



# CULTURAL DEVELOPMENT PERIODS OF AZERBAIJAN

SEHRANA KASIMI

NEW YORK-2022



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### ***Sehranə Kasimi***

#### ***Azərbaycanın mədəni inkişaf dövrləri***

*Oxuculara təqdim olunan “Azərbaycanın mədəni inkişaf dövrləri” adlı monoqrafiyası Azərbaycan Milli Elmlər Akademiyasının Memarlıq və İncəsənət İnstitutunun “Qafqaz Albaniyası incəsənəti və memarlığı” şöbəsinin N qərarı ilə dərc edilmişdir. Monoqrafiya incəsənətin və mədəniyyətin bütün sahələrində, eləcə də elmi müəssisələrin mütəxəssisləri üçün yararlıdır. İki dildə ( Azərbaycan və ingilis)çap olunan monoqrafiya ölkəmizin hüduudlarından kənarında yayımlanmasına zəmindir. Burada Azərbaycan mədəniyyətinin dünəni, bu günü və sabahı işıqlandırılır. Üç hissədən ibarətdir:1. Azərbaycan musiqi mədəniyyətinin tarixi xronologiyasına dair.2.Milli sərvətimiz muğam.3.Azərbaycanın mədəni əlaqələri. Birinci hissə özü də bir neçə başlıq altında hissələrə bölünür: (Azərbaycan mədəniyyətinin qızıl əsri;XII – XVIII əsrlər Azərbaycanda mədəniyyətin inkişafı;Azərbaycan musiqisinin inkişafında 1905 il inqilabı;Azərbaycanda operanın mənbələri;XIX əsr Azərbaycan musiqisinin inkişafında yeni dönüş.).*

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## **CULTURAL DEVELOPMENT PERIODS OF AZERBAIJAN**

### **The historical chronology of Azerbaijan musical culture**

The musical history of Azerbaijan is a part of understanding of the ancient past of Azerbaijan. The universally recognized development peculiarities of Azerbaijan are grateful for the specific musical culture of the Azerbaijani people. Difficulties of studying the ancient music culture of Azerbaijan are directly related to the absence of leading sources and indirect references. Oral traditional folklore, folk song creativity, fiction and archaeological monuments are the main sources of the study the past of Azerbaijani culture. Preservation the authenticity of classical music and folk songs of Azerbaijan, the ancient ancestors of the Azerbaijani people: thousands of years before our era had a different historical effect on the Medians, the Caspians, the Albanians and other tribes. The extensive trade routes passing through Azerbaijan, the Silk Road, the invasion of various tribes as Huns-Suvars (in the VII century BC), Romans (at the beginning of our era), Khazars (VI - VII centuries), Cumanses (IX - XI centuries), Seljuk Turks (X-XI centuries), Mongols (XIII century), Persians, Arabs and had their specific impact on Azerbaijani folk music and culture.

The broad and sophisticated international trade junction of the Middle East countries certainly came to Azerbaijan. Latin and Greek inscription was discovered on Gobustan rocks at the end of the first century about Domitian's, XII Roman legion being on the shores of the Caspian Sea. The great Norwegian researcher and

traveler, Tur Heyerdal in his scientific findings makes a special place for Gobustan boat descriptions and considers similarity with the Sumerian culture. He also stated that, the civilization of Arabian Sea had contacted with Gobustan.<sup>1</sup> The Khazars is one of the oldest and most widely spread ethnic groups in the Eastern and Central Transcaucasia. According to ancient and old Oriental sources, during the existence of the Achaemenid rule (6th-4th centuries BC), they established ethno-cultural relations with their close neighbors, as well as with peoples who were relatively far from them.

Herodotus mentions names of the two “*satraps*” where lived Khazars between the provinces of the Achaemenids (XI and XV, where they also lived “*saklar*” (Sacs)). XV *satrap* covers the Gazakh - Ganja region of Azerbaijan, and the XI *satrap* covers other areas where Khazars lived.<sup>2</sup> [p.97].

Within the army of Achaemenid Khazars participated in the marches against Greece in 480 BC, and against Scythians of Black Sea of Darius I in 516-512 BC. Roman poet Ovidius sent from Rome to the province of Francia, repeatedly recalls the Egis town-castle in his works. The basis of Egis was laid by Khazarian Egis on the coast of Dunay. Certainly, we know by the “*melefis papyruses*” belonging to the V century BC that, Khazars were strong ship builders, experienced sailors, as well. Namely, for this reason the sea on which they settled is called Caspian Sea. Thus, in the ancient times, strong mutual influences were not only due to trade relations but also intensive cultural development. According to archaeological studies it was found that in the Early Bronze Age culture, the Caucasian tribes and peoples of the Ancient East, the eastern part of the Mediterranean and the south-eastern part of Europe were interconnected. Evidence of this could be shown the spread of Kura - Araz archaeological culture in Azerbaijan to Near East Asia. The natural music of Azerbaijani folk music is derived from the deep, rich and colorful content of folk creativity. The main features of the Azerbaijan music folklore are massive peasant music creativity, singer, ashgy, saz mastership, saga telling and professional creativity.

If we look at the way of development of musical culture of Azerbaijan from ancient times up to VI century, we will achieve such a sequence:

Small summary of Ancient Media music culture:

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<sup>1</sup> Faradzheva M., Pashayev G. Funds of the Gobustan Historical and Artistic Reserve. / Azerbaijan in international multilateral relations. Reports of the II Baku International Symposium, November 22 - 24, 1995 Baku, Elm, 1997 .p 84-87

<sup>2</sup> Faradzheva M., Pashayev G. Funds of the Gobustan Historical and Artistic Reserve. / Azerbaijan in international multilateral relations. Reports of the II Baku International Symposium, November 22 - 24, 1995 Baku, Elm, 1997 p. 85

- Beginning of statehood in Media - VIII century up to AD
- Mighty Median state up to AD VI-VII centuries
- A link that connecting Median culture of mighty Median state to Asia Minor, Iran, Assyria.
- Development of the cities of Ecbatana (now Hamadan), Tarvekis (Tabriz), Raqa (Rey); Assyrian relationship with the Vavilon culture (wedge - shaped inscription)
- The conquest of Media by the Cyrus and the Achaemenid rulers (524, BC)
- Zoroastrism in Azerbaijan, its spread and its influence on the culture and life of the people.

Historians have proven that Zoroastrianism was a religion in Azerbaijan. The Zoroastrian prophet who laid foundation of Zoroastrianism in the land of Azerbaijan accepted monotheism for the first time in the world. "The ancient thinker of Central Asia Biruni (973-1048) wrote that Zoroaster was from Azerbaijan. Many provisions of Avesta are related to the Caspian Sea, as well as the territory of Azerbaijanis"<sup>3</sup>. World scientists have already confirmed that Zoroaster was born in Azerbaijan. "Zoroaster was born in Azerbaijan, at that time the place called "Gezan", later "Takhti-Suleyman" (in Arabian sources Shiz). For this reason the Urmia Lake near "Gezan" was considered sacred in the book "Bundehis" of the Zoroastrian people and it was a sanctuary in "ateshgeda" (temple of fire) "Azreksh", or "Direksh" or "Azargashasp" in "Gezan".<sup>4</sup> In another source I. Purdavud who gave a great deal of information about Zoroastrian religion and literature writes in his book "Qatha" that, " in the 7th century of Hijretin Yaqut Hamavi has been in this area and has seen "ateshgeda". A crescent ("fresh born month") made of silver was laid on the dome of the "ateshgeda"<sup>5</sup>. "It is noted with high probability in Avesta (Yasna 9:17) the place called Ērān Wēj, which was known as the birthplace of Zoroastrians Medieval Arran has been in the territory of modern Azerbaijan".<sup>6</sup> Thus, it is possible to conclude that those who spread the religion of Zoroastrianism were *mugh*s. The Mugh

<sup>3</sup> Gasızmzadeh F.F., Hajiyev TM, From Avesta to the present day., Printing house of the Ministry of Education of the USSR., 1982, (51p), p.6.

<sup>4</sup> Avesta . The first book, translated from Persian by Ilyas Shams., Baku., Azerneshr., 1995., (pp103.) , p. 8

<sup>5</sup>"Qatha ", İ. Purdavud., Bombay., 1927., 1st edition, p. 22

<sup>6</sup><http://az.wikipedia.org/wiki/zərdüşt>

"For the first time Zoroaster preached his own ideology and the rules of his sect as a poem. His disciples also prepared chanting and prayers similar to Zoroaster's."<sup>7</sup> When you read the source carefully you can see "chanting and prayers similar to Zoroaster's" mean that there were chanting and prayers while living Zoroaster and his followers continued this path. The music has not been as it was before and has always been in development. The aspect of this development still exists in Azerbaijanis. We (Azerbaijanis) are capable of perfecting *mugham* every time, towards development.

While researching the history of Zoroastrianism world-renowned historians, scientists for some reason note the Caspian Sea and Kura-Araz as "Iranian" territory and its population as "Iranians." Evidence of this fact is proven by the Russian author, L. Vassilyev's book "История религий Востока" ("The Religious History of the East"), and it is possible to give an example of paragraph 10 of the book under the heading of "Дуализм древних Иранцев и Зороастр" ("Ancient Iranians' Dualism and Zoroaster") (pp. 210-263).

"A. Christensen points out that "in the dark rooms the flame, which born from the fire is fly out, and behind it the metal tool shines, loud and sometimes in low sweet voice croons of clergymen become excited and inevitably were attracted those who hear"<sup>8</sup>. Look, in those temples laid the foundations of *mughams*, and from time to time, continued by developing and transmitted from generation to generation.

Reference book "*Lughatnameyi- Dehkhuda* " is considered to be the most perfect and magnificent, and many Persian and world scientists are finding answers to many questions in that book. For this purpose, we also decided to refer to this source for information about "*mughs*". "*Mugham* art was performed by "*mughs*" in the 9th-10th centuries BC. The root has been originated by Sumerian ("*şumer*") culture."<sup>9</sup> Ilya Maharrami writes that "the word *mugham* is derived from the word "*mugh*". Hellenistic religious rites were performed with music, voice and rhythm. From time to time, it has grown and developed, and has reached the level of today's *mugham*."<sup>10</sup> These sources give us ground for claiming that *mugham* belongs to Azerbaijan, and admit claim that, from the word "*mugh*" derived "*mughan*", and at last "*mugham*", which we use it at present ...

Besides all of it Azerbaijanian turkic scientist Tariyel Azerturk who lives in Seattle ( Washington state,USA) wrote in Russian a book in 2 volumes- 1300

<sup>7</sup>Fazili Abdulla "Atropatena" (IV-VII centuries BC)., Baku., "Elm" publishing house, 1992., (pp 216)., p.145.

<sup>8</sup> Arthur Christensen. Iran der zaman-e Sasaniyan, Tehran, (pp1345), p. 76. Translation by R. Jasmine

<sup>9</sup>"Lügətnəmeji-Dehxuda"

<sup>10</sup> Muharram Ilya, History of the formation of Mugham.

pages. Its translation is on the basis of cuneiform “Genesis of the Turk and Turkish language”. In this book there is presented detailed information about the origin of mugham with deep proofs. Reading this two-volume book it is impossible not to see hard work, sleepless nights, tensivity of the author’s valuable work, besides his deep love to his Motherland . Taking into consideration that Tariyel Azerturk is more than 70 years old, he is fighting for the idea of Turkism and we wish him sound health and achievements in this honourable work.

Let's see what the author has written: “ *The idea of studying the history of mugham gave rise after the acquaintance with the content of re-deciphered and once more translated text of the article “Shah V.A. As – Siwani A. Prisin From UR”*”.<sup>11</sup>

Tariyel Azerturk writes: “*The text attracted our attention, firstly as a source of ancient Turkic language and as a source of information about mugham ( it became clear after the acquaintance with its real content), and certainly as historical written monument. Its content became available after long and agonizing efforts. For the first time in the history of translations from cuneiform we come across with the name of one of mughams – mugham “Ushshak”, just in this inscription. It allows us to speak convincingly that the Motherland of all 12 galaxies named as “mugham” and known to us as that “Universe of oriental music is Babylonia”*”.<sup>12</sup>

As it is seen the author explains the origin and general classification of mugham. The 31 st section of the second volume of the book is thoroughly dedicated to mugham and is called: “ *Where and when was mugham – traditional genre of Azerbaijan music born?*”.<sup>13</sup>

It is told there:“... *But it becomes obviou’s from the text that for the first time in the history of the mankind just from this temple our distant ancestors changing one another with clear and bass unique trills raising mugham to the skies to divine empyrean. Under the rays of the Sun sacred for them, fallig on them from the open dome of the temple which the people believe as a divine vital gift, they prayed their “numerous”god’s ( if they were surely polyatheists, as perhaps contemporary researchers affirm), rendering mugham. A barrel – shaped cylinder with cuneiform inscription which is six thousand years old, hidden in a special niche painted over on the inside with mazut on the level of the*

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<sup>11</sup> As-SiwaniShahM.A Prism from UR//A journal of Archaeology and History of Iraq, Vol,XX, No1-2,1964,pp 69 – 76

<sup>12</sup> Azerturk T.V (Aliev TV). Mugam is the spiritual wealth of the Azeri Turk called "Sumer". - Seattle: Tariel Veli Ali Corporation, USA, 2001, 64 pages (in Azerbaijani)

<sup>13</sup> Azerturk T.V. (Aliev T.V.). "Genesis of the Turk and the Turkic language" (based on cuneiform) II volume Baku. 2019, II part, p. 1168

second floor on the staircase wall, as we'll see lover, in the first line appeals to the temple, calling it "Nebu Naidim!".

This cylinder gives us the information about mugham "Ushshak". It means that till the building of the temple, mugham accompanied by tar, ud, saz and perhaps kamancha was popular in the people and it was created one thousand years before the God's house was built. Gust mugham playing the main role in view with the God(God's) in the creation of the possibility to be together with him (with them) made the people to build a place of mass meeting (synagogue – in Greek) where he (people) could perform rites under the heaven - before divine being. All of it, luckily, proceed from the new translation of the text from the cylinder"<sup>14</sup>.

