mughams in Khan Shushinski school;
- Study of the inclusion of new sections in the "Mirza Huseyn Segah" and the development of the structure of this mugham and its place in the traditional performing art by Khan Shushinski;
- To study the role of professional singers in the creation of folk songs and tasnifs, as well as to include the songs and tasnifs created by Khan Shushinski in research;
- Analysis and writing notes of the songs and tasnifs written by Khan Shushinski ("On your spotty cheek", "My Gamar", "Mountains of Shusha", "Oh, beautiful gazelle", "Oh, black girl", etc.);
- Assessment of Khan Shushinsky's mastery in the preservation, promotion and study of our mughams;
- To determine the impact of Khan Shushinski's creative activity on the younger generation, including the role of the master in the development of prominent singers such as Sara Gadimova, Abulfat Aliyev, Arif Babayev, Abulfat Aliyev and Janali Akbarov.

The methods of the research. The methodological basis of the dissertation is historical-comparative research, general scientific-practical methodology of performance, research methods covering the history, theory and practice of traditional music and mugham performance, and music analysis method as well.

Second, there is a systematic way of approach to the study of the topic. Based on this method, Khan Shushinski's creative activity was studied in the context of Karabakh and Azerbaijani performance arts. On the other hand, the life and activity of Khan Shushinski were studied together with his performance, pedagogical, innovative directions, the artist's missions to develop and promote.

Third, the dissertation focuses on the method of combining the problem of performance and the development of art, the approach to art in the unity of tradition and innovation.

Fourth, the dissertation topic is developed in terms of the unity and connection of general and special categories in scientific thinking. The common denominator here is Azerbaijani mugham performance and its historical development; but the special one is Khan Shushinski's creative activity.

It should be noted that in recent years, the international musicology has focused more on the problems of performance, and new research works, topics and methods have emerged to address the current problems of musicology.

The study of topical issues such as "history of performance and music", "performance and tradition", "performance and genre", "performance and education", "performance experience", "professional performer's personality", "national music and performance art", "functions of performance in music art" , "history, theory and methodology of performance" is accompanied by new theoretical views, approaches and methods of analysis and they have new results. Such topical issues and methodological solutions to problems have been applied in the general methodological basis of the dissertation.

Studies on different fields of traditional Azerbaijani music - music folklore, ashug and mugham art, history of folk instruments and performing arts, theoretical, practical, educational directions, as well as researches on the history of Azerbaijani music by musicologists and ethnomusicologists like U.Hajibeyli, A.Badalbeyli, E.Abasova, G.Gasimov, Z.Safarova, A.Eldarova, B.Huseynli, S.Abdullayeva, A.Isazade, R.Zohrabov, R.Mammadova, S.Seyidova, T.Mammadov, E.Babayev, T.Janizade, R.Imrani, I.Kocharli, F.Khaligzade, J.Mahmudova, Sh.Hasanova, S.Bagirova,

A.Guliyev, K.Dadashzade, A.Abdulaliyev and others, the methodology, main provisions and the results are reflected in the scientific and methodological basis of the dissertation. In addition, the analyses conducted by U.Hajibeyli, E.Abasova, M.Ismayilov, A.Eldarova, Z.Safarova, R.Zohrabov, R.Mammadova, S.Seyidova, T.Mammadov, F.Khaligzade, G.Mahmudova, I.Kocharli, Sh.Hasanova, S.Bagirova, J.Hasanova on the form, melody, rhythm, mode, musical-poetic structures of oral traditional Azerbaijani music were referred to as a methodological basis in solving the theoretical problems of the dissertation. It should be noted that we took the scientific and methodological literature on music form and analysis written in Azerbaijan and abroad as a methodological basis in our research.

The main provisions of the defense are important part of research and are presented below:

- Study of traditions of Karabakh mugham school;
- Analysis of Khan Shushinski's style of mugham performance;
- Defining the rich repertoire of the master;
- Study of the interpretive features of mugham destgahs performed by Khan Shushinski;
- Study of Khan Shushinski's song and tasnifs;
- Research of Khan Shushinski's concert-performing activity;
- Determining the style of performance of works created by Khan Shushinski;
- Clarification of Khan Shushinski's performing traditions.

