

ARTICLE

The Concept of Mugham in the Azerbaijani Language

Mansura Shukur qizi Ahmadova^{1*} , Rasim Arif oglu Heydarov^{1,2} 

¹ Department of Languages and Literatures, Khazar University, Baku AZ1096, Azerbaijan

² Department of Theoretical Linguistics and Turkic Languages, Eurasian University, Baku AZ1110, Azerbaijan

ABSTRACT

In this article music, one of the unique pieces has been studied as the means of expression of national values and folk thought in the conceptual system. Talking about Azerbaijani culture and Azerbaijani music, “mugham” that has a matchless importance and value mass is especially highlighted. Mugham’s being accepted as a concept and being studied is one of the main objectives of conceptual linguistics. However, though up to the contemporary period, mugham has been studied in terms of structure and internal consistency and from philosophical, national and some several other aspects in the countries such as Azerbaijan, Turkey, Russia, Ukraine, Arabia, Germany and Iran, it still hasn’t been investigated as a linguistic fact. From this point of view, mugham has been approached in a conceptual way in our research, its all-verbal base has been explained as a means of expression of Azerbaijani thinking. That is to say, mugham has been explored as a part of cultural thinking and all the internal structure of a mugham *dastgāh* has been interpreted from lexical and semantic aspects. It is worth pointing out that mugham has been involved in the research in a broad sense in this article. And each of the mugham *dastgāhs* is a topic of separate studies.

Keywords: Conceptual Linguistics; Music Concept; Mugham Concept; Conceptual System; Conceptual Metaphor

*CORRESPONDING AUTHOR:

Mansura Shukur qizi Ahmadova, Department of Languages and Literatures, Khazar University, Baku AZ1096, Azerbaijan; Email: mansura.ahmadova@khazar.org

ARTICLE INFO

Received: 5 March 2025 | Revised: 16 May 2025 | Accepted: 15 August 2025 | Published Online: 17 October 2025

DOI: <https://doi.org/10.30564/fls.v7i11.8970>

CITATION

Ahmadova, M.S., Heydarov, R.A., 2025. The Concept of Mugham in the Azerbaijani Language. *Forum for Linguistic Studies*. 7(11): 13–26. DOI: <https://doi.org/10.30564/fls.v7i11.8970>

COPYRIGHT

Copyright © 2025 by the author(s). Published by Bilingual Publishing Group. This is an open access article under the Creative Commons Attribution-NonCommercial 4.0 International (CC BY-NC 4.0) License (<https://creativecommons.org/licenses/by-nc/4.0/>).

1. Introduction

In the modern human-centered era an approach addressed exactly to human beings appears in linguistics as well as in all the fields of science. Human beings and the way they perceive the world, the information base they have about the world, understanding and research of the broad content coded via a language are exactly among the prior and trending problems of contemporary linguistics. The process of a human's cognition of the surrounding world is psychologically called cognition. Cognition is a process of understanding based on a human's perception of the things surrounding him. As a psychological process, cognition is manifested in many fields of science: cognitive sociology, cognitive anthropology, cognitive literature, cognitive psychology, cognitive linguistics etc. Cognitive linguistics appears as a discipline studying human's cognition process via a language fact. Since cognition process is a complex activity, cognitive linguistics is divided into several subsciences. Neurolinguistics, psycholinguistics, conceptology can be examples for this.

In the modern world, conceptology enjoys its place in the field of science as conceptual linguistics too. Conceptual linguistics deals with learning and systemizing human's cognition areal of language facts. Any language fact's (notions that can be expressed with words or words combinations) being accepted as a concept and all the semantics that humans can understand have been studied as a part of thought and culture here. Conceptual linguistics deals with studying knowledge base created in human brain by all the terminology and vocabulary content which any notion has. Specifically, in other words it explains the knowledge and information coded in the brain with a language that is a code and a sign system with scientific grounds in a systematic and categorized way. This field of science is being developed in several directions in world science. One of these directions is the "Theory of Conceptual Metaphors", systematized by George Lakoff and Mark Johnson. In the work "Metaphors We Live By", the researchers analyzed words and expressions in the form of conceptual metaphors. According to the theory, metaphors are perceived as a fact of thought and they give meaning to the fact of language, that is, to form^[1]. That is to say, the meaning and understanding expressed by each word