Looking through the creation of the classic, coryphaeus, master of mugham, People's artist of Azerbaijan Alibaba Mammadov, the author writes about his creation, about his aphorisms. The author justly notes that mugham was going parallelly with the works of ancient poets, masters of gazelles in the course of centuries.

He is also looking through our past. As it is noted in the book, in 1887 owing to the self-discipline of American Emil Berliner sound recordings of Azerbaijani masters of mugham were recorded on gramophones and are being kept in the gold fund. But Tariyel Azerturk books' irreplaceableness is appreciated by their travel not to our recent past, but to ancient times. We turn our attention to his works and confirm how ancient is the history of mugham art.

Tariyel Azerturk in the section "Additional cuneiform data confirming the existence of mugham in antiquity" writes: "As it is known, gazelles in oriental poetry especially in Azerbaijan, Arabic, Persian poetry from time immemorial are exclusively created for rendering mughams. Each mugham depending on the size of modes demands a special metre from lyrical gazelles. No doubt that Enlil Isme Dagan's gazelles were created for mughams".<sup>15</sup>

The biggest chapter of the book is devoted to the creation of our ancient poet Shamsi Adad Abi. In this chapter there is spoken about the genocide of local turks from Saudi Arabia in the country Ete Eli which existed in the times of Empire Khetit in contemporary Turkey and Syria surrounding Cilician Sea. The poet writes about this tragedy:

*"Çal müziim, rah caam (bir cam şarab), al qəm!  
Samma hurrayam (horrayam, sıyığam)!"*

<sup>14</sup> Azerturk T.V. (Aliiev T.V.). "Genesis of the Turk and the Turkic language" (based on cuneiform) II volume Baku. 2019, II part, p. 1172

<sup>15</sup> Tariyel Azerturk "Genesis of the Turk and the Turkic language" (based on cuneiform) in two books. Baku. 2019. Part I, "The Sumerian God or Poet, Philosopher, Mathematician and Astronomer under the Name of Enlil Isme Dagan" p220;

Another ancient poetess Bika writes :

*Çıkaru, restü, Tan hakkısı –  
Ana Mahur rəqsi aradı,  
Haş Huri aradı  
Müzük kannı!*

Tariyel Azertürk explains so on the basis of cuneiform: “As it is seen, the word “music”(only the word?) is borrowed by Latins and Greeks from the language of ancient “sumers” who used it in the form of the word “muzik” and it is in the language of Anatolian turks without any changes up to now”<sup>16</sup>.

There is a reason why the author writes the word in inverted commas. According to his opinion, sumers are turks. T. Azertürk repeatedly notes that sumer words are not met in any written historical source. If there was such a people who created a civilized world, the initial system of writing the syllables in the history of the mankind, the whole world will know about it.

Though there are dozens and hundreds ethnic names which didn't leave traces in the history and it is the fact that there is not the word sumer as the name and language of the people, it is supposed that it is an invented word. This name was for the first time used by Yulius Oppert, the man who deciphered cuneiform for the first time in 1856.

The author even disproves historical works and researches of Azerbaijani historians and scientists of the world level and adduces: “As it is seen from the materials of the book, we categorically abandon the term “şumer” as an ethnonym. Nevertheless it can't be fully ignored as a term. Both as an ethnonym, and toponym it was taken root in scientific literature, in the peoples' conscious. Sumer and türk or azerbaijanian – are the same”<sup>17</sup>.

The author commented the genealogy of mugham – its genetic analysis with illustrative pictures. He even pointed the place of origin of mugham in the section “Mugham and Garabagh”: “Speaking about mugham it is impossible to touch the theme of intersupplement of two factors. Garabagh and ancient mugham. Ancient region of Arran Mesopotamia – Garabag – after Babylonia about the role of creation of this kind of music speak and write so much, in fact became eternal refuge and “careful father of his daughter – the music called

<sup>16</sup> Azertürk T.V. (Aliev T.V.). "Genesis of the Turk and the Turkic language" (based on cuneiform) II volume Baku. 2019, II part, p. 1191

<sup>17</sup> Azertürk T.V. (Aliev T.V.). "Genesis of the Turk and the Turkic language" (based on cuneiform) II volume Baku. 2019, II part, p. 1218

*mugham*”. Today in our hands there is written proof, in other hands – “birth – certificate of mugham, discovered in Babylonian Mesopotamia”.<sup>18</sup>

As I mentioned above Tariyel Azerturk lives and works in Seattle, USA more than 30 years. In cuneiform languages he describes how Turkish text was for the first time found out by the method of semantic, morphological and phonetic modelling: “Once in the evening I was going on the main highway I-5 to University region of Seattle to my friends who were directed to official journey from Baku for eight months to our University. Having been in a good mood I was singing under mugham – this “revived out of ash” gazelle, how I understood then, holding my rough copy with the text which I sometimes looked in. Initial and following lines, besides the 5th one were deciphered and accessible, the last two lines I sang so that I saw i.e. not coming apart either in the meaning, or in separate words, but always searching the meaning in them in a native Turkish language.

Suddenly: “ Aya Enlil Isme Dagan, na nam, sipa kal, amma munes umma, ulsen he [I] ak e! ”... the whole line in its initial form scattered by itself, as beads of the torn thread of the pearl or on the contrary, pearls as they were strung on the golden thread.

“Eureka!..” - I cried and wept with joy so that I broke the car under the bridge. Thanks God, it settled one way or another. The line which worried me in the course of two months at last revealed under magical lyrical force of the ancient mugham, the first performers of which six – seven thousand years ago with its help under the accompaniment of the tar and ud prayed to God in Jiggur Atakh ( Ziqqurat), rendering, perhaps, gazelles written by the famous in his epoch Enlil Isme Dagan. Enlil Isme Dagan, no doubt, wrote his gazelles for performers of mughams, otherwise this genre loses its meaning. Gazelles to be performed under the accompaniment of magical music of mugham. They are written for it. Since then driving through that part of the road along I – 5 near that place I remember Enlil Isme Dagan with his words from the gazelle which worried me so, and begin to sing it under mugham again and as if going through that joyful moment and wish him “rahmat” ( blessing, compassion, sympathy) from God.

It was my first “revelation” - the first cuneiform text in the respect of completely being under delusion sumerology. It stimulated new translations of

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<sup>18</sup> Azerturk T.V. (Aliev T.V.). "Genesis of the Turk and the Turkic language" (based on cuneiform) II volume Baku. 2019, II part, p. 1207

*ancient texts as if lifting the veil of the secret world. Then passing from one text to another I make sure once more that I am on the right way”<sup>19</sup> ....*

Thus we can with confidence tell that our acquaintance with scientific literature which was written perfectly is of great value for future generations, proved once more that Azerbaijan lands had ancient history...

- The creation of the word "Azerbaijan". Release the rule of the Achaemenides. Macedonian Isgandar (V century BC)
- Wars with Rome (1 st century BC). The destruction of the necessary sources of development of the musical culture (about I millennium BC)
- Egypt, Assyria - Vavilon, Iran, Greek - Roman influence (instrumentalism, military music, palace forms of ensemble music, etc.)
- Formation of Feudal structure at the end of the III century AD. Statehood of Iran Sassanids. Interaction elements of Iranian and Azerbaijani art and mutual relationship.
- Different elements of Azerbaijani and Iranian music in the IV century.
- Elements of Christian influences and their reflection in the song and creativity of the Azerbaijani people.
- Mazda revolt in V-VI century. Contrast the teaching of Mazdaism in song creation.
- Byzantine-Sassanid wars in Azerbaijani lands in the beginning of VII century. The weakening of art. Occupation of Azerbaijan by Arabs.
- VII - VIII - IX - X centuries conflict of Azerbaijani culture with Iranian and Arab cultures.
- Islam and its attitude to culture. The relation of Arab culture to the culture of conquered peoples.
- Arabian studies called "Arab culture" developing in Azerbaijan. Music studies of Arab scholars. The basis of Arabian music theory, Arabian gamuts.
- Arabic instruments: *rubab*, *kemanqe*, *al - ud*, *barbad* and others.
- Arabic - Iranian music terminology.
- Arabian march music. Religious music. *Azanchilar* (who appeals people to pray in mosque) and characteristics of their creativity. Religious dances. Music and song in everyday life.
- The case of X Maharram. (10 February 680). The occurrence of these events on religious mystical scenes later.

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<sup>19</sup> Azerturk T.V. (Aliiev T.V.). "Genesis of the Turk and the Turkic language" (based on cuneiform) II volume Baku. 2019, I part, p. 228-229

- Babak and Azerbaijani people's struggle against Arab invaders. Music of Babak's movement.
- "*Dede Korkut*" is an ancient written folk art.
- *Gopuz* – old national musical instrument of Azerbaijan.
- Heroic, lyric, mourning folk songs reflected in the epos of the Azerbaijani people in VII-XI centuries (reference to the *Dede Korkut* epos).

Settlement of Turkish tribes in Azerbaijan and other Eastern countries due to complicated historical processes substantiates for the formation of ethnic genres inherent in *ashyg* (saz player) creativity. The epos "*Kitabi - Dede Korkut*", the sample of the initial chronological development period of epos is the ancient Turkic (*Oghuz*) monument. It even represented knightly songs of the Turkic nations on its own account in the literary work of the XV century. Dastan originated by the nomadic *oghuz* tribes in the Syr - Darya plains and in the wilderness around Ural in IX - X centuries, but somewhat later a part of the *oghuz* tribes was formed in Transcaucasia and Anatolia under the leadership of Sultan of the Seljuk dynasty in the 11th century.

The epic has its own options in the epic heritage of many Turkic nations, such as Turkmen, Kazakh, Turkish (Anatolia) and Uzbek. In the epic of Azerbaijan " in contrast to other Turkish epos and primarily Uzbek and Kyrgyz Epos, represent the transformation on its own account the folk heroic narratives like heroism, history, mythology" <sup>20</sup> [p.61-66]. Scientists refer to the whole of Azerbaijan as "*Kitabi - Dede Qorqut*" epos based on the analysis of styles and artistic features ...

### **“The Golden Age” of Azerbaijani Culture**

1. Punishment runs of Caliphs to Transcaucasia. Establishment and mutual relations of the cultures of Caucasian peoples in XI - XII centuries. The epic of the Georgian people so called “Knight, dressed-in tiger skin”, works of the geniuses of the Azerbaijani people like Nizami, Nasimi, Khagani and others. The Conquest of Caucasus by the *Seljuks* and the influence of *Seljuk* culture on the culture of Caucasian peoples.
2. The prosperity of the XII century Shirvan khanate. Shirvanshah's life and the role of entertaining music in this life. Interpretation of oral folklore of the Azerbaijani people with the eposes of Arab and other peoples, oral

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<sup>20</sup> Feyzullaeva A. "*Kitabi-Dede Gorgud*" as a perfect example of the reflection of the Turkic epic traditions. // Azerbaijan in centuries-old multifaceted cultural relationships. Collection of reports of the IV Baku International Symposium. July 4-6, 1998, Baku, Nasir, 1999. Pp. 6- 66.

folklore of the Azerbaijani people. The Palace poets of XII century: *Abul - Uda, Khagani, Falaki, Mujir - Abdin, Beylagani* and others. Information about music in their creativity and its role in palace life for the people.

3. "The golden age" of the Azerbaijani culture is connected with the name of a great thinker Nizami Ganjavih (1141- 1203) of XII century and its 5 poems (*Khamsa*). In his works reflection of the role of music, its types, distribution of its characters, form, musical instruments, etc. *Mugham, tasnif* (national rhythmical melody), *rang* (*rhythmical music*), life and march music in Nizami's creative work. Subsequently, *ashyg* (saz master) Barbat's competitions (story telling).
4. The Conquest of Caucasus by Mongols and the destruction of Baghdad Caliphate resolutely. Stagnation in the development of culture of XIII-XVI centuries in Azerbaijan related to the internal political situation of the country. Influence of Mongols on Azerbaijani culture. Meetings by Ibrahim Darbandi in Azerbaijan.
5. Shirvanshah - cultural centers in Baku and Shamakhy. Culture in Azerbaijan in XIV-XV centuries. Music at the Shirvanshahs Palace. The spread of musical instruments brought by foreigners in Azerbaijan (especially by the invaders of XIII - XV centuries).
6. Influence of Iranian culture on the people of Azerbaijan during Safavid states. *Shia* in Islam and its revival in religious sect.
7. Muhammad Fizuli and his poetic creativity. Music and musical instruments in Fizuli's creativity.
8. Iran - Turkish wars in the period of XVI - XVII centuries in Azerbaijan. The characteristic of feudalism for these wars, and the appearance of wars in the musical and poetic creativity of the people.
9. Anti-feudal rebellions in Azerbaijan. " Heroic epos *Koroghlu* and *Jalali epic*". Appearance of these eposes and epics in music creativity of the peoples of Azerbaijan, Central Asia and Europe. Photos about the publishing of "*Koroghlu*" epos.
10. Trade relations of Azerbaijan with Russia. The entry of Russian culture into Azerbaijan.

The musical culture of Azerbaijan in the XVI - XVII centuries has enriched, new *tasnifs* (national rhythmical melody), *rangs* (rhythmical music) have been created, classical *mugham* art, musical and poetic creativity of *ashygs* has developed very much. One of the poetic examples of Azerbaijani folklore in this era "*Koroghlu*" spread as a heroic epos. It should be note that the epos "*Koroghlu*" has gone beyond the borders of the country and has become popular among many

Turkic-speaking peoples like Turkmen, Turkish (Anatolian), Uzbek, Kara-Kalpak, as well as Georgian, Tajik and other nations.