The scientific novelty of the research. The dissertation examines the preservation, renewal and promotion of the historical styles and traditions of the Karabakh region by the prominent mugham singer, master and pedagogue, musician Khan Shushinski. Detailed study of mugham and performing arts, as well as the implementation of goals and objectives, the logical structure of the research, the historical and theoretical-methodological solution of the topic became the basis for a number of scientific innovations in the dissertation. These innovations include:

- The need to study the life and activity of prominent mugham singers separately in the study of the history of mugham and performing traditions is scientifically substantiated;

- The peculiarities of the Karabakh mugham environment, which made Khan Shushinski a professional artist, are considered as a historical and cultural factor that influenced Khan Shushinski;

- Khan Shushinski's relations with the art environment in Baku is investigated in connection with his professional performance qualities, achievements and fame;

- The influence of the artistic features of the Karabakh and Baku mugham assemblies is studied on the basis of Kh. Shushinski's individual performance style;

- Khan Shushinski's artistic relations with prominent mugham singers - singers and musicians and the importance of these relations in the development of mugham art are studied;

- The original and new interpretations of some mughams and parts of mughams performed by Khan Shushinski are studied;

- For the first time, Khan Shushinski's repertoire of mughams, tasnifs and songs was compiled and studied;

- Tasnif and songwriting of professional singers are considered in the works of Khan Shushinski, and the importance of this creative activity is determined;

- "Mirza Huseyn Segah", "Rast" and "Mahur-Hindi" destgahs performed by Khan Shushinski are analyzed for the first time;

- "Manandi-Mukhalif" and "Shikasteyi-fars" sections included in "Mirza Huseyn Segah" by Khan Shushinski, songs like "On your spotty cheek", "Baby gazelle", "Oh, beautiful gazelle", "Mountains of Shusha", "Oh, Black Girl", "My Gamar", Mahur classification "What is the situation" are analyzed for the first time by writing notes;

- The disputes over the copyright of Khan Shushinski are clarified on a scientific basis.

The theoretical and practical significance of the research:

The main provisions, innovations and results of the dissertation are of theoretical and practical significance at Baku Music Academy named after U.Hajibeyli, Azerbaijan National Conservatory, Azerbaijan State

University of Culture and Arts, Azerbaijan State Pedagogical University, Baku Academy of Choreography, as well as in teaching subjects like Performing art (specialty), Azerbaijani folk music, Singing art (specialty), Mugham art, Mugham, Fundamentals of Ethnomusicology, Ethnomusicology (specialty), History of Azerbaijani Music, History, Theory and Methodology of Performance, Analysis of Samples of Folk Music, Methodology of Mugam Performance, etc. in music and humanitarian colleges, secondary music schools and can be used in research of traditional music.

Approbation and application. Relevant provisions and results of the research work are reflected in the author's articles in scientific journals published in the country and abroad, in the materials of national and international conferences.

The name of organization where dissertation was completed. The dissertation was completed at the "History and Theory of Music" department of the Azerbaijan National Conservatory.

The volume of the dissertation with signs, indicating the volume of the structural units of the dissertation separately. The dissertation consists of an Introduction, two chapters, eight paragraphs, Conclusion, a list of literature and appendices. As for the volume of the structural units of the dissertation, the Introduction consists of 14 pages (23 173 characters), Chapter I 52 pages (98 450 characters), Chapter II 98 pages (154 056 characters), and the Conclusion consists of 7 pages (12 177 characters). The total volume of the research consists of 171 pages and 287 856 characters, excluding the list of literature and appendices used.

THE MAIN CONTENT OF THE DISSERTATION

The **Introduction** of the dissertation substantiates the relevance and development of the topic, the object and subject of research, goals and objectives, methods, main provisions, scientific novelty, theoretical and practical significance, approbation and application, name of the organization where the dissertation was completed and the total volume of the dissertation is determined by

the signs, indicating the volume of the structural units of the dissertation separately.

The first chapter of the dissertation is entitled "**Khan Shushinski's Art in the Context of XIX-XX Azerbaijan Mugham Performance**" and consists of four paragraphs. This chapter examines Karabakh mugham performance in the context of the XIX-XX centuries, the environment that shaped Khan Shushinski and the concert activities of the famous singer.