leads to a new approach. Since these approaches are facts of thought, they can provide sufficient information about the cultural and psychological basis of a people. For example, in the mentioned source, the authors explain the concept of "love" with metaphorical meanings: love is physical strength, love is patience, love is madness, love is war, love is magic, etc. Each description creates a different approach and different explanations^[1]. Based on this theory, we can conclude that the way we approach concepts creates a metaphorical network or chain system. That is to say, metaphor models that condition one another are considered. In this case, the metaphorical base of an individual or a nation explains his or her perspective on the world. In Azerbaijani linguistics, one of the main researchers of language conceptology is Abulfaz Rajabli. The author notes: "With the term *concept* pregnant units of consciousness are considered. Their duty is maintaining and narration of the knowledge about the surrounding world in a language prism. These units form the basis in the formation of the categories that use human consciousness in mental operations"^[2]. In conceptual linguistics, along with the theory of conceptual metaphor, the concept of image schema is also quite relevant. According to this concept, developed by Johnson^[3] and Lakoff^[4] human cognition is formed through spatial-kinesthetic structures arising from experiences. These schemas – for example, path, container, motion, balance, center-periphery, up-down, front-back, cycle, link, force, etc. – act as cognitive templates based on bodily experience in the meaning-making of abstract concepts. Thus, image schemas, in fact, play the role of "cognitive codes" of conceptual metaphors and allow us to understand how they are applied in specific linguistic and cultural examples^[3-5].

Music is one of the ideal samples as a means of expression of national values and folk thought in the conceptual system. An American ethnomusician Alan P. Merriam's work "The Anthropology of Music" (1964) about the connection of music with society and thinking as a part of culture provides quality information. Merriam states that "It is obvious, however, that concepts and behaviors must be learned, for culture as a whole is learned behavior, and each culture shapes the learning process to accord with its own ideals and values"^[6]. "Music art that is one of the public ideology forms and reflecting life with pleasant

songs and artistic characters plays a public-ideological, cultural-educational and organizing role in our nation's way of everyday life. Afrasiyab Badalbeyli, a prominent musicologist who said "Music is a powerful factor that further enriches the nation's spiritual world, creates artistic feeling of excitement in hearts and awakens a deep and emotional influence in our consciousness" [7] especially highlighted the connection between music and the nation's mental world.

Since "music" has a quite broad content and coverage area as a concept its scrutiny requires a more extensive research. In this point of view, it is more relevant to divide music into components and study its internal categories on their own. For this reason the main objective of our research is the interpretation of cognitive base of all the lexical layer as knowledge, information, value system, moral codex coded in Azerbaijani thinking contained in "mugham" as a concept that has a special importance and value mass in the East, especially in Azerbaijan and located inside the concept of music. Because mugham has hardly been studied in this direction. It is true that up till now mugham has been involved in the research in terms of structure, regularity, and from different aspects such as philosophy, national essence and other ones in the countries such as Azerbaijan, Turkey, Russia, Ukraine, Arabia, Germany, France, USA, Central Asia countries, Iran etc. However, there is a serious gap in the science of studying mugham from a conceptual-linguistic perspective. That's why we consider a more conceptual approach to mugham and the interpretation of its verbal base as a means of expression of Azerbaijani people's psyche suitable. Thus, how language and meaning are constructed in a complex and multi-layered phenomenon like mugham will be evaluated through conceptual models. During the research, metaphorical models, image schemas and conceptual structures related to mugham will be revealed. Because mugham is not only a musical genre, but also carries conceptual content in a semantic system as a carrier of national-cultural consciousness and historical memory. This approach creates conditions for understanding the semantic and lexical features of mugham not only on the basis of language, but also in the system of thinking and values.

2. Materials and Methods

This study was conducted using descriptive and analytical methods based on the principles of cognitive linguistics, in particular the theory of conceptual metaphor [1]. The aim of the study is to conceptually model Azerbaijani mugham and explain how this tradition is interpreted in cognition through metaphorical and systematic structures.

In the first stage, the main concepts of mugham – *dastgāh* and the terms included in its structure (*deramed*, *berdasht*, *tasnif*, *avaz*, *rang*, etc.), as well as the instruments that make up the musical triad (*tar*, *kamancha*, *gaval*) – were analyzed from a lexical and semantic perspective. In the next stage, these elements were theoretically modeled within the framework of conceptual metaphors and image schemas.

The main body of the study consists of scientific works of Azerbaijani and foreign mugham scholars, studies covering the historical and cultural aspects of mugham, ethnomusicology and culturological sources. The study is based on an interdisciplinary approach. In the unity of musicology, cultural studies and cognitive linguistics, mugham is analyzed not only as a musical phenomenon, but also as a value, emotional and conceptual system.

The main reference sources include the theoretical works of Lakoff and Johnson, scientific works of local and international mugham researchers and musicologists, studies on the history of Azerbaijani music and folklore, as well as materials of sociological and culturological significance. Based on these sources, the conceptual structure of mugham was analyzed and metaphorical modeling was carried out.