For the first time in 1842, *Koroghlu* epos was published in English in London, transmitting from South Azerbaijan to writing in 1930s of XIX century by Polish Turcologist A. Chodzko and later translated into Persian as he knew Persian better, with the purpose of publish in Europe.<sup>21</sup> The Polish orientalist for the helping to translation of the materials into English and their publishing appealed to the English translation committee and he was closely assisted in this matter by the lead Secretary of the Committee James Reynold (editor of the book), Henry Elison, Count Munuster, Sir George Thomas Stenton, Member of Parliament, Sir Alexander Johnstown, Sir John Campbell, John Giemar, V. Kruston and others. The book, based on A. Chodzko 's materials does not only comprise "*Koroghlu*" epos, but also adds folklore examples of many of the peoples around the Caspian Sea. A. Chodzko 's book consists of the following parts:

1. Preface;
2. Introduction to "*Koroghlu*";
3. "*Koroghlu's*" adventures and improvisations;
4. People's songs of Astrakhan Tatars
5. Kalmyks' three melodies;
6. Turkmen melodies;
7. Songs of Iranian Turks (Azerbaijanis);
8. Iranian songs;
9. Songs of *Gilanites* and others;
10. Highland peoples of *Ruds*;
11. Songs of *Talyshs*;
12. Songs of *Mazandarans*;
13. Text examples;
14. 9 Iranian songs for playing fortepiano (together with Antoni D "Kontski)

The latest songs in the book are marked out with a note. There are folk songs and dances of Azerbaijan among them, such as "*Koroghlu*", "*Azerbaijan havasi*" and "*Finjan*"<sup>22</sup>[p. 73 -79].

It should be noted that, while traveling to the Eastern countries, the turkologist himself received a manuscript of *Koroghlu* poems in Khoy, South Azerbaijan, and

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<sup>21</sup> Chodzko A. Speciment of the popular poetry of Persia as found in the Adventures and improvisations of Koroglu, The Bundit minstrel of Northern Persia and the songs of the people inhabiting the shores of the Caspian Sea. London. 1842.

<sup>22</sup> Isazade A.I. Samples of Azerbaijani folk music in Khodzko's book about the epos "Ker-oglu" // Izvestia of the Academy of Sciences of Azerbaijan SSR, Literature. Language. Art №1, B., "Elm", 1987.

in his book allocated poetry translation into German in some part of these poems....



## **XII - XVIII centuries development of Azerbaijani culture**

Mutual cultural ties, cultural exchange, exchange of views and assimilation processes played a crucial role in the development of the culture of the Azerbaijani people. Thus, the entry of Azerbaijan into the Sassanid state has identified the integration of the population of Atropatena and Albania. The mutual influence of cultures led the Azerbaijani culture to development. The Arab-Muslim culture reinforced this process. It is possible to speak about the reunification of Turkic, Caucasian, Iranian and Arabian tribes into the Azerbaijani people. In the XI century the Turkish-speaking influence became stronger. The 12th century, rightly, is considered the period of Azerbaijan Renaissance. During this period, Azerbaijan cities such as Baku, Ganja, Shamakhy, Nakhchyvan, and Tabriz were developed. During the renaissance of Azerbaijan, music and literature reached a high level of development. Marvelous architectural monuments were built. It is enough to show the Sheikh Safiaddin religious complex in Ardebil, the Blue Mosque in Tabriz, the Khan's palace, and the Shirvanshahs palace in Baku.

According to scientists, medieval period of Azerbaijan was selected by the special activity of mutual cultural relations. Influence by the values of Persian,

Arab and Turkish civilizations enriched local traditions and made the Azerbaijani culture unique.

The adaptation of ancient until Islam tradition in Azerbaijan to the Islamic culture was on the way of cultural development in the new historical context. Later on, in the historical culture of Azerbaijan, more and more confrontation of sedentary ethnoses with the new nomadic Turkic ethnics is noticeable. All these enabled the creation of interactions of art, new works, new styles and new trends. At the same time, cultural transit relations with the Caucasus, Central Asia, Europe, Iraq, India, Russia, East Arabia and Byzantine state must be marked as an important factor.

The successes of Azerbaijani diplomats should also be remembered. Thus, thanks to the generous contribution of *Aghgoyunlu* ruler - Uzun Hasan in the XV century, Azerbaijan has been in diplomatic relations with the Russian state, Italy, Hungary, Austria, Poland and other European countries.

XII century is also considered as cultural Renaissance of Azerbaijan. Development of cities, upsurge in the economic activity increased the awareness to the study of ancient philosophy, and also to understand the basics of science and art. The works of Nizami Ganjavi, Bahmanyar, Khagani Shirvani, Abul Hasan Shirvani, Safiaddin Urmavi, Ajami Nakhchyvani, Gatran Tabrizi, Mahmud Shabustari, Nasiraddin Tusi, Imamaddin Nasimi, Muhammad Fizuli enrich information on mutual and cultural contacts. The conversation is mainly based on to use in a creative way the achievements of antiquity, Arabic-Muslim, Persian and Turkish cultures.

Expansion of Tsarist Russia in Transcaucasia, its role in the development of culture of the Azerbaijani people, Iranian, Turkish and Russian influence elements to the culture of Azerbaijan, increase of “*mesenats*” (patronizers) of poetry and musical heritage in the Khan's palaces (Garabagh, Shirvan, etc.), M.P. Vagif and his view to art, in particular to music, *ashyg* creativity (Yusif, Hasanaga, Assad, etc.) and motifs of this creativity, form and performance manners, improvisation, relation of *ashyg* creativity with XII - XVII centuries musical culture, as well as historical chronology - Abdul Latif, Mirza Adigozalov, Zeyn - Ul - Abdin - Shirvansky (“Bustan - As - Siyahi and “Riyaz - As Siyahe”), A.Bakikhanov and his creativity, Azerbaijan musical instruments of 18th century, witness of foreign travelers' (Engelbert Kempfer, Verner Fon Simes, Streys and others), Azerbaijan's joining Russia in the beginning of XIX century and its role in the development of Azerbaijani culture, colony of tsar's policy and its barrier in the development of Azerbaijani culture - all this chronology is evidence of the development of the cultural periods of Azerbaijan.

## The revolution of 1905 in the development of Azerbaijani music

Characteristics of the revolutionary movement in Azerbaijan. In the development of the revolutionary movement in Azerbaijan the role of I. Stalin and the Bolshevik party. Revolutionary songs and hymns about the Workers' movement ("*Marselyoza*", "*International*", "*Varsavyanka (The man in Warsaw)*", etc.).

Ashyq songs in Azerbaijan, different songs of Russian and Azerbaijani proletarians, revolutionary peasant songs. Awakening of the revolutionary self-esteem in a large population circle. Be enthusiastic about identical national art and music. The first shoots of operas and songs on revolutionaries (Sattarkhan, Yefremkhan, etc.).

### Sources of opera in Azerbaijan

1. The delayed appearance of the opera in Azerbaijan as a result of political and cultural tyranny by the Russian tsar. Religious factors that slow down the development of the opera.
2. Sources of opera in Azerbaijan:
  - a) "*Skomorokh*" art (*mockery-house, pubs, gypsy, "mütrabi* "(dancing boy in woman's dress)
  - b) "*Petrushachiy*" ("Petrushki" Puppet Theatre) theatre "*Kilim atasy*",
  - c) "*ashyg*" theatre
  - q) Folk songs
  - d) Ensemble – "*khanande*", "*tar*", "*kamancha*", *buben* (percussion musical instrument) and sometimes the fourth performer – "*nagharachy*" (*drammer*)
3. Religious sources of opera in Azerbaijan are: a) religious dances, b) dervish creativity, v) mystical scenes - "*shabih*" (elegy) scenes (*Shabih* theatre is our religious feelings, our religious love and it is a way to relieve it by paying the burden of suffering...). Their date of creation, access calmly to religious thematic household lines, and so on. The role of music in "*Shabih*". (Mughams, Instrumental accompany.) Other features: Western Europe, literary dramas of the Middle Ages, religious dramas of "*miracle*", parallels of "*mysteries*"( *Mystère* (Latin - ritual) - one of the medieval European theatre genres, which is related to religion).
4. Sources of opera in city care: a) "*zorxana*" (*Zorxana* is the area where the wrestlers are fighting in ancient Azerbaijani cities), "*kandirbaz*" (Circus artist showing numbers on the rope)- their history, b) drama – music in theatre, "live pictures" – In Shusha amateur troupe- led by the writer-

educator A. Hagverdiyev, Fizuli's "Leyli and Majnun", "Farhad and Shirin" by A. Navai. In the late 90s staging of these works – “*Bakhtsiz javan*” (“Unlucky youngster”), “*Pari Jadu*” , “*Dağıdılmış yuva*”(“Destroyed nest”) by A. Hagverdiyev. “*Musibati Fakhraddin*” tragedy drama. The role of music in these works.

5. The general effect of the 1905 Revolution in the awaken of Azerbaijani people's self-esteem. Influence of musical culture of Caucasian peoples and Russian musical culture.

### **A new turning point in the development of XIX century of Azerbaijani music**

General characteristics of socio - political life of Azerbaijan in the early 19th century.

1. Development of trading capital and its influence on Azerbaijani culture. New impressions in Azerbaijan literature and poetry. M. F. Akhundov, his life and creativity. M. F. Akhundov's creativity. (Philosophy, literature, alphabet reconstruction) and the influence of Western Europe on the literature and poetry of Azerbaijan (Charles de Monteskye, Volter, Deni Didro, Paul Henry Holbach, Heinrich Heine. The beneficial effects of Russian poets (A.Griboyedov, A.Pushkin, M.Lermontov and others).
2. The rise of musical life of the Azerbaijani people of the XIX century. Unified relations of the 19th century Azerbaijani musicians and poets. XIX century Azerbaijani music and poetry (Mirza Shafi Vazeh, Gasimbay Zakir, Khurshudbanu Natavan, Seyid Azim Shirvani and others).
3. The outstanding musicians, singers and *ashygs* of the 19th century. (Sadigjan, Alaskar, Abbasgulu, Dadash, Mashadi Issi, Haji Husu, Chatyoghlu, M.Behbudov, Abdul Baghi, Islam Abdullayev, Kechachi Mammad, Palazoghlu) Characteristics of their creativity. Shusha, Shamakhi, Baku - as a center for the development of musical culture in Azerbaijan. Bringing tar to Azerbaijan. Changes in the design of tar by Sadygjan.
4. Azerbaijani musical and poetic *ashyg* creativity of XIX century. *Ashyg* song, its theme and style. Main subjects.
5. An ensemble of “*sazandalar*” and “*zurnachylar*”. Gurban Pirimov, Sasha Oganezashvili and Jabbar Garyaghdi. Translation of song texts from Persian to Azeri. Range of folk songs and *tasnifs*.
6. Development of home-based music. Characteristics of the 19th century folk dance music. Its rhythm, characteristic circulation. Types of dances. The kind of choreographic art. Its role in music. Music at wedding ceremonies.

*Cultural Development Periods of Azerbaijan*

7. Eastern concerts. Music penetration into the theatre. Secular music. The first music schools in Shusha, Goychay, Shamakhi. Distribution and popularity of Azerbaijani music in neighboring countries (Georgia, Iran, Central Asia, etc.)
8. Theoretical attempts of justification music. Navvab Shushinski (Mir Mohsun Navvab) and his creativity in this field.
9. Mugham. Kind of oral professional music. Azerbaijani mugham.



## Part II OUR NATIONAL WEALTH – MUGHAM

It is gratifying that *mugham* has found its deepest form in Azerbaijan today. We would like to give a little detail about *mugham*, the national wealth of Azerbaijan, following the above-mentioned chronology of Azerbaijan musical culture.

*Mugham* art has the deep roots in the cultural traditions and history of the Azerbaijani people, forming an important part of the oral heritage of professional music culture of Azerbaijan. In Azerbaijan, taking root of this cultural tradition are confirmed by the number of its connoisseurs in our country, as well as its vital role in national culture, which is an inexhaustible source of inspiration for Azerbaijani composers, artists, sculptors and poets. A number of general, artistic lines is associated Azerbaijani *mugham* with Iranian “*dastgahs*”, Uzbek-Tajik “*shashmakoms*”, Uighur “*mukams*”, Hindu “*ragas*”, Arabian “*nubas*” and Turkish “*tagsims*” and all these are the common and artistic traditions of Eastern music. Along with that, *mugham* art is perceived by Azerbaijanis as one of the main cultural values that constitute the basis of national self-knowledge and Azerbaijanism. This art is also popular among ethnic groups such as *Talishes*, *Mountainous Jews*, *Armenians*, *Lezghins*, *Georgians*, *Avars* living in the territory of Azerbaijan.

The artistic value of Azerbaijani *mugham* for its national culture, as well as for all humanity culture, its high significance was recognized by the influential international organization as UNESCO in 2003. UNESCO has declared *mugham* "one of the masterpieces of the oral and intangible cultural heritage of humanity." In the Azerbaijani music, the term of "*mugham*" also refers to the categories of mode, melody and genre. In the treatise of a prominent Azerbaijani music theorist, performer and composer of the 14th century, Abdulkadir Maraghai with respect to wide-spread 12 main modes (“*Busalik, Navva, Ushshag, Rast, Irag, Isfahan, Zirafkend, Bozurg, Rahavi, Huseyni and Hijaz*”) in the Middle Ages, in Near and Central Eastern music “*lad*”(mode) is applied. At present, there are not only seven main modes in Azerbaijan music (“*Rast, Shur, Segah, Chahargah, Bayati-Shiraz, Humayun, Shushtar*”), but also numerous tonal variants as (“*Mahur, Dugah, Bayati-Gajar, Kharij Segah, Orta Segah, Mirza Hussein Segahi, Yetim Segah*”, etc.) is also called *mugham*. *Mugham* term refers to the broad sense, as well as to the branches of the main modes, which also reflects them like mode as a whole.

In the contemporary musical life of Azerbaijan, as well as free rhymed melodies are called "*mugham*". Although the traditional *mugham* repertoire

combines various types of improvisation melodies, without certain rhythm ("*bahrsiz hava*" – non rhythmic music), tune-up melodies ("*bahrli hava*"-rhythmic music) and *mixed rhymed* melodies ("*mixed rhythmic music*"), when asked the musician to sing *mugham* without exception, "*non rhythmic music*" is intended. According to the widespread opinion, the melodic style of *mugham* can be traced to its traditional reading of "*Quran*" (Koran) with its roots, but some scholars think its origin to be in the hymn traditions of Avesta. Although these two standpoints become forked in determining the origins of *mugham* melodic style, they coincide in the assessment of their origin as a sacral manifestation.