1.1. It is called "Historical Significance of Karabakh Mugham Assemblies in the Development of Professional Singing". It is noted that mugham as an oral traditional professional music has a leading place in the history of Azerbaijani national music. Through various centuries and stages in its centuries-old history of evolution and development, it has acquired rich performance traditions, form, structure, dramaturgy, image, mode, melody, intonation, rhythm, and performance features. Since the second half of the 19th century, the art of mugham has started a new period of historical development. During this period, new and improved changes took place in the form of mughams, the composition of sections and parts, and the rules of performance. New mugham schools are being formed on the basis of rich performing traditions that have lasted for centuries. Mugham-singing schools mainly cover Karabakh, Baku-Absheron, Shamakhi-Shirvan regions. The development processes of mugham art took place in close contact with the singing schools, performance styles and artists of the time. People's Artist, famous singer, master of mugham Khan Shushinski's creative activity was first of all, based on the ecologically pure and beautiful nature of Karabakh, rich musical folklore, unique mugham-singing traditions, creative art and environment. By "Karabakh mugham school" we mean the performance environment associated with the life and activity of Karabakh artists, preserving their performance style, passing on mugham traditions, art secrets from generations to generations, having local professional traditions and distinguished by unique professional rules of mugham art throughout history. Mugham

schools created by professional performers in Karabakh are real schools of art.

1.2. It is called "Historical Significance of Baku and Shamakhi Music Assemblies in the Development of Professional Singing". The role of the Baku-Absheron mugham school in the development of the performing arts, the preservation of ancient mugham samples and singing traditions should be especially noted. Majmaus-shu'ara – The Assembly of Poets (Aga Karim Salik, Aga Dadash Muniri, Aga Seyid Agabala and others) and Mansurov's Musical Assembly became famous as real art centers that made and promoted the art of professional mugham. In particular, the Mansurovs' musical and literary gatherings were popular not only in Absheron and Baku, but throughout Azerbaijan and the Middle East. The head of this musical assembly was Mashadi Malik Mansurov. Various topics related to mughams were discussed there, at the same time, each mugham was discussed separately. Special attention was paid to the correct singing of mughams and percussion mughams in the assemblies, and when there was a dispute between the musicians about the sections and parts of a certain mugham, they turned to the tar player Mirza Faraj or the singer Aga Karim Salik. Famous and influential performers and mugham connoisseurs such as Seyid Mirbabayev, Aga Karim Salik, Beylar, Aga Said oglu Agabala, Ali Zuhab, Mirza Faraj gathered at the Baku Music Festival and demonstrated their masterful performances.

Shamakhi-Shirvan school also has an important historical role in the development of Azerbaijani mugham and singing art. In the second half of the 19th century, the meetings held in Shamakhi-Beytus-safa assembly and the ones in the mansion of Mahammadzadeh Mahmud aga Ahmadaga were very popular. Mahmud Aga, a philanthropist and music lover, had a great contribution to the development of the art of singing in the Shirvan region. Most of the famous singers and tar players in Azerbaijan took part in the musical-literary assembly organized by Mahmud Aga. At that time, a music and literary assembly called "Beytus-safa" led by Seyid Azim Shirvani was functioning in Shamakhi. Mahmud Aga

patronized the members of that assembly, and maintained friendly relations with Seyid Azim Shirvani and other musicians.

1.3. It is entitled "The Environment that Made Khan Shushinski a Professional Singer". Khan Shushinski, one of the artists who had a special and honorable place among Karabakh singers, had interesting conversations about literature, painting and music at the music gatherings, which formed the basis of his creative environment, and sometimes these conversations turned into discussions. Here more attention was paid to the aesthetic problems of the art of music. Mugham destgahs were improved, enriched with various sections and parts, and new tasnifs and instrumental plays were created. Here, prominent musicologists, familiar with the intricacies of Oriental music, paid special attention to the proper performance and mastery of singers.

First of all, we should note the role of three great artists - Jabbar Garyagdioglu, Seyid Shushinski and Islam Abdullayev (Segah Islam) in the formation and development of Khan Shushinski as a professional and master singer. The influence of these powerful mugham artists on Khan Shushinski's creative activity is undeniable. The singer himself considered them his masters, and repeatedly emphasized in his interviews, conversations and memories that he had learned from them throughout his career.

1.4. It is called "The Role of Khan Shushinski's Concert and Performing Activity in the Development of Mugham Art". Khan Shushinski's constant communication with the audience, his being loved by people, his performance in different audiences, his responsibility for art, his unique sound technique, dynamics and individual style of singing, his masterful performance of mughams, percussion mughams, tasnifs and folk songs, new singing style and the establishment of mugham sections, his being awarded various honorary titles and rewards are real manifestations of his continuous concert activity.