3. Results

Mugham which is considered a classic sample of professional music art is a special and historical music genre of the people who live in the near East and Central Asia besides Azerbaijanis. Mugham is more than a music genre. It has a rich information base, historical knowledge and complex structure. In every nation who sings mugham, it has a rich meaning layer and different sound compositions as well. "Mugham has been formed in Iran, Türkiye, Iraq and Egypt under the name "*makam*", in Uzbekistan

and Tajikistan under the name “*makom*”, in Turkmenistan and western China where uйghurs live under the name “*mukam*”, in Morocco, Tunisia, Algeria and Libya under the name “*nuba*” (“*nauba*”), in Kazakhstan under the name “*kūy*”, in Kyrgyzstan under the name “*kyu*”, in India under the name “*raqa*”^[8].

Mugham has a rich philosophical content, original structure, specific harmony and performance style, though at the same time it requires distinct discipline, principal laws, systematicity, it is a music genre that is open to improvisation. This feature brings in original vibe and spirit to mugham in every new breath and voice. Authorship of every composed mugham isn’t defined by specific individuals, it is considered unknown. Thus, as a cultural fact mugham is the product of the nation, it contains the emotionality, cognition and in general, the spirit of the whole nation. This is actually related to the effect of mugham as a musical fact on a person’s mood, body, and ultimately his thinking. Mark Johnson explains this topic in his work “The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason” with the theory of the manifestation of meaning or metaphor in the body. Mark Johnson notes that a person’s bodily experience plays a fundamental role in the formation of meaning, imagination, and logic^[3]. If we relate the same logic to mugham, which is the main topic of our article, we can observe many metaphors created in the language by the changes in a person’s body and mind as a result of the influence of mugham. For example, “mugham nourishes the soul”, “mugham enriches spirituality”, “mugham penetrates the human heart”, “mugham touches the human feelings”, etc. These should be understood not only as poetic expressions, but also as cognitive structures that show the conceptual system of human thinking based on the body. Cultural scientist Ali Aslanoglu underscores his idea in this sense like this: “In general, the analysis of every nation’s national music creates certain ideas about the national-spiritual and moral qualities, life and thinking features, historical development path and some other characteristic features of that nation”^[9]. Ali Aslanoglu, who interprets the conformity of development dynamics of Azerbaijani professional mugham art with the development laws of nature notes in the same source: “Azerbaijani mughams aren’t melodic association that were emerged occasionally and they are conceptions

of philosophical-dialectic description of human life given in a music language both separately and together”^[9]. This shows that mugham wasn’t established in a planned way, vice versa, it is a piece of art formed in a natural way reflecting thought, emotions, characteristic features, mental values and general nature of the nation it was created inside. Because as an emotional need mugham appeared as an expression of interests, values, expectations, beliefs and some other factors. Accordance of its systematics with nature laws gives grounds to us to tell about the extent of mugham’s original creativity area. In this term, mugham can be an ideal example in terms of describing folk thought it belongs to.

Mugham performed by a famous Azerbaijani tar player Bahram Mansurov was included in the series “A Musical Anthology of the Orient” created by the initiative of UNESCO in 1960^[10]. Alongside with this, 7 mughams performed by Bahram Mansurov were added to “Collection of Traditional Music of the World” which was established in 1975 again with the initiative of UNESCO^[11]. In 1977, Azerbaijani mugham was sent to space together with the works by Beethoven, Mozart, Stravinsky, and music pieces of Japan, China and Austria in the series entitled “Sounds of Earth” with spacecrafts NASA Voyager 1 and 2^[12]. Alim Gasimov, Azerbaijan’s mugham master won the first prize of UNESCO’s International Music Council in 1999. Afterwards, under Mehriban Aliyeva, who is the goodwill ambassador of ISESCO and UNESCO, mugham’s promotion and presentation was conducted in a systematic way at the state level. In 2003 with the decision of UNESCO mugham was enlisted in the “Representative List of the Intangible Cultural Heritage of Humanity”, the year 2005 was announced “Mugham Year” in the world.

The above-mentioned facts are samples for mugham’s topicality not only in Azerbaijan or the Eastern world, but also all over the world. Mugham must be considered both national and international phenomenon. Its reason is the multicultural philosophy of mugham. We can explain the considered “multiculturalism” as “the policy embracing other cultures relying on the broadness and stable roots of its culture”^[13], quoted by academic Teymur Karimli. As mugham is an ancient music genre, it loves conservatism, but alongside with this, flexibility is also relevant to its nature. This can be considered a main feature

that makes mugham multicultural. Mugham can contain both Eastern and Western thinking in terms of structure and expresiveness. As a result of this, Uzeyir Hajibeyli's opera "Leyli and Majnun" which is considered the first opera in the East was written exactly based on mugham. Furthermore, Fikret Amirov's symphonic mughams "Shur" and "Kurd Ovshari" and jazz mugham genre created by Vagif Mustafazadeh appear in the combined background of Eastern and Western cultures.