*Mugham* is the common name of the large-scale genre of Azerbaijan traditional music and concerns to all types of *mugham*, although each of them has its own unique name. The main musical forms representing this genre are "*dastgah*" (vocal-instrumental or kinds of exclusively instrumental), *mugham* (vocal-instrumental, solo-instrumental and types of solo - vocal) and "*zarbi-mugham*"-(*mugham* by percussion).

"*Dastgah*" is the largest set of *mugham* forms available in Azerbaijani music for its scale and artistic idea.

Vocal-instrumental "*dastgah*" s (the earliest form of "*dastgah*") were widely spread in the 19th century in Shusha, Shamakhi, Baku, Ganja, Lankaran and Shaki. The first scientific description of "*dastgah*"s were found in the treatise of "*Vuzuh ul-Argam*" (1884) by the Azerbaijani scientist Mir Mohsun Navvab Garabaghi. Nevertheless, "*dastgah*"s did not have the principles of a fixed form until the 20th of XX century. The same "*dastgah*" could be performed in different versions of Garabagh, Baku and Shamakhi *mugham* performing school.

In 1922, the teaching of *mugham* was included in the curriculum of the first European musical education institution opened in Baku. The compilation of the curriculum resulted in considerable reforms in the structure of Azerbaijani "*dastgah*"s and relative unification of traditional local schools. According to the order of Uzeyir Hajibeyli (1885-1948), the most influential musicians of the time (Mirza Faraj Rzayev, Mirza Mansur Mansurov, Ahmed khan Bakikhanov, Arsen Yaramishov, Seyid Shushinski, Zulfu Adigozalov) developed the reduced educational versions of "*dastgah*"s. In addition to the editions of educational versions within the 20th and 30th expanded versions of the great artists - the masters of that time continued its availability. But later, the performance of reduced versions began to strengthen his position in concert practice, radio broadcasts, and gramophone writings. During the first decades of the XX century a number of melodies performed in the Azerbaijani "*dastgah*"s were forgotten in the 60s and 70s.

The main difference between the form of “*dastgah*” and the form of *mugham* is that, the musical form of “*dastgah*” based on several different mode- *mugham* systems. Whereas *mugham* itself with all its possible tones within the limit of a *mode- mugham* is composed of a musical composition. Accordingly, the scale of *dastgah* and *mughams* differs (the only exception is “*Rahab mugham*”, which in turn has transformed from “*dastgah*” to *mugham* in the process of its historical evolution and preserved the principles of mode and composition of “*dastgah*” to some extent.

Vocal-instrumental types of compositions are usually performed by the participants' board. A singer- “*khanande*” who performs on the percussion “*qaval*” definitely is included among them, as well as “*tar*” and “*kamancha*” players. This staff of *mugham* and “*dastgah*” performers is called “*Mugham Trio*”, which has been widespread in Azerbaijan since the end of the 19th century, although it is often accompanied by broader musician staff. In recent years, “*dastgah*” performing by a “*solist-khanande*”(solo performer) has been involved in the musical practice in Azerbaijan.<sup>23</sup>

Vocal-instrumental “*dastgah*” combines fixed music size as (“*Daramad*”, “*Tasniflar*”, “*Ranglar*”) and free-rhymed improvised parts as (“*Bardasht*”, “*Maye*” and “*Shobat*”). There are also parts that adaptable both types of melodies at the same time as (“*Zarbi-Mugham*”) in some *mughams*. “*Daramat*” and “*Bardasht*” are instrumental plays of introductory character. The third part, “*Maye*” (originally referred to as “dough leaven”), is the main and largest department in each “*dastgah*”. “*Daramat*”, “*Bardasht*” and “*Shobat*” are the absolute parts of vocal instrumental “*dastgah*”, determines the movement and logic of its shape. “*Tasniflar*” (song type vocal instrumental melodies) and “*Ranglar*”(mostly dance character instrumental plays) provide a beauty by being performed. Their choice depends on the player's desire, taste and artistic meaning. The procedure of replacement of the departments in *mugham* from the tune (“*maye*”) of melody to upper octave definitely with final return towards “*maye*” form the graded order of raising, and later “*dastgah*” is considered completed. Dramaturgy of *mugham* revives itself as a cyclical manifestation of the spirit of human substitution, whose consistency is directed to an emotional peak in each set of “*dastgah*”. *Mugham* embodies the spiritual idea of human personality. This path is going through the way of a gradual liberation of the human soul from social bonds, the departure of the outer world, and the inner personal emotions and experiences of the world, and sometimes it is the ecstatic experience that emerges as a result of emotionally high levels, followed by a freedom.

<sup>23</sup> Mammadov Tariyel. "The world of music". Baku. 2011.

The art of *mugham* is connected with classical poetry with unbroken wires. A number of melodies in *mugham* bear the names of poetry forms like “*masnavi*”, “*saginama*”, “*samai*”, “*shahrashub*”, “*dubeyti*”, which expresses their loyalty to the same poetic forms or maybe indicates even their origins. Vocal *mugham* melodies are read by poems written in quantum dimensions adapted to the characteristics of the Azerbaijani language. Vocal *mugham* melodies are read by poems written in quantum dimensions of *aruz rhythm* (classical poetic rhythm in poetry oriental) adapted to the characteristics of the Azerbaijani language.

Ghazal, the classical poetry genre is the main form of poetry performed in *mughams*. Past “*khanandes*” preferred more the *ghazals* of the medieval Azerbaijani poets like Nizami Ganjavi and Khagani Shirvani (XII), Imadeddin Nasimi (XIV), Shah Ismayil Khatai and Mohammed Fuzuli (XVI), Molla Panah Vagif (XVIII), Khurshid Banu Natavan, Seyid Azim Shirvani (XIX). The singers of the present era are more likely to fall into the *ghazals* of Aliaga Vahid (XX) - the last of the classical Azerbaijani poets. Present “*khanandes*” mostly address the latter classical poet of Azerbaijan, Aliagha Vahid (XX).

Along with gazelles one can also use folk poems in *mughams* (mainly in “*zarbi-mughams*”), as well as in poetic forms of “*goshma*” or “*bayati*”. “*Khanande*” is free to choose his poem, but she should also consider the musical character of his performing of *mugham*, for instance, the *ghazals* for the Rast *mugham* with its bright musical composition aren't suitable according to the characteristic given by U.Hajibeyli about the *mughams* like “*Humayun*” which creates “feeling of sorrow”, or “*Shushtar*” is frequently used in religious and mourning ceremonies.<sup>24</sup>

Until the early XX century, the “*khanande*”s of Azerbaijan followed the tradition of playing *mugham* melodies with Persian poems. This tradition has been terminated by the outstanding Azerbaijani “*khanande*” Jabbar Garyagdioghlu (1861-1944). Starting with it, the performance of *mughams* in the Azerbaijani language has become a tradition in Azerbaijan, as well as in all South Caucasus, where Azerbaijani *mughams* have a very wide popularity.

On the basis of instrumental types of *mugham* stands the same structure and principles of expanding the form of vocal-instrumental varieties. The only difference is that in the instrumental compositions as a rule are not played “*Daramat*”, “*Bardasht*” and “*Tasniflar*”.

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<sup>24</sup> Hajibeyli U. Basics of Azerbaijani folk music. Baku, Yazıçı, 1985, p. 21





Instrumental types of *mugham* were widespread in Azerbaijan in the early XX century with the formation of talented instrumental performers and flourishing of instrumental performances. The reform of the tar on Azerbaijan (Mirza Sadig Asad oghlu) played a significant role as a result of which the musical instrument, which came from Iran to Azerbaijan, gained a stronger voice for the concert compared with Iran. Nowadays “*dastgahs*” can also be played solo in other traditional instruments as “*kamancha*”, “*ud*”, “*canon*” (string instrument), “*zurna*”, “*balaban*”, “*ney*” (wind instrument). From the XX century some European musical instruments (“*clarinet*”, “*gaboy(oboe)*”, “*garmon*”) have been included in traditional music, and performance of *mughams* in these instruments have been adopted authentically by the Azerbaijani society.

Vocal *mugham* (*without instrumental accompaniment*) is used in ceremonies or mournings and is played by religious or mourning poems written in poetic forms of ghazals and odes.

“*Zarbi-mughams*” (also called rhythmic *mughams*) consist of one part vocal-instrumental composition in a mode and belongs to a small group of independent *mugham* forms. Currently, “*Garabagh Shikastasi*”, “*Shirvan Shikestasi*”, “*Kasma Shikasta*”, “*Zarbi-Simai-Shams*”, “*Zarbi-Mansuriya*”, “*Arazbari*”, “*Ovshari*”, “*Maani*”, “*Heyrati*” from 18 samples known in music experience of the 19th century of this musical genre has kept its popularity. Characteristic features of these compositions in terms of rhythm are corresponding of freely vocal melodies (usually in high register) to rhythmic instrumental accompaniment. However,

there are also unique instrumental examples of this genre ("*rhythmical music* ") preserved within the framework of a particular rhythm ("*Heydari*").<sup>25</sup>

Culture of *mugham* performing:

During 20s of XIX century till the beginning of XX century the literary-artistic ceremonies created in the cities of Azerbaijan had a significant role in the dissemination of *mugham* performing and its professional shaping. The best known from those were "*Maclisi-Faramushan*", "*Maclisi-Uns*", Association of Musicians in Shusha, "*Beytus-safa*" and Music Majlis (Assembly) of Mahmud agha in Shamakhi, "*Macma-ush-shuara*" in Baku, "*Divani-hikmat*" in Ganja, "*Anjuman-ush-shuara*" in Ordubad, "*Fovjul-fusaha*" in Lankaran. In those Assemblies there gathered poets, literati, musicians, common educated people, wise men and connoisseur of music, they listened attentively to *mughams*, and led discussion around performing music and poems tenderly. In the 19th and in the early 20th century above mentioned assemblies had a significant role in terms of professionally perfecting of Azerbaijan *mugham* performers.

Attached in mosques, as well as "*rovzakhans*" (men who reads elegy and music performers in rituals) schools had the particular education level. At the schools boys who had good voice were taught perform *mughams* fairly and pronounce poems correctly. For the 20s of XX century these schools were the only education temple, which caused perfection of professional *mugham* performing.<sup>26</sup>

From the 20s of XX century in the Soviet period Azerbaijan music education including *mugham* teaching carried out according to the system consisting of 3 stages; such as music school-music college- Conservatoire. Thus, education process of *mugham* teaching takes formally 14 or 15 years at present. Performers themselves consider that, due to become like a professional musician they have to practice lasting not earlier than 5-10 years. Then, it is feasible 20-25 years to become master, i.e. professional in *mugham* performing. This stage of demand by itself raises *mugham* to the level of professional art with oral tradition.

*Mugham* performing art demands musician unusual music memory and sense, as well as, improvisation ability, i.e., talent of composer. Professional musician must to know all *mugham* repertoires, along with perform in front of people without train should sing every *mugham*. "*Khanande*" have to know well the classical poetry and *aruz* rhythm, should have voice of range not less 2 octaves. The instrumental performer ("*sazande*") is able to perform *mugham* in different solo and accompanist versions. *Mugham* performer is considered master when he performs all the demands.

<sup>25</sup> Shushinsky Firidun "Azerbaijani folk musicians" Baku. Writer. 1985.

<sup>26</sup> Ismayilov M.S Genres of Azerbaijani folk music. Baku.1984.

Formerly and also at present teaching process of *mugham* art happens in the known form directly by transfer to students from teachers. Teacher performs pieces from melodies, student repeats it until remembering perfectly, following this a piece of melody next in turn is repeated by student and as far as he keeps melody as a whole teaching process continues. Frequently students use *mugham* CDs at home, as well as, they take dictaphone to classes for recording the melodies learnt and the teacher's references.<sup>27</sup>

The culture of *mugham* performing has formed from achievements of creative work of a number of generations of "*khanandes*" and "*sazandes*" of bright musicians well-known in all Caucasus and Iran. From a great deal of former "*khanandes*" we can only mention such names more impressive like Mirza Sattar, Haji Husu, Mashadi Isi, Abulhasan khan Azer Igbal, Mirza Mukhtar Mammadzadeh, Jabbar Garyaghdyyoghlu, Alasger Abdullayev, Abdulbagio Zulalov, Aghasaid Aghabalaoghlu, Mirtaghi Mirbabayev, Majid Behbudov, Kechachi oghlu Mohammad, Islam Abdullayev, Mashadi Mammad Farzaliyev, Huseyngulu Sarabski, Seyid and Khan Shushinskies, Bulbul, Zulfu Adygozalov. Among the former brighter "*sazandes*" some "*tarsans*" (tar players) have got much more popularity, their names are followings: Mirza Sadig Asad oghlu, Mirza Faraj Rzayev, Mashadi Jamil Amirov, Shirin Akhundov, Mashadi Zeynal Hagverdiyev, Mirza Mansur Mansurov, Gurban Pirimov, Bakykhanov brothers, Pasha Aliyev, Firuz Alizade, "*kaman*" players Ismayil Talyshinski, Gylman Salahov, "*garmon*" players Abutayb Yusifov, Kamrabayim, Ahad Aliyev, Karbalayi Latif, Teyyub Damirov, "*zurna*" player Ali Karimov.<sup>28</sup>

In the Soviet period *mugham* performing preserved and developed by the "*khanandes*" like Abulfat Aliyev, Gulu Asgarov, Nariman Aliyev, Hagigat Rzayeva, Yavar Lalantarli, Zahra Rahimova, Jahan Talyshinskaya, Fatma Mehraliyeva, Rubaba Muradova, Shovkat Alakbarova, Tohfa Aliyeva, Hajybaba Huseynov, Yagub Mammadov, "*tarzans*" (tar players) as Ahsan Dadashov, Bahram Mansurov, Baba Salahov, Kamil Ahmadov, haji Mammadov, Habib Bayramov, Mammadagha Muradov, Amirulla Mammadbayli, Khosrov Malikov, Adil Garay, Anvar Mansurov, "*kaman*" players as Gylman Salahov, Talat Bakikhanov, Elman Badalov, Adalat Vazirov, "*garmon*" players like Latif Aliyev, Abutalyb Yusifov, Ahad Farzalioghlu, Mashadi Ali, teyyub Damirov, folk music performers like Nadir Akhundov, Aghasaf Seyidov, Firuza Zeynalova. "*Khanandes*" like Islam Rzayev, Arif Babayev, Alibaba Mammadov, Janali Akbarov, Aghakhan Abdullayev, Alim Gasymov, mansum Ibrahimov, Sakina

<sup>27</sup> Aslanoglu Ali "Mugham poetry and perception" Elm.2004

<sup>28</sup> Karimov K. "Azerbaijani miniatures". Baku. Ishik/1980. p. -22.