The professional concert activity of the master singer can be divided into several stages:

1) His concert and performance activity before becoming a soloist of the Azerbaijan State Philharmonic. In particular, his

concerts in Karabakh, Shusha, Baku, Tbilisi, Yerevan and other cities in the 20-30s of the XX century;

2) His concert and performance activity in 1940-1950;

3) His concert and performance activity as a soloist of the Azerbaijan State Philharmonic Society.

The 1930s can be considered another successful stage in Khan Shushinsky's concert career as a professional singer.

The second chapter of the dissertation is entitled "**Khan Shushinski's Contribution to the Development and Renewal of the Art of Mugham Performance**" and consists of four paragraphs. This chapter examines interpretive features of mugham destgahs, songs and tasnifs performed by Khan Shushinski. Master singers who follow Khan Shushinski's traditions are also mentioned here.

2.1. It is entitled "**Interpretive Features of the Destgahs Zabul Segah and Mirza Huseyn Segah performed by Khan Shushinski**". It is known that Khan Shushinski sang different types of segah in his performance practice. Performed by Khan Shushinski, Zabul Segah lasts 21 minutes 53 seconds (21:53). Moreover, all destgahs, percussion mughams and folk songs performed by Khan Shushinski are posted on the website dedicated to him⁶⁵.

Our analysis is based on the Recordings part of the Radio Archive section of the site dedicated to Khan Shushinski, and his performance is posted on an electronic source⁶⁶.

Thus, the destgah Zabul Segah was sung by Khan Shushinski in this structure:

- Deramed (instrumental episode) – by instrumental ensemble
- Maye, Muya, Manandi-Mukhalif (firm tonic prop) – by singer
- Instrumental play – by ensemble
- Segah – by singer
- Instrumental play – by ensemble
- Zil zabul – by singer
- Instrumental play – by ensemble
- Mubarriga (part) – by singer

⁶⁵ Xan Şuşinski. [Elektron resurs]. URL:<http://khanshushinski.az>

⁶⁶ Xan Şuşinski. Zabul-Segah dəstgahı. [Elektron resurs]. URL: <http://khanshushinski.az/file.pl?id=420&lang=az>

Instrumental play – by ensemble
Manandi-hisar (part) – by singer
Manandi-Mukhalif (part) – by singer
Instrumental play – by ensemble
Manandi-Mukhalif (continued) – by singer
Ayagh – by singer.

Traditionally, maye (firm tonic prop) is played after the instrumental deramed, and Khan Shushinski began destgah by singing maye. It has long been in the practice of singing to start "Zabul-segah" with maye, not with bardasht. Khan Shushinski, on the other hand, performed in the same scenes (mi1, sol1) the second section only in accordance with the sequence of the destgah instead of singing bardasht first, then Zil zabul above the octave. In our opinion, Kh. Shushinski thus saved time for the next sections to avoid duplication. Khan Shushinski preferred melodic recitation of ghazals, rather than extensive melodic improvisations in destgahs. Such an approach has always been appreciated as a sign of mastery in mugham performance.

According to the literature on musicology, before Khan Shushinski, master singers did not sing the "Manandi-Mukhalif" section when performing "Mirza Huseyn Segah". Khan Shushinski added this section to the beginning of the mugham, as a result of which he increased the melodic content and development of "Mirza Huseyn Segah". Unlike other prominent singers of his time, the master sang "Mirza Huseyn Segah" and then "Shikasteyi-fars" after "Zil segah". Thus, Khan Shushinski, thanks to his talent, creative imagination and professionalism, changed the structure of the one-part small mugham, which was sang only as "Iya" tonic segah, and added new sections:

1. Manandi-Mukhalif section at the beginning of destgah
2. "Maye" (bass) section
3. "Shikasteyi-fars" section between "Segah" and "Mubarriga".

As a result of the performance of these new sections, which Khan Shushinski included in the "Mirza Huseyn Segah", the composition of the destgah expanded, and the form and content improved.

2.2. It is entitled "**Khan Shushinski's Performance Style in the Interpretation of Mahur-Hindi Destgah and Percussion-mughams**". Khan Shushinski sang Mahur-Hindi in two interpretation forms. One of them is on the Internet music portal "youtube"⁶⁷.

The destgah is sang for 15:28 minutes. This destgah, which traditionally begins with an instrumental deramed, plays the famous "Salami" melody as a deramed. Then "Maye" (firm tonic prop) begins with tar and kamancha. Khan Shushinski sang this section with the famous poem "Let him come or not come" by Seyid Abulgasim Nabati (1812-1873).