Mugham is more than just a musical genre; it embodies a wide-ranging concept that conveys the cultural, emotional, and intellectual outlook of the people. It acts as a mirror, offering a diachronic view of the Eastern world and a synchronous reflection of the Azerbaijani mindset. While mugham is realized with music, harmony, intonation in art, it forms a special concept being verbalized in the language. In order to study it as a concept it is necessary to define the categories inside mugham and conceptualize these categories both separately and jointly. Though generally the number of mughams is 12, Uzeyir Hajibeyli defined 7 main mughams that belong to Azerbaijani culture: *Rast*, *Shur*, *Segah*, *Chahargah*, *Bayaty-Shiraz*, *Homayun*, *Shushtar* ^[14].

Mugham's bond with the people extends beyond spiritual heritage and aesthetic appreciation; its philosophical depth, emotional resonance, and the very process of its creation and evolution have unfolded in tandem with the historical and cultural development of the nation. In this context, Ali Aslanoglu emphasizes that "*Eastern music, including Azerbaijani mughams, holds great significance and offers valuable lessons in both form and content, shaped by the legacy of ancient civilizations and the early-established philosophical and literary traditions. Mugham provides not only aesthetic enjoyment but also contributes to social and moral thought*" ^[9]. Rafiq Imrani echoes this view, stating that "*Through preserved works of art, including mugham, we gain insight into the lifestyle, daily practices, and spiritual world of people in ancient times. Mugham embodies the musical thought, worldview, and spiritual essence of the Azerbaijani people*" ^[15]. A genius writer Bakhtiyar Vahabzade poetized music's being spiritual mirror of the nation in his poem "Mugham" in this way:

"Do you want to know a nation

you have never seen?

First listen to its songs.

Learn them.

The nation keeps its words, questions,
dreams and feelings alive in its songs.

A period of the history sleeps
even in the low-pitched sound "ah" ^[16].

Uzeyir Hajibeyli, a genius composer and musicologist noted about the psychological-emotional influence of main mugham *dastgāhs*: In listeners «*Rast*» arouses feelings of bravery and cheerfulness, «*Shur*»-a glad, lyric mood, «*Segah*»-love, «*Shushtar*»-deep sorrow, «*Chahargah*»-excitement and passion, «*Bayaty-Shiraz*»-sadness, and «*Homayun*» compared to «*Shushtar*» a deeper sense of sorrow» ^[17]. In fact, these lead to the formation of the conceptual structures of mugham. Anyone who listens to mugham finds something related to himself in it not depending on his age, gender, psychological case, national-cultural identity. Because mugham can be a means addressing to international thinking. Everyone who listens to it finds something particular in this music complex. Mugham creates a bridge between human mind and feelings embodying similarity and contradiction. This part selected from the poem "Mugham" is poetic enough to express our opinion:

"The sound of sword, the sound of shield,
violet's trembling out of cold.

One is bravery, the other is tear.

That firmness and this elegance are side by side
in a mugham..,

Listen to *tar*, listen to *ney*.

That is museum of sounds
slowly talking about the past...

That glorious, famous museum.

That living museum which speaks and makes us
speak.

Sometimes it is a lightning in its sound, sometimes it sadly moans.

It is a coeval of both my grandpa and my grandchild" ^[16].

In this regard, mugham has also been used as a tool in music politics. An example of this can be seen in Iranian music. Although Azerbaijani mugham is distinguished

by its individuality and specialized structure, mugham is, in general, a relevant genre in Central Asian countries and Iran. Ameneh Youssefzadeh's article "The Situation of Music in Iran since the Revolution: The Role of Official Organizations" examines the role of the conceptual significance of music in politics after the revolution to some extent. The source states: "In post-revolutionary Iran, music became a political and ideological tool. The state used it to promote some values and suppress others" [18]. Here, when we say music, we mean mugham as an ethnic value. Mugham's ethnic value and manifestation as a conceptual fact led to its use as a tool to influence the thinking of the people. This is also true for modern Azerbaijani politics. The extensive research and promotion of mugham, its international recognition, its transmission from generation to generation on the principle of master-student and its preservation as an ethno-psychological cult, in fact, show what a serious role it has in the Azerbaijani national thought. In addition, Aida Huseynova's work "Music of Azerbaijan: From Mugham to Opera" examines the role of mugham in ideological politics during the Soviet period and the years of independence. The work notes: "Soviet cultural policy both encouraged and suppressed the development of national musics. Mugham and folk music were exaggerated and served Soviet ideological goals" [19]. Or another example: "In the post-Soviet period, mugham was revived in Azerbaijan as a key element of national culture and identity, received state support and was recognized internationally" [19].