Ismayylova, Gandab Guliyeva, Malakhanym Ayyubova, Zabit Nabizade, zahid Guliyev, “*tarzans*”(tar players) like Aghasalim Abdullayev, Vamig Mammadaliyev, Mohlat Muslimov, Firuz Aliyev, Sarvar Ibrahimov, “*kaman*” players as Habil Aliyev, Mirnazim Asadullayev, Shafiga Eyvazova, Fakhraddin Dadashov, Adalat Vazirov and pedagogues have made great gifts to the culture of Azerbaijan *mugham* performing.

And I would like to mention our modern culture figures, our perfect masters. It is not feasible to mention professor, Doctor of art, and scientist Haji Abbasgulu Najafzadeh, who is known as a perfectionist, a virtuoso performer of the national musical instruments of Azerbaijan and is loved by the people. Haji Abbasgulu Najafzadeh, as a skilled expert on Azerbaijani national instruments, as an organologist, gifted a great treasure to the Azerbaijani musical culture. His skillful performance in musical instruments made him popular and people love him. In addition, an Azerbaijani artist with simple human qualities has become a favorite of all his students, not only with his performance, but very modest, kind behavior and excellent pedagogical activities. Haji Abbasgulu Najafzadeh has a special place in the history of Azerbaijani musical culture. As much as our music history is rich in art, our artists and masters are also very knowledgeable.

For the first time in Muslim East Azerbaijan musicians have begun to address to the auditorium of non-traditional listener for “*mugham*” by going on tours to Europe and gramophone records. Initially, in 1906 the English Joint- Stock Company of “Gramophone” prepared gramophone records performed by prominent “*khanande*” Jabbar Garyaghdyoghlu and other Azerbaijan musicians. Within the period from 1906 till 1914 a few gramophone firms, including the Company of “Pate brothers ” of France, German Joint-Stock Company of “Sport Record”, Russian Companies as “Extraphone”, “Concert-Record”, “Monarch Record”, “Gramophone Record”, “Premier Record” put up tens of records consisting of Azerbaijani “*mughams*”, “*tasnifs*”, “*rangs*”.<sup>29</sup>

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<sup>29</sup> H. Aliyev A .Collection of manuscripts about Mugham. 2005.



After the establishment of Soviet regime in Azerbaijan, especially at the beginning of 30s music culture is taken under the State Control as a whole. Azerbaijan music had no access for a long time in the international music arena due to the “Iron curtain” policy conducted by the Soviet State. At the beginning of XX century within the period of the western auditorium interested in the eastern art, according the known political situation as free access denied for the Azerbaijan musicians traditional musicians of the Soviet East had no such an access as well. Correspondingly, in the artistic arena of the West from the music cultures of Muslim Middle East has held more places Arabian, Iranian and Turkish traditional music. In the external cultural place along with lose of position of Azerbaijani “*mugham*” within Azerbaijan 20s-30s of the last century nihilist tendency expressed on the known slogans (“*doloy tar*”- away with *tar*, “*doloy mugham*”- away with *mugham*) slowly swayed social status of “*mugham*” art.

Although from the beginning of 30s till 70s of XX century in the public of Azerbaijan regard “*mughamat*” (eastern melody) as an ordinary art became stronger slowly, in any case in public or in definite part of it didn’t reduce popularity of “*mughamat*”. Merely in 70s of 20<sup>th</sup> century relation to “*mugham*” art began to change round after implementation of international symposiums and festivals (Moscow 1971, Almaty 1973, Samarkand 1978, 1983) of traditional music under the UNESCO’s trusteeship and producing wide echo of these events in the Soviet Society. These events caused awaken of interest in traditional music art and forming of views concerning it high level professional art.

Since 90s of XX century Azerbaijani “*mugham*” art has begun to draw attention to itself gradually widely of audiences, specialists and managers throughout the world. Traditional musicians of Azerbaijan participate in the international festivals, go on tours throughout the world, and their CDs are recorded in the largest recording studios of the West.



“*Mugham*” art was inspiring source to the creativity of Azerbaijani composers of 20<sup>th</sup> century and remained so. “*Mughams*” gave birth to a great deal of musical works and new genres of Azerbaijani music from 1908, when the beginning of professional music theatre, the Azerbaijani prominent composer Uzeir Hajibayli’s first opera staged in Baku. Among the latest works feasible remark of the “*mugham*” opera (Uzeir and Jeyhun Hajybayov brothers and so on.), symphonic and choir “*mughams*” (Fikrat Amirov, Niyazi, Suleyman Alasgarov, nazim Aliverdibayov), sonata- “*mugham*” (Agshin Alizade, Nariman Mammadov), jazz- “*mugham*” (Vagif Mustafazade, Rafiq Babayev, Aziza Mustafazade). A very long list of the different works of Azerbaijani composers widening nowadays is based on the traditions of “*mugham*”.

Preserve of ancient “*mugham*” art, transfer to future generation of performing art, which has a rich history is moral obligation of each man of art.



For the first time in Azerbaijan according to the resolution of the Presidium of Azerbaijan National Academy of Sciences, dated 2014 in the Institute of Architecture and Art of ANAS established the department of “*Mugham* study”, which has a significant role in the development of Azerbaijani culture. Head of Department is Dr of Sciences in art study, Professor Sevil Farhadova. Thus, there was laid *mugham* study of Azerbaijan and it caused the study of “*mugham*” again and fundamental scientific investigation in the period of independence years. Scientific and Honorary Art Figure, academician Rafael Huseynov mentioned that in Azerbaijan to study “*mugham*” art is very important, and in this direction strict obligations stand in front of the Department of “*Mugham* study”, performing at the Institute of Architecture and Art of ANAS. Remarking of “*Mugham* is our national wealth” academician R. Huseynov said that, for the deeply learning of this art is significant music education and investigation of old sources.

Mehriban Aliyeva, Vice President, First Lady of Azerbaijan, who has taken on such an honorable and responsible mission as the development of our culture and education, the protection of our spiritual wealth, and the recognition of our country in the international arena, has earned the confidence of every Azerbaijani. Mrs. M. Aliyeva’s contribution in the development of folk music, our unique *mughams* and poetry is great. It is not accidental that she was deserved the name of the first Azerbaijani woman to be the Goodwill Ambassador in the field of oral and musical traditions of a reputable international organization like UNESCO. To attach great importance to the culture of Azerbaijan by UNESCO, initiatives in

the direction of preserving and disseminating our *mughams* as a valuable legacy and the approval of such events like the establishment of the *Mugham* Center is directly related to the name of Mrs. Mehriban A. The idea of creating the “Caucasus Folk Traditions House” in Baku belongs to Mrs. Aliyeva. Mrs. M. Aliyeva's social activity is very extensive and covers the entire territory of Azerbaijan. Mrs. Mehriban Aliyeva, President of the Heydar Aliyev Foundation, UNESCO Goodwill Ambassador, Chair of the Foundation for Friends of Azerbaijani Culture, President of the Azerbaijan Gymnastics Federation, Editor-in-Chief of the Azerbaijan Heritage Magazine and she was also named the Goodwill Ambassador of the Organization of Science and Culture (ISESCO). It should be admitted that some time ago, at the initiative and direct support of the President of the Heydar Aliyev Foundation, Goodwill Ambassador of UNESCO and ISESCO MP Mehriban Aliyeva the International festival "World of *Mugham*" held at the International *Mugham* Center aroused great interest all over the world. The rich music of the Azerbaijani people has a long history. Folk music, running from the hearts of people like crystal mountain springs, has lived for centuries, progressed, and has passed through generations up today. *Mugham*, a branch of our national music is so pleasant and fascinating that our people in ancient times expressed their own troubles in the language of *mugham*.

Mehriban Aliyeva, President of the Heydar Aliyev Foundation, Goodwill Ambassador of UNESCO, MP, continues the tradition of the great leader today, giving new breath to our recently almost forgotten *mugham*. As a result of alien songs, populist, inexpensive talent-seeking singers found their way to the radio and television channels, the music has been greatly suppressed by the tendency of music lovers, away from folk music, and their tendency to look down on it.



*Mugham* masters, *mugham* lovers and most of the people, who saw the expansion of this harmful tendency were upset and dissatisfied. Even during this time when the art of *mugham* was suppressed, Mrs. Mehriban showed great support for it.

For a long time, all the people of Azerbaijan, our compatriots living in different countries and *mugham* lovers breathe freely, because everyone is satisfied about *mugham* care and confident that our *mugamat* will live forever. This confidence was given to them by Mrs. M. Aliyeva.

Earlier, President Ilham Aliyev and Mrs Mehriban Aliyeva spent hours at *mugham* concerts and listened to their singers with great interest that it would soon be revived. Soon there was a revival in this area, and a great concert of famous *mugham* masters was organized. *Mugham* contests held on television, giving honorary titles to talented singers from the older and younger generations, awarding Presidential scholarships to retired artists, as well as the implementation of this scholarship to gifted children relates to a series of actions taken.

Since 2005, Heydar Aliyev Foundation has launched the "*Mugham* Television Competition" to preserve the art of *mugham*, convey the rich history of performing arts to future generations, and breeding a new generation of performers.

The first *mugham* competition was held in 2005 on the occasion of the 120th anniversary of the birth of the prominent Azerbaijani composer Uzeyir Hajibeyli. The jury composed of the most experienced *mugham* experts, listened to about 500 young performers from all over Azerbaijan and selected 20 participants.

In 2007, 2009, 2011, 2013 and 2015, *mugham* contests were held and the winners were awarded by the Heydar Aliyev Foundation. In particular, I would like to emphasize that by the final decision of the jury at the final night of the "Mugham Competition 2011" Miralam Miralamov and Sabina Arabli were awarded to the first place.



On March 19, 2019, the International *Mugham* Center hosted the next event of the "Mugham-2019" television *mugham* competition by the support of Heydar Aliyev Foundation, based on the project of the Azerbaijan Culture Foundation, organized by the Azerbaijan Television and with the participation of the Ministry of Culture. All the time maintaining freshness and gaining worldwide

popularity Azerbaijani *mughamis* experiencing a new era of development. Along with master artists new generation of performers also express them by majestic performances. Now they perform in great scenes and our young people decently represent the musical culture of Azerbaijan, both in our country and abroad.



Among the laureates of the *mugham* television contests welcomed both in our country and beyond, held firstly in 2005 have *khanendast* that now teach the art of *mugham*, and convey their knowledge and artistic skills to the next generation.

The jury of the contest is People's Artists Alibaba Mammadov, Arif Babayev, Sakina Ismayilova, Mansum Ibrahimov, Malakhanym Ayyubova, and Sardar Farajov, Honored Artist of the Union of Composers. Currently, the "Intangible Cultural Heritage" list contains examples of intangible culture related to Azerbaijan. These are:



- Azerbaijani *mugham*(2008)
- Novruz Holiday (2009)
- Azerbaijani *ashygart* (2009)
- Traditional Azerbaijani carpet art in Azerbaijan Republic(2010)
- Make and Performance of a Tar Musical Instrument (2012)
- Chovkan, traditional game by Karabakh horse in the Republic of Azerbaijan (2013)
- We can call the names of the Azerbaijani silky headgear (2014) and so on.

Our country has been a member of UNESCO for 22 years. In 1996 UNESCO and Azerbaijan signed a memorandum of cooperation. Since then, our relationship with this influential UN science, education and culture organization is expanding. As a result of these ties, a number of cultural and spiritual monuments of Azerbaijan are protected by UNESCO as the highest values of humanity.



### PART III CULTURAL TIES OF AZERBAIJAN

As we know our scientists, academics and public figures, art figures have not done little to study, research and propagate not only Azerbaijan, the Caucasus, but also the world culture on the whole. However, cultural relations should not only be reflected, but also need to be analyzed. Protecting the cultures of ethnic nations is very important at the time of modern globalization, while the traditions are almost forgotten. Getting detailed information about the history, occupation, culture, traditions and current status of the peoples of this region to highlight it in various media is considered the priority issue nowadays. It is evident that the culture, language and traditions of each nation are an essential element of self-denial. Researches in this area, investigations in the cultural field of the minority peoples of the Caucasus shows that, the attitudes of ordinary people towards protecting their national traditions, languages and also interests are based on the multicultural values. As you know, the situation in the Caucasus is quite complicated both in political and economic terms. Of course, this inevitably affects the cultural situation. It should be noted that cultural thematic is a modern communication tool. Because all these are related to each other. And progress in Azerbaijan is continuing. As you look at the above-mentioned sources, it is impossible not to overestimate how much the Azerbaijani culture has grown.

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We must underscore that Azerbaijani culture has a strong influence on the culture of neighboring countries. Throughout the centuries Azerbaijan preserved and developed its music, traditions, its mourning music, folklore, oral folklore, professional music, and etc. The Azerbaijani people have never looked at the culture and art of other peoples and have not adopted it. On the contrary, some neighboring Caucasian nations assimilated Azerbaijani music, art, culture, even traditions and accessed into the world arena. For instance, we would like to share some facts known us.