Analyzing, it turns out that another innovation was brought to the Mahur-Hindi destgah by Khan Shushinski. Thus, as soon as the singer finished "Ushshag" section with "Ayagh", he sang the "Huseyni" part directly. But the master had one more innovation. He kept the continuation of the melody on the "fa" referred to by the "Huseyni" part and switched to the "Bayati-Gajar" sounds in that act, ie in the "fa" sound of the first octave. In fact, this transition can be called "Zamin-Khara". It is known that in all mughams of the Rast family, "Huseyni" is sung a quarter above the maye (tonic prop). The peculiarity of this part is that it briefly points to the mode of the same structure above the maye quart. However, it was not until Khan Shushinski in the practice of singing to pause and sing in detail at Huseyni act, and not to direct, but to clearly modulate. Because in "Mahur-Hindi" destgah, "Huseyni" was always sung as a small part inside "Ushshag". After singing this part, Khan Shushinski referred to the root of the "Orta Mahur" in the same scene, that is, above the Maye x.4. He paused on the "fa1" stage of the destgah and sang "Bayati-Gajar" ("Zamin-Khara") sounds on that stage. Khan Shushinski thus modulated from "Mahur-Hindi" mugham to "Orta mahur" through "Huseyni" (c1 - f1). In this new act, in the melody sung with the sounds of "Zamin-Khara" by Khan Shushinski there are sweet, sad intonations, cadence elements typical of folklore.

⁶⁷ Xan Şuşinski. Mahur-hindi destgahı. [Elektron resurs]. URL: <https://www.youtube.com/watch?v=XPHSID1Wilo>

The Mahur-Hindi destgah was performed by Khan Shushinski in another version. This version can be listened to on the "Traditional Music of Azerbaijan"⁶⁸ portal. This performance lasts 17.06 minutes. The difference from the previous one is in the performance of other derameds and instrumental plays. Another difference is that the singer spent a lot of time in the sections "Maye", "Ushshag" and this time sang them not in syllabic metre, but with ghazals. In "Huseyni", "Shikasteyi-fars", "Mubarriga", "Erag" sections, the singer again skillfully demonstrated his individual style of performance, and again completed destgah on the stage of "Erag".

It is interesting that Khan Shushinski did not sing the "Vilayati" section in the performance of both destgahs. Apparently, instead of devoting less time to this important section, the singer preferred to sing other sections in detail and enthusiastically, and instead included "Mubarriga" in the destgah, resulting in a professional, virtuoso interpretation of "Shikasteyi-Fars", "Mubarriga" and "Eraq". On the other hand, as a result of the analysis, we have determined that the non-singing of "Vilayati" instills a new artistic concept in this destgah. Thus, "Mahur-Hindi" has a three-part structure in Khan Shushinski's interpretation.

2.3. It is entitled "**Khan Shushinski's Songs and Tasnifs**". Khan Shushinski, a prominent singer of the 20th century, a great mugham artist, continued the traditions of his great predecessors and became famous as one of the singers in the history of Azerbaijani national music. The songs written by Khan Shushinski are the followings:

1. Mountains of Shusha
2. Fugitive Nabi
3. On your spotty cheek
4. My Gamar
5. Oh, beauty
6. Don't walk away from me
7. Flower in the mountains
8. Oh, beautiful gazelle

⁶⁸ Xan Şuşinski "Mahur-Hindi" dəstgahı. URL:
<https://www.youtube.com/watch?v=G4NgxvQ7f2U>

9. My beautiful lover
10. On your red cheek
11. Baby gazelle (I'm dying, gazelle baby)

The songs and tasnifs composed by Khan Shushinski were so close and native to the artistic imagination of the people, the style of folk songs, the spirit of the people that for many years, even during the artist's lifetime, their authorship was forgotten and they were performed like "folk song". One of the tasnifs performed by the famous mugham master Khan Shushinski professionally and with inspiration is "Basta-Nigar tasnif", where he skillfully managed to convey all the beauty and charm of his voice to the audience.

2.4. It is entitled "**Master Singers Who Benefited from the Khan Shushinski School**". Our great artist Khan Shushinski also became famous as a wonderful teacher of his time. His students Abulfat Aliyev, Sara Gadimova, Arif Babayev, Janali Akbarov, Garakhan Behbudov, Vali Mammadov were prominent singers of their time. It is clear from their performances that Khan shared and taught all the subtleties of his voice and art to his students.