Mugham is a significant conceptual framework that conveys the spiritual and emotional essence of the Azerbaijani people and has been widely reflected in poetry. Its artistic expressions have emerged as a prominent theme in classical literature. It is precisely such great poets as Nizami Ganjavi, Khagani Shirvani, Mahammad Fuzuli, Seyid Azim Shirvani, Molla Panah Vagif, Khurshidbanu Natavan, Imameddin Nasimi who skillfully reflected the various *magams* of mugham and the deep feelings it expresses in their works with poetic symbols, sometimes directly with the names of *magams*. This shows that mugham is closely connected with Azerbaijani literature as both a musical and cultural-philosophical concept. The *gazal* belonging to Nasimi's work presented below is a valuable example of the development of the mugham concept as a

semantic and aesthetic unit in classical poetry:

*Həsrət yaşı hər ləhzə qılır bənzimizi saz,
Bu pərdədə kim, nəsnə bizə olmadı qəmsaz.*

Here, the expression "face being *saz*" is poetic. It reminds us of the strings vibrating with a mournful sound in mugham performance. The concept of "*perde*" is both a musical term for mugham and a metaphorical concept expressing hidden sorrow and a special state of mind.

*"Üşşaq" meyindən qılalı işrəti- "Novruz",
Ta "Rast" gələ çəngi- "Hüseyni" də sərəfraz.*

"*Ushshak*" (lovers) and "Novruz" are here both mugham sections and metaphorically poetic symbols of love and spring. *Rast* and *Huseyni* are *magams* that represent consistency and special harmony in the classical mugham system. This verse reflects the systematic structure and spiritual rise of mugham.

*Ba "Çargahi" lütf qıl, ey hüsnü "Büzürği",
"Kuçik" dəhənindən bizə, ey dilbəri- "Tənnaz".*

Here, various *magams* are listed – "*Chargah*", "*Buzurg*", "*Kuchik*", "*Shahnaz*" – each of them expresses both musical elements and the poetic-spiritual states with the meanings they represent. For example, "*Kuchik*" can be associated with simplicity and sincerity, while "*Buzurg*" has the meaning of loftiness and richness.

*"Zəngulə" sifət nalə qılam zar "Segaha",
Çün əzmi- "Hicaz" eyləyə məhbubi-xoşavaz.*

A parallel is set between the gong (a special tempo, a vibrating form of sound) and the "sigh" (a wail, a vocal outcry). This expresses an emotional peak. The "*hijaz*" is a tone (*lad*) also known in Western music, and it contains deep sadness and alienation.

*Ahəngi- "Sifahan" qılır ol nami- "Əraqi",
"Rəhavi" yolunda yenə canım qıla pərvaz.*

Here, the musical concepts of *Sifahan*, *Aragi*, and *Rahavi* are linked to the rise of the human spirit. It has become a kind of conceptual metaphor.

*Könlümü "Hisar" eylədi ol ruhi- "Mübarğə",
Gəl olma "Müxalif" bizə, ey dilbəri- "Şahnaz".*

"*Hisar*" means fortress, but it also expresses loudness and tension in mugham. "*Mukhalif*" is a disorder of harmony in music. In the poet's address to the *dilbar*, that is, the beloved, it indicates the incompatibility in love.

Çün "Şurə" gəlib eşq sözün qıla Nəsimi,

Şövgündən anın cuşa gəlir Sə'diyi-Şiraz.^[20]

In this verse, the mugham “*Shur*” is the voice of love. By poeticizing it, Nasimi refers to Saadi Shirazi, that is, to Eastern poetry, thereby keeping the literary tradition alive.

Here, mugham *magams* are presented not only as musical notes, but also as symbols expressing various emotional, philosophical and artistic states. Nasimi here presents the musical terms of mugham as metaphors for philosophical-mystical love and divine love, showing the unity of the national musical and literary heritage. This example explains the conceptual multiplicity of mugham by its deep meanings in both musical and literary language.

In the music dictionary the term “mugham” is defined like this: “The term mugham’s most exact scientific definition, its position in today’s music life, the excellent explanation of the issues like in which meaning it is used in our daily music routine, what kind of notion it expresses – was provided by Gara