In the 1980s and early 1990s, the Armenian dance ensemble performed the Azerbaijani music throughout the whole tour while on tour to the United States and declared it as Armenian dance.<sup>30</sup> For example, the dance "*Gochali*" is a folk dance of Azerbaijan, and there is an explanation of this dance. So, there was a famous "gochu" (brave man) in Baku named *Goch* Ali, and according to the legend, this man namely for the next injustice (March slaughters) inflicted reprisals to the Armenians. As the name of the dance shows, *Goch* and *Ali* can not be in Armenians. That is, *Ali*'s name is alien to Armenians. Because it is the Muslim

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<sup>30</sup> Az. TV "Invitation to the dance" 1989 (broadcast)

name. They do not even change their name; they call the dance "*Gochali*" as Armenian dance. The documentary called "*Invitation to Dance*" was broadcasted on AzTV and was never broadcasted once more. Mainly in this documentary while Armenians visited the United States during their tour Azerbaijani folk dances including "*Kochari*", "*Tarakama*", "*Uzundara*", etc. they noticed by their own folk dances. The film is produced in 1989. ... In another source the song named "*Ay galbi kovrek*" by the Azerbaijani composer Ramiz Mirishli, the words written by Fikrat Goja was performed by Armenian singer, and was popular by the Armenian song. The fascinating romance "*Sansiz*" (Without you) belonging to the founder of Azerbaijan classical music U. Hajibeyli was performed by People's artist of Armenia, Ruben Matevosyan. The unique Azerbaijani folk song "*Labu-lab*" by performing eminent artisan Rashid Behbudov for long years is still being sung by name "*Chem u chem*" in Armenian language. Azerbaijani "*mugham*", Azerbaijani folk music, the songs of professional Azerbaijani composers have been moved to Armenia by different ways, and these proficient resources of Azerbaijan continue to spread around the world under the name of Armenian music. If to include in the list the soloists of Baku Philharmonic Society; People's Artist, "*kaman*" player Nefton Grigoryan, Honored Artist, "*kaman*" player Boris Keropyan, these two instrumentalist performers perfectly achieved performance of Azerbaijani "*mugham dastgahs*" and recommended prepared Armenian students to continue this tradition. The singers lived in Baku but originally Armenian, such as Baku "*tar*" player Stanislav Khachanyan in 1972, Boka, Jora Kirovabadski in 1988 took by themselves a great deal of folk songs and composer songs and also works of Azerbaijani music. Today they present in Armenian language as Armenian music generously the musical heritage, which they took by themselves. This list can be extended.

It is no coincidence that Russian musician V.S. Vinogradov in his book, which named "*Traditional Iranian national music*" explains performing styles and their specific techniques, presents the composition of "*dastgahs*" and takes into consideration of coexistence, identity of three main "*mugham*" schools in Azerbaijan, such as Baku, Shirvan, Garabagh. The Russian musician writes in his essay: "*Mughams* never was available in Armenians' folk music. Two "*Mughams*" like "*Shur*" and "*Rast*" in the Middle Ages, they mutually cooperated with the North Azerbaijanis".....<sup>31</sup>

As a tradition throughout history, poetry - music, music - poetry in Azerbaijan developed in parallel with one another, and today this tradition is being continued. Medieval East Scholars have invented various kinds of poetry rhythms,

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<sup>31</sup> V.S.Vinoqradov "*Traditional Iranian national music*"

giving great importance to poetry and their rules of rhythm, and have shown them in the form of a circle in tables. Azerbaijani scholars and musicians have shown the way to compose different musical compositions consisting of the circles of table belonging to poetry shapes expanding this theory and method in very ancient times. But it should be noted that this technique was able to show the rhythm and rhymes of songs composed, but in sequence tone scale of the song, and its various high pitches, in a word, the harmony could not show. These were written in oral memory, depending on the composer himself. This method undoubtedly has become an elementary stage afterwards developed, improved by the composers and musicians and got a definite "note" system.

Thus the existence of music in Azerbaijan in the Middle Ages has been proven by historical documents, not just a question of doubt, but even a perfect note system in a certain period. So we come across the historical copies that prove works of Safiaddin Urmavi, Abdulkadir Maraghai and others written through this note system.

According to historical documents drawing attention work of the famous philosopher Al-Farabi published in 941, named "*Al-maqalat*" (Collection of articles), which consists of the primitive "note" musical system we have mentioned above. The musical writing system prepared by the well-known master musician Khaja Safiaddin Abdul-Momoun Ibn-Yusif-al Urmavi, who lived and created in the thirteenth century was more perfect compared to compile by the famous philosopher Al Farabi. The 14th century Azerbaijani musician Haji Abdul Gadir Maraghai shows that he wrote some of his compositions by this "note" system in his works called "*Jame - ul - Alhan*" and "*Magasil - Alhan*", mentioning the musical rules. All these examples can be found in the works of prominent Honored Science and Art Figure of Azerbaijan, academician Zemfira Safarova, written in various times, such as in 1989, "*Vuzuhul-Arqam*" treatise by M.M.Navvab, in 1995 "*Safiyyaddin Urmavi*" , in 1997 "*Abdul Qadir Maraghai*". The music written by modern note system began almost in the late 19th century in and the early 20th century in Azerbaijan and its real development was after the establishment of the Soviet Union in Azerbaijan.

Great U. Hajibayli wrote: "Scientific research and analysis of musical forms as folk songs, "*tasnifs*" and "*diringis*", dances and etc. of Azerbaijan shows that the music art of the Azerbaijani people is based on the most proportional and serious system. All scientific and theoretical issues of Azerbaijani folk music are also based on this system".<sup>32</sup>

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<sup>32</sup> Hajibeyli U. Basics of Azerbaijani folk music. Baku, Yazıçı, 1985, p. 21

At the beginning of the twentieth century, the socio - economic situation in Azerbaijan was variable. In spite of the fact that Azerbaijan was divided into two parts that both side of Azerbaijan lived in difficulties all-round. Complicated political situation, the domestic problems and to insult separating the same people and nation each other even though seemed normal but of course, mostly injured were the people of Azerbaijan. History repeats more than once disasters as the history of hundreds of times, thousands of torments and atrocities, the time division of Azerbaijan, the abolition of khanates brought upon Azerbaijani nation by the Armenian aggressors under the leadership of Russian politics. Although the Armenian and Russian politicians wanted to eradicate the history, they wanted to eliminate it in spite of their worth, but this lie disappeared shortly after a long period of time. From history it is known that the territory of Azerbaijan is very large. However, from time to time the territories were either given to foreigners by force or by various agreements. As Azerbaijan has ancient history her culture is very ancient, as well. Numerous thinkers, musicians, composers and scientists of Azerbaijan, in short, Azerbaijani art men representing our culture have extensively worked in both North and South Azerbaijan. In particular, Tabriz, the ancient city of Azerbaijan was a favorable city for the formation of Azerbaijani culture. So here formed the first Art School, the first State Philharmonic Society and the First Theatre Drama Circle, several cultural houses and folk instrumental orchestra. Perhaps many representatives of the Azerbaijani people do not know art men, cultural workers and even their names perform in Tabriz. And our obligation is to inform our people about these issues. We would love to read and publish this book for at least recognition of Azerbaijanis who have developed our culture in Azerbaijan. We would like to inform about the Azerbaijani cultural workers in Tabriz, the ancient city of Azerbaijan....

.... The Iranian Community, Tabriz Department and the Soviet Cultural House making cultural ties with Soviet Union took the first step in gathering and organizing musicians in Tabriz.... A folk instrumental orchestra playing a great role in the cultural life of Tabris formed in this cultural house for the first time in 1945. The audience for the first time listened to “*Dashti*”, “*Bayati*” – “*Isfahan*”, “*Humayun*” and other “*mughams*” and many “*daramads*” in different performances with affection. Azerbaijani composer J. Jahangirov worked on different “*mughams*” and “*tasnifs*”, divided them into voices, eliminated the monotonous in those “*music*”, in a word, created a new atmosphere in the orchestra and gave musicians number of refreshed music. The performances in the “*music*” here were carried out on the condition that properties, dialects belonging to South Azerbaijan were not abolished but rather on the maintenance of these properties.

Tabriz folk musical instruments gained great success and passed performance to complicated works. In three months of his activity he performed skillfully operas "*Koroghlu*" by U. Hajibayli, "*Shah Ismayil*" by M. Magomayev, parts of ballet Afrasiyab Badalbayli's "*Gyz Galasi (Maiden Tower)*", Said Rustamov's march "*Gyzyl asgar (Golden Soldier)*" and other songs. Along with the success of the orchestra there was already the idea of establishing a choir in Tabriz. The choir group composed of artists from the State Theatre began singing a number of marches and various songs with the accompaniment of the orchestra. For the first time, "*Fadailar marchi (March of self-sacrifices)*", which performed on the stage of the House of Culture performed on the whole of Iranian Azerbaijan by the gangs of self-sacrifices, units of people troops and schoolchildren. It was a great service and propaganda for the people of orchestra.

The best staff of "*khanandes*" and artists in Tabriz gathered around the orchestra. Various types of music compositions, songs and "*tasnifs*", pieces of operas, arias and etc. performed by Ali Asker Rizvan, Leyla xanim Mohsunpir, Fatma Zargari, Sarah Heydarzade, Parviz Parvizi, Hidayat Mammadzadeh and others performed with the orchestra gained the love of the audience. Ashyg Hussein Javan who has a beautiful voice and smooth nature, has shown great interest and love to the ashyg creativity in the public. The government gave him the name of People's Artist and appointed him the Head of new State Philharmonic. In the second half of the XX century there was no symphonic orchestra yet in Tabriz, but the great composer of Azerbaijan, J.Jahangirov showed an extensive initiative to create such an orchestra.

J. Jahangirov, one of the well-known Azerbaijani composers, was born and grown up in Balakhani village of Baku. But there was a desire to connect him with South Azerbaijan. Thus J. Jahangirov lived and worked in Tabriz for a while. It is natural that the great composer J. Jahangirov worked there and it was a gift and joy for the Azerbaijani cultural workers living in this city. All the musical pieces produced in North Azerbaijan were staged by J. Jahangirov. In Tabriz orchestra of folk musical instrument performed with a repertoire of composer's works dedicated to the 60th birthday of U. Hajibayov, the 40th anniversary of his musical activity. The composer also proposed to initiate a deliver musical training on the basis of a note to pupils later at the Soviet House of Culture and the newly opened Art School. There is no doubt that the children studying and educating here will grow up as a professional musician in the future, and it is natural that they would create a symphonic orchestra.

At that time, after the creation of a national government in Iranian Azerbaijan, music was allotted to the government as all fields of culture. As the state theatre in Tabriz emerged, Art School, a music department was opened to train music

personnel, and the State Philharmonic Society was established. The official opening of the State Philharmonic in Tabriz, the National Instruments Orchestra and the Dancing Ensemble, the Ashygs Ensemble, the group of “*Sazchy gyzlar*” (Girls playing in *saz*) and many other solo performances in those years have shown great success in this area.

Contribution to our culture of Azerbaijani art men working in South Azerbaijan is undeniable. In the progress of theatre culture Abasali Asadi (1888), Samad Sabahi (Studied in 1925, in the faculty of stage manager of Baku Technical Theatre school, in 1926 he performed like a professional artist at the Drama Theatre in Kirovabad – now Ganja, following this went to Tabriz to work together with several art friends), Mammad Ali Rushudi (1906), Javad Shafizadeh (1903), Leyla khanum Mohsunpur, Iraj Ahmedzadeh, A. A. Rizvan, Mammadali Valizade, Boyuk Mahammadi (1918), Ismayil Muzduri (1914), Sara Chidan (Heydarzade) and many other artists who have served Azerbaijani culture are written in golden letters on the history page. They were Azerbaijanis and served the Azerbaijani culture worthily.

Abasali Asadi who was a part of the "Azerbaijan Artists Group" directed by Mehdi khan Shafizade, the founder of the Tabriz Theatre, later worked in the Aran band, directed by Khan Nakhchivan. And Samad Sabahi performed various heroes in the works as “*In 1905*”, “*Sevil*”, “*Od gelini*”, “*Namus*”, “*Damirchi Gava*”, “*Arus Mughan*”, “*Khabi-Khayal*”, “*Arshin mal alan*”, “*Mashadi Ibad*” (“*O olmasin bu olsun*”) and so on. Mammad Ali Rushudi played the following roles very skillfully as Jamshid in drama “*Khayanat and Vafa*” by Rzaguluzadeh Shargli, Gorkhmaz in “*Od gelini*”, Imamverdi in drama “*In 1905*”, Babakishi in “*Sevil*” by J. Jabbarly, Dr Aflatun in Molyer's “*Damadi Farary*” comedy, Rustam bay in “*Mashadi Ibad*” comedy, Suleyman in “*Arshin mal alan*”. Later the talented actor worked like director at the Theatre. Rushudi was one of the greatest actors in the establishment of the Azerbaijan State Theatre.

Leyla khanum Mohsunpur took a special place among these artists. Her activity as an opera actress is undeniable. The orchestra of folk musical instruments under the leadership of the Soviet composer J. Jahangirov in Tabriz helped him to show his talent in this field. She performed rather beautifully and pleasant by U.Hajibayov several romances like “*Sevgili janan*”, “*Shafgat bajysy*”, Gulchohr's aria from “*Arshin mal alan*” operetta and others. All performances sounded very beautiful. Another artist Ali Asgar Rizvan was the lead singer in opera and musical comedies. He took very resourcefully the part of *Majnun* in the operas “*Leyli and Majnun*”, *Karam* in “*Asli and Karam*” by U. Hajibayli, and acted as Ashyg Garib in the opera “*Ashyg Garib*” by Zulfugar Hajibayov and played other parts very ably. He had not only a wonderful voice, but also he was a very

talented actor. Ali Asker skillfully performed folk songs and various latest musical compositions of Soviet Azerbaijan composers, and became a favorite of the Azerbaijanis in Tabriz and other peoples. Ali Asker was a famous singer of the song "*Tabrizim*". This song, which the music was written by J.Jahangirov was known by all the Tabriz people by heart. In addition, he performed so well and skillfully *Koroghlu's* aria in the opera "*Koroghlu*" by Hajibayli and other musical pieces that all Iranians loved the music through radio and these songs used memorize by everyone.<sup>33</sup>

Naturally, the development of culture and art is closely linked to stability, freedom and peace. What about was written above has been within the years of the intense days of North and South Azerbaijan. But during this era, in the period of the "*Sattarkhan*" movement, the activity of cultural workers of Azerbaijan was possible in the years when lived the image of Mammad Amin Rasulzadeh, the thinker herald of freedom. A. Topchubashov who successfully fought in the formation of political culture of Azerbaijan wrote: "God gave us, the Turks innate natural talent of working; but the Russians try assassinating the skill of our nation. They would like our people be in the condition of serf so that we become slaves and become a humble nation".