Since 1975, my supervisor, Honored Teacher, Professor Rafiq Musazadeh, had learned many secrets of mugham as an accompaniment in Khan Shushinski's class.

By the way, I would like to emphasize that Khan Shushinski worked closely with several famous tar players. These were Gurban Pirimov, Bahram Mansurov, Allahyar Javanshirov, Sarvar Ibrahimov and others.

It should be noted that although the number of students taught by Khan Shushinski as a teacher is not large, his school, way and path are connected to such deep and long roots that even singers he did not teach and did not see continue to follow in his footsteps. That is why it would be appropriate to call some singers Khan's students.

In **Conclusion** section of the dissertation the research is summarized and the findings and the results are the following:

1. People's Artist Khan Shushinski, one of the prominent masters had great services in the history of national music, as well as in the development, renewal, transmission and promotion of professional mugham art, high professional performance of mughams

inherited from the past, creation of new traditions and many years of concert and performing activities.

2. Khan Shushinsky, as a famous predecessor of the mugham art, acted in three directions: professional performance, teaching, creativity (singing).

3. Khan Shushinski's personality as an artist, his formation as a professional musician was shaped on the basis of rich mugham traditions and professional performance environment of Karabakh, rich folklore, music, science, art and cultural life of Karabakh, Karabakh intellectual-enlightenment movement. Khan Shushinski renewed the traditions and style of the Karabakh school of performance with his multifaceted and effective concert and performing activity, developed and promoted them through his personal school, experience, talent and style.

4. Khan Shushinski together with his contemporaries Jabbar Garyagdioglu, Islam Abdullayev and Seyid Shushinski created a new stage of performance in the art of Azerbaijani mugham.

5. Khan Shushinski is a master singer who founded his school. On the one hand, the artist skillfully followed the unique, private and specific style of the Karabakh school of performance, on the other hand, he created his own style of singing, performance and interpretation, and taught singing at Baku Music College named after A.Zeynalli. He also conducted master classes for singers at the Azerbaijan State Academic Philharmonic named after M.Magomayev. All the mentioned facts give grounds to say that there is Khan Shushinski school in the national art of performance of the XX century.

6. Khan Shushinski's repertoire includes almost all mugham destgahs, percussion mughams, shikestas, folk songs and tasnifs.

7. One of the innovations of Khan Shushinski was the inclusion of "Manandi-Mukhalif" and "Maye" sections in "Mirza Huseyn Segah". Thanks to this innovation, a bass part of the destgah was created, the composition of the destgah was expanded in terms of structure, mode and artistic logic, and new interpretation opportunities were created for the singers. In addition, Khan Shushinski added the "Shikasteyi-Fars" section to the mugham with great skill, enriching the emotional and artistic content of the segah.

Another innovation by the prominent artist is the inclusion of "Dilkesh" and "Kurdu" sections in "Rast" destgah, and "Kurdu" section in "Shahnaz" destgah.

Khan Shushinski's innovation is also the modulation of "Mahur-Hindi" mugham in the "Huseyni" part to the fa tonic prop (maye) – "Orta Mahur", in which he sang "Zamin-Khara" or "bayati-turk".

8. Khan Shushinski made a new and irreplaceable interpretation of segah mughams. Khan Shushinski was also a skilful performer of percussion mughams. "Karabakh Tragedy" – performed by Khan Shushinski, acquired a completely new intonation, style of performance, melodic richness and gained a new artistic concept.

9. Khan Shushinski's mastery, professionalism and talent are clearly reflected in another activity – composing songs and tasnifs.

10. In the songs and tasnifs composed by Khan Shushinski, important means of expression, such as form, mode, melody, intonation, rhymes and rhythms of poetic and musical connection, were applied properly, with talent and high artistic feeling.

11. Songs and tasnifs created by Khan Shushinski were in the repertoire of singers and in the memory of listeners for many years as "folk music" because no musical notes were written. However, since the works of art are considered intellectual property, the copyright of the songs and tasnifs created by Khan Shushinski should be restored and recognized. The work carried out in this direction already bears results. Thus, some of the songs and tasnifs, which are the products of the artist's creative imagination, have been issued copyright certificates by the Copyright Agency of the Republic of Azerbaijan.

Khan Shushinski played an important role as a master performer in the formation of artistic and aesthetic interest and love for mughams and folk music in the middle and young generation. Khan Shushinski's rich, valuable performance and artistic heritage lives on today, is spoken, enjoyed, studied and highly valued.

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