On August 26, 2009, in the "Natavan" club of the Writers Union of Azerbaijan (this room was the office of historical figure, Seyid Jafar Pishavari, who lived with great Turkish"love") was held a round table on the founder of the National Government founded in 1945-1946 in "*Guney (Eastern)*" Azerbaijan, Jafar Pishavari's 117<sup>th</sup> anniversary.

Director of the Institute of Oriental Studies of ANAS, Parliamentary Govhar Bakhshaliyeva made a report at the roundtable on the birthday of one person - Seyid Jafar Pishavari, a symbol of the South Azerbaijan National Movement:

"The people of Azerbaijan have been committed to freedom throughout history. As the Democratic Republic of Azerbaijan was established in 1918 in *Quzey* (North), *Mashtura* Revolution (the Movement of *Sattarkhan*) in the South in 1905-1911, the State of Azadistan (Sheikh Mohammed Khiyabani Movement) in 1920 and the National Government was created under the direction of Seyid Jafar Pishavari in 1945-1946. Despite all of them collapsed as a result of betrayal and drowning in blood have played a great role in the fate of our people divided into two parts and left a trace. At the conclusion independence was achieved in 1991 in *Quzey* (North) Azerbaijan".

Today in our native land everyone recognizes the art figures that serve the culture of the Azerbaijani people and got titles. As you know, democracy and

<sup>33</sup> Pirimov A. «Life and activity of the people's artist Az. SSR, K. Pirimov »1941- Baku

publicity prevail in Azerbaijan. All conditions are created for everyone who has a talent. New music projects, competition projects are emerging. In the modern, globalizing and evolving era of technique it is not so difficult to make talent appearance and gain the title. However, young people should not forget that it is not feasible access to the future without knowing their past. Therefore, today every young person should know and remember beautifully the history and culture of Azerbaijan. Having a connection with this manuscript on Southern Azerbaijan divided into two parts is a sign that Azerbaijan's wounded fate is not forgotten by future generations

In 1945, Mammadhuseyn Shahriyar's poem "*Heydarabaya salam*" was welcomed as an outstanding literary event in all Near and Middle East. Songs and "tasnifs" were composed for this poem in *Quzey* (North) Azerbaijan. Famous "mugham" master, originally from South Azerbaijan, Ardabil, Rubaba Muradova performed in a unique way of "*Heydar Baba*" - "tasnif" and "mugham" composed to this poem. In 1946, 22-year-old Ali Tuda was in charge of the State Philharmonic in Tabriz. Originally from Ardabil, Molla Khalil's daughter with frown eyebrow, long plait young Rubaba Muradova was invited to the new formed State Philharmonic. However, she had not occasion to work there, as the Government created by Seyid Jafar Pishavari collapsed and thousands of families were refugees from South Azerbaijan. Molla Khalil's family also fled to North Azerbaijan in 1946 and settled in Sabirabad. One day prominent Azerbaijani actor and director A. Alekperov is on a visit to Sabirabad. The play "Vagif" is staged here. The performer of the role of "Khuraman" working in the drama is ill and Rubaba was taken to Alesger Alekperov to play this role. Rubaba Muradova's performance, trills charmed well-known actor and he immediately decided this young girl with long plait to take to the city and teach her. Thus, Rubaba Muradova, from Ardabil becomes the favorite for the population of Baku, the Azerbaijani people.

In 1936 the great Ü. Hajibayli created the Azerbaijan State Philharmonic Society and the Azerbaijan State Song and Dance Ensemble. Rubaba Muradova just started working as a soloist at the Azerbaijan State Philharmonic.

Every year at the *Ashura* Day of *Maharram* month, the 7th and 8th year-old Rubaba, plaits fallen on the knees was taken to walk in palanquin along with the streets of Ardabil in the image of miserable *Hazrati Sakina*. But at the age of 10-12 she was in the image of *Hazrati Zeynab*, *Hazrati Hussein's* sister. The whole population of Ardabil wept for the sound of elegy sang by the little girl in the covered palanquin. It would not have been easy for anyone to think that Rubaba, who played the hadith of the Imam's descendants, would pass years later from

Azerbaijan in that side she would come to Azerbaijan in this side longing for his homeland would immortalize by *Leyli* image of her life with plaintive voice.

Later on R. Muradova created different parties with an irreplaceable voice on the stage of the Opera and Ballet Theatre.<sup>34</sup>

Looking back the public figures, poets and writers of Azerbaijan, music and art men lived and worked in the Shah regime in South Azerbaijan. In the Shah regime (1925-1978) the main component of the state policy was nationalism in South Azerbaijan. At the instruction of the ruling circles of Iran, areas such as science, literature and art served as education and preparation of a new generation of Persian chauvinism. In these areas of civilization, non-Persian peoples were not allowed to write works by their mother tongue. Nevertheless, Azerbaijani scientists and cultural figures who have been subjected to all obstacles and difficulties have done a great deal of hard work in the highlighting, development and formation the Azerbaijani people's, nation's outlook.

Looking back on the past, starting in the 15th century an important stage in Azerbaijan was started - the stage of blossoming. History records that the XV-XVII centuries are the important milestone in the development of the Azerbaijani culture. Culture and art figures were operating under the trusteeship of Shah Ismayil. Shah Ismayil, a founder of the Safavid state, a prominent political figure and military leader of Azerbaijan was also a prominent poet. At that time various areas of culture and art - painting, calligraphy, architecture, music, etc. was rapidly developing. Tabriz miniature school formed in the XV century was one of the five leading painting schools in the world of painting. One of the outstanding representatives of this school was Sultan Mohammad. His miniatures are kept in world museums. Carpets woven in Tabriz have been achieved fame everywhere since medieval times. The Sheikh Safi carpet kept in Victoria-Albert Museum of London was woven in Tabriz, and it was named the largest and mysterious carpet of its time (1539). "Shah" library founded by Shah Ismayil Khatai in Tabriz was a unique "Art Academy". There worked skilled craftsmen, calligraphs, colorist, jewelers, binders, designers, scientists, musicians. At that time one of the leading areas of art was a work of calligraphy and a book copying. Book publishing technology was not known to the Oriental people. Heirs of Shah Ismayil were also trustees of literature and art. They were also creative. Many Turks built architectural monuments in Iran, including architectural monuments in Tabriz and Isfahan. During the Shah Pahlavi regime, in addition to obstructing the development of art sculpture and painting in southern Azerbaijan, a number of

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<sup>34</sup> Hajibeyli U. Works. Baku, Science, 1965, p. 187

existing historical monuments were erased and many were cast as Persian monuments.

At a time when information and technique develops in modern times, restoration of already existing relations is in sight. Everyone can go to and come to South Azerbaijan, the restoration of these ties, I think is very necessary for the future of the nation, which is a great nation but divided into two. Some time the bridge between the people, which had been separated from one another in tears was eliminated. However, the same people who live separately for more than a century common people divided into two, naturally by reason of it has already been a long time that are changed and differed traditions and habits, living conditions, life mode, culture and so on. For many years talented young people have grown up in South Azerbaijan, and have developed in different cultural spheres. But, unfortunately, the Islamic sect and the principles of local authority prevent them from going back to the world arena intensively. Nevertheless, “*khanendas*”, singers, composers and artists who were known during the Shah's era began to shine. One of these is Gugush, the most famous singer of the South Azerbaijani Turks. During the reign of Shah Pahlavi in Iran Gugush was the most loved and very popular singer. And Rza Shah's most loved songster was Gugush. However, after the collapse of the Shah Gugush could no longer live in Iran, and immigrated to America. There is a wonderful voice of the bird and a spectacular scene culture. He still conquers the world and delights fanatics with his beautiful voice.

The program of radio broadcasts in Azerbaijani Turkish mainly composed in this side, included a number of folk songs and melodies spread under the name of “*mahalli naghma* (local song)”. In this way Azerbaijani music was spread and protected among the people. The songs composed by well-known composer Ali Salimi remained unrecognizable until the 1990s in this side, too (in Northern Azerbaijan). Since 1979 some improvements have been made in Southern Azerbaijani music. Music compositions for films as “*Fantasy*”, “*Elim, gunum, Shovkatim*”, “*Jeyran Sevgilim*” and others by the composer Ali Salimi who has always been formed like a craftsman became popular not only in Iran but also all over the world. His songs like “*Aman ayrylyg*” and “*Siza salam gatirmisham*” are very popular among the Azerbaijanis of the entire world. After graduating from Middle Music Education in Baku, Salimy worked in Tehran radio, and became orchestra leader and musician in Tabriz. He was recognized as the best composer in Iran by the Islamic Culture and Irshad Ministry in 1988 and was awarded a gold plaque and medal.

Along with musicians various public figures, scientists, artists are well-known just as the Azerbaijanis in many countries of the world. Among them are

well-known artists like A. Bekkalam, I.Ahrari, that are the world's most respected artists. There are many southern Azerbaijani artists living in many European and American cities of emigration. This list can be extended but it is important to emphasize the role of Azerbaijani music in the art of other neighboring peoples. The people of the Dagestan originally are living as full-fledged citizens in Azerbaijan today, and also Azerbaijanis live in Dagestan. Naturally, friendly and warm attitude specific to the Azerbaijani nation, carefulness, as well as lofty relations like hospitality are the core of our national mentality, so that every Azerbaijani can say without thinking that those who live in other countries are our brothers and friends. Various cultural workers, public figures and prominent science figure Aziz Aliyev have done a great job and contributed to the strengthening of friendship and brotherhood between Dagestan and Azerbaijani peoples. Azerbaijan is already an independent state. However, even before independence Azerbaijan has lived in close proximity to neighboring states. Our relations with Dagestan, at present a separate Republic mean friendly relations with Russia. We have always been friendly and kind with Russia and Russian people. And now these relations continue. Dagestan's geographical position plays a special role in the further development of friendly relations between Russia and Azerbaijan in terms of its special proximity to Azerbaijan. [A.Aliyev. Bibliography 15]. Further strengthening friendship and fraternity relations between Azerbaijan and Dagestan nations are closely linked to Aziz Aliyev's name. In 1997, at the Jubilee party in honor of the 100th anniversary of prominent statesman and science figure Aziz Aliyev, our great leader Heydar Aliyev said: "At the beginning of my speech I said and I would like to say once again that today is a bright page of friendship between the people of Dagestan and Azerbaijan. Our peoples have always been friends, and now we strengthen this friendship and our relationship. Last November we celebrated together the 200th anniversary of Sheikh Shamil, the eldest son of the Caucasus, the prominent hero of all Caucasian peoples. A great team of delegates headed by the chairman of People's Assembly Mukhu Aliyev arrived in Baku from Dagestan. Our delegation had gone to Makhachkala. It is no coincidence that Sheikh Shamil's grand child now living in Shaki region, Mariyat Asgarova also made a speech. We have always been with each other and we have never separated the Dagestanians from Azerbaijanis".<sup>35</sup> [Baku, May 16, 1997. *Speech of the President of Azerbaijan H. Aliyev*].

Though over a nineteen years has passed, the successor of the great leader in Azerbaijan, Mr. Ilham Aliyev continues his wise work principle. So, Days of Culture of Dagestan are held in our country on May 12 - 13, 2016 with the support

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<sup>35</sup> Speech by President of Azerbaijan Heydar Aliyev Baku, May 16, 1997

of the Ministry of Culture and Tourism of Azerbaijan. The aim of the event is to develop cultural cooperation between Azerbaijan and Russia, including Dagestan, and expand the familiarity with the rich culture of Dagestan. On May 12, 2016, the official opening ceremony of Dagestan Culture Days was held at the Heydar Aliyev Palace. An exhibition dedicated to decorative-applied art of people of Dagestan was demonstrated in the foyer of the palace. The exposition included national costumes, weapons, jewelry, coats and so on. The visitors showed great interest in the exhibition. Speaking at the official part of the event, Speaker of the Parliament Ogtay Asadov said that the Days of Dagestan Culture in Azerbaijan are an important cultural event in the life of our country. Throughout the centuries the two peoples of the Caucasus have built friendships, common religions, customs and traditions. The Speaker of the Azerbaijani Parliament underlined that Dagestan plays an important bridge in the consolidation of friendship between Azerbaijan and Russia.

The national leader of the Azerbaijani people, Heydar Aliyev, has come to Dagestan with great love. Dagestan had the same attitude to him. It is no coincidence that one of the central streets of Derbent is named after the great leader Heydar Aliyev. Erection of monument in Makhachkala of the prominent political figure Aziz Aliyev who by time led Dagestan became an important event in the lives of both nations.

2016 was declared the Year of Multiculturalism in Azerbaijan. Representatives of different peoples and religions in Azerbaijan live in peace and friendship. Avars, Lezgins and representatives of other peoples attach fraternity relations with the people of Azerbaijan. Azerbaijanis love not only the culture of Dagestan, but also the Georgian culture, which is closest to the neighboring nation.

For many centuries, governments of Azerbaijan and Georgia are closely linked to areas multilateral political, economic, cultural and bilateral relations. These ties give an impetus to the strengthening of cultural ties between our peoples. Above all it gives a great opportunity to communicate closely with the culture of Azerbaijan and Georgia, both Russian culture and other cultures united in the former Soviet Union, as well as cultures of any foreign countries. Prof. Madat Çobanov writes: "There was a great opportunity for frequent meetings of artists and writers of culture and art of Azerbaijan and Georgian artists, as well as organizing various forms of contacts, as well as exchanging views on a wide range of issues. In short, the cultural, spiritual and ideological affinity between individual peoples has intensified, and the process of the trend of eternal development to the new direction, the multiplication of coexistence and similarities and the mutual literary enrichment has accelerated. And there was formed a free literature and culture that suits the interests of every nation. These ideas were greeted warmly

and gladly by the people in both countries. Because past and present national literature and cultures play a major role in promoting the idea of friendship among peoples. In this sense, the idea of friendly neighborhood, friendship and brotherhood has always been strong in the literature of Azerbaijan and the Georgian people. This is not accidental. Because the intelligentsia of every nation knows very well that the people's interest is to live in a friendly and sincere atmosphere with their neighbors. The well-known and popular art figures of all periods, from ancient times to the present day of the Azerbaijani and Georgian peoples, from literature and art masters to their today's successors deeply sense this will. Therefore they always fulfilled the idea of friendly neighborhood, friendship and brotherhood with a great pleasure and up today have deeply grasped the idea glorifying it. From this point of view there are very rich literary and artistic pearls of both Azerbaijan and the Georgian people". According to Professor Madad Chobanov, in our opinion, these can be divided into five stages:

1. The first stage of Azerbaijan-Georgia relations from ancient times to the end of XVIII century.
2. The second stage of the Azerbaijan - Georgian relations - the XIX century and 1918s.
3. Period of temporary independence of Azerbaijan - Georgia relations - from 1918 to 1920.
4. Soviet period of Azerbaijan - Georgian relations - from 1920 to 1991.
5. The most recent period of Azerbaijan-Georgia relations. 1991 - the first decades of the twenty-first century.

Though to thoroughly review the Azerbaijani and Georgian relations from a historical and modern point of view in that case it is feasible to write a pile of books.... Let's look at the first stage of the Azerbaijan and Georgian relations. If the reciprocal deep and thorough investigation is continued of the artistic heritage of world-renowned Nizami Ganjavi and Shota Rustaveli, Leontia Mroveli, Khagani and Chakhrukhadze, merely lived in the XI-XII centuries, it is possible to write books about the neighborly and friendly relations of the Azerbaijani Turks and Georgians own ancient history. Of course, these ideas and considerations are not casual. In this field high-level investigations of Azerbaijani scientist Mammad Arif and Georgian academician I. Gryshashvili, academician Hamid Arasli, professor M. Seyidov, PhD in philology D. Aliyeva, associate professor G. Shagulashvili, A.Yerevanli and others are of great scientific value. It should be noted that the Azerbaijani and Georgian relations are not only in historical documents and literature, but also in folklore, in particular, in oral folklore - in separate epics, tales and songs found a great deal of space and widely spread among the people from centuries to centuries, from generation to generation and

now live. In the epics of "Ashug Garib", "Mohammed and Georgian girl", "Koroghlu", "*Qachaq Nebi*", "Anaga and Gulnaz" the love and affection of neighboring peoples, as well as the relationship of kinship is a historic manifestation of having a deep history...<sup>36</sup>

According to researcher Y.Eyvazov, it is possible to observe the love and sincerity of Georgia, Georgian people in the creativity of Nizami Ganjavi. In one of his poems he described the beauty of this country and the admiration of Tbilisi city. As the famous Georgian poet, Shota Rustaveli knew Persian language read Nizami's works in this language. In addition, the effect of Nizami creation is clear in Rustaveli's works. One of the main factors influencing the formation and development of literary-cultural relations between the two adjacent people is the fact that there are friendly relations between Georgia and Shirvanshahs. These friendships, which lasted for hundreds of years, resulted in the creation of relationships. The marriage of the ruler of Shirvanshah II Manichohr with Georgian king II David had a great impact on the development of literary and artistic relations as well as other relations. Georgian writers like Azerbaijani ones also paid great attention and interest to Azerbaijani culture. It is not accidental that Georgian intelligentsia translated Azerbaijani poetry of the XVI-XVII centuries into their mother tongue and also used it in writing with their alphabets. Articles of this type are still kept at the State Museum of Georgia named after Janice. In particular, the interest of the Georgian people to the great Azerbaijani artist, Mohammed Fuzuli has always dominated. According to information obtained by researcher M.Chobanov, in the repertoire of the Georgian people who lived in the XVI-XVII centuries there were many ghazals from M. Fuzuli's poem "Leyli and Majnun". Artistic poetic creativity of other well-known Azerbaijani poet Fadai has caused the interest of Georgian writers and art men since the 17th century. Thus, Georgian scientist A. I. Kabidze, who researched the novel of "*Bakhtiyarama*" by Fadai was able to translate this work into two versions in Georgian. One of them is the translation into Georgian language in late XVII and early XVIII centuries of the poem "*Bakhtiyarnama*" arranged in the row of Persian. This fact is the proof of Georgian interest in Azerbaijani poetry. According to Doctor of Philology Dilara Aliyeva, M.P. Vagif's creation is one of the most brilliant pages in the history of literary-cultural relations of Caucasian peoples. In his time, M.Vagif had gained great popularity in the Caucasus as a prominent poet glorifying human beauty with great pleasure like an optimistic poet and wanted to establish friendly relations with neighboring countries. It is known from the history that in the XVIII century the Caucasian peoples had been subjected to the attack by Iranian ruler Agha

<sup>36</sup> Chobanov M "Encyclopedia of Borchali" -III, IV c.2002.

Mohammed Shah Gajar. M.P. Vagif played a significant role in the alliance with the neighboring countries against the Iranian invaders as the vizier of the Karabakh khanate. On this occasion, he was in the Iravan khanate, in Georgia, and he personally participated the alliance with the Georgian ruler Irakli.

The XVII - XVIII centuries is a period in which the Azerbaijani ashyg poetry, the people's creativity developed extensively. At that time the ashyg poetry, which found wide range in Azerbaijan, also had its impact on the neighboring peoples. The heartfelt songs, which praised the desires and aspirations of our ashygs were respected in every corner of the Caucasus. M. Vagif's life and creativity also coincides with a period in which the ashyg creativity is widespread in Azerbaijan. Vagif's works have had a strong influence on verbal folk literature, ashyg poem. His works, written in simple handwriting have been extensively played by ashygs and "*khanendas*" in assembles and meetings have been widely spread throughout the Caucasus. Famous Georgian poet Alexander Chavchavadze also wrote poems for Azerbaijani songs. For some of his poems the poet himself wrote headlines should be read as "*Karam mahnısına*", "*Mansur mahnısına*". David Rector explained the other poems of outstanding artists. For instance, the poem "*Msurda oxrva*" is written for "*Agam sansen*" and "*Kenebit vxmovaneb*" to the song " If I do not go, the injury kills me ". We think that to Chavchavadze's folk songs Araz Dadashzadeh in his monograph on M. Vagif do not make any mistakes suggesting that Georgian art men can get acquainted with his creativity. In the nineteenth century other proofs of the Georgian literary community's interest in M.Vagif's poem also exist. Grigor Orbeliani, who is also an admirer of Azerbaijan ashyg creativity and music, also known as the author of the Georgian language and literature got acquainted with Mirza Yusif Nersesov when he was in Karabakh and learned that he had prepared Vagif's poems and wrote to his friend cheerfully in one of his letters: "Recently I will send you Vagif's poems published by Mirza Yusif ".<sup>37</sup>

We see the same sincere attitude to Georgians and Georgian people in M.P.Vagif's creativity. M.Vagif was born in Gazakh, the neighborhood of Georgia, where he lived 42 (1717 - 1759) years. Perhaps, the poet visited Tiflis at that time. From the history it is known that Vagif came to Tbilisi to join the alliance against the Iranian invaders after his move to Karabakh, and was a guest at the Irakli palace. In Tbilisi he closely observed the Georgian people, his traditions, and enjoyed the beautiful nature of Georgia. Vagif is known to have written several poems about Tiflis. Mushfig Borchali's book entitled "M.Vagif and Georgia", published in Baku in 1995 revised and supplemented by Vahid Omarov for the

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<sup>37</sup> Chobanov M.P " MP Vagif and Georgia "(1995, 2017).

second edition was published by the publishing house "Borchali" in 2017 at the disposal of readers.<sup>38</sup> (Scientific editor of the publication is prof. Vugar Ahmed. The book opens with the decree of the President of the Republic of Azerbaijan, Ilham Aliyev, on the celebration of the 300th anniversary of the great Azerbaijani poet, Molla Panah Vagif, dated January 12, 2017. At the first chapter of the book consists of three chapters, entitled "This friendship is too old!" -the historical process of Azerbaijani and Georgian literary relations from the ancient times to the present day has been investigated. At the second chapter entitled "M.P.Vaqif and Georgia", the poems written by the immortal poet about Georgia, especially Tbilisi, were written in the Georgian alphabet and copies of which were included in the study now preserved in the Georgian archives, in those copies similar and distinctive moments among the poems published in the poems of the poet have been mentioned, as well as poems of Georgian poets dedicated to M.P.Vagif, and also about high values given by the Georgian scientists to him and etc. informed to readers in detail.

While speaking about cultural relations A. Bakikhanov, M. F. Akhundov, M.Sh. Vazeh, German Bodenstern and literary councils with several Georgian writers should not be forgotten. It is impossible not to speak of the activity of Azerbaijani theatre in Tbilisi, legendary *khanande* Bulbul, N.Narimanov showing activity in Tbilisi, A. Shaig and their literary, cultural enlightenment creativity. Thus, these scientists and cultural figures mentioned have witnessed and participant of the formation of the Democratic Republic of Azerbaijan in Tbilisi. The role of residents of district living Azerbaijanis in Tbilisi, called "*Sheytanbazar*", a great Ahmed Javad and Shukriyya khanum in cultural friendly relations between the two neighboring countries is indispensable. People's Artist of Azerbaijan, conductor Yashar Imanov (also honored artist of the Autonomous Republic of Adzar in Georgia) has lived and worked in the neighboring country for many years. The friendship between the composer and art figure Polad Bulbuloghlu and Vakhtang Kikabidze (his singing with love, singing in private of Azerbaijani folk song "*Bari bax* - Look here!") and such type of other facts (this list can be extended) is indisputable. The great leader Heydar Aliyev's obvious influence has been on these cultural relations (close friendly relations with E. Sheverdnadze).

We all listened the song "*Chirpinirdi Gara Daniz (Beat the Black Sea)*", the words of the song belongs to A. Javad, composed by U. Hajibayli. Spreading art samples related to the 2-year national independence period in connection with the collapse of the Azerbaijan Democratic Republic in 1920 prohibited. By using this

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<sup>38</sup> Mushfig Borchali, "M. Vagif and Georgia ", Baku, Borchali .2017.p.172

moment, the Armenians embraced the music of the song of the “*Chirpinirdi Gara Daniz (Beat the Black Sea)*” put it as an Armenian song “*Kamancha*” as if composed to Sayat Nova’s words.

Azerbaijani thinkers and art figures have played a major role in the development of the culture of neighboring countries. It would have been necessary to mention the undeniable role in neighboring Armenian music indispensable voice of Azerbaijan, People's Artist of the USSR, Rashid Behbudov.... Rashid Behbudov was born in 1915 in the family of “*khanende*” Majid Behbudali oghlu in Tbilisi. His mother, Firuza Vakilova belonged to the Vakilovs family from Upper Salahli village of Gazakh region. During the period of his military serving Rashid Behbudov, soloist of the army ensemble was a soloist at one of the Tbilisi pop groups after military serving. In the 1930s he was a soloist at choral scenes of classical operas at the Armenian State Opera and Ballet Theatre. In 1939 together with the troupe of that theatre he participated in Days of Armenian Art in Moscow. In 1942 together with the collective he set off for the Crimean front. In the same year he toured Iran within the Armenian State Saz Orchestra. In 1943 he was invited to play the leading role in the film “*Arshin mal alan*” based on the motifs Uzeyir Hajibeyli's operetta in Baku Film Studio.

In 1944 his concert took place in the Summer Hall of the Azerbaijan State Philharmonic. In 1945 the film “*Arshin mal alan*” was broadcasted and soon became popular not only in Azerbaijan, but also in the entire Soviet Union. In 1946 Rashid Behbudov was awarded the “*Stalin Prize*” for the role of Asger in this film. Studying Azerbaijani culture is always essential and is always topical. It requires the development of Azerbaijani art, the change of the culture of the people, the study of the traditional sheets of artistic creativity of Azerbaijan, its protection, the care of fundamental principles, and therefore it is necessary to study the problems of spiritual heritage.

It is advisable to analyze the international inter-regional structure, as well as to compare the different stages of the development of Azerbaijani culture.

We create similar and distinctive aspects of the historical stages of the development of Azerbaijani culture, the emergence of the formation and the functioning of the national specificity. First and foremost, we are interested in the history and the explanation of these processes. Thus, it is feasible to group it in the historical and artistic parameters, as in the hierarchical level, as in the genetic parameter.

Throughout all the parameters of the world civilization development of Azerbaijani society in economic, political and cultural spheres is great significance in the context of mutual relations. As a result of limited Azerbaijan's traditional foreign trade relations through the Mediterranean and the Black Sea, as well as the

Indian Ocean, thanks to the first colonialist acts of the Ottoman Empire, geographical discoveries and early capital accumulation its economic relations with Russia through the Caspian - Volgaboy expanded. And as a result, this caused increase of the Russian tendency not only in Azerbaijan, but also in Transcaucasia. Study and investigate of the interaction of Azerbaijani art with regional cultural systems is an important and topical problem in modern times.

A concrete way of development of Azerbaijani art is based on the study of the relationship between art and the realization of comparative analysis. The relevance of this view is also explained by the fact that national cultures were possible as a result of the expansion of national exchanges in the XVI and XIX centuries. As a result, today the "Whole Planetary System" of culture has been identified in the XXI century.

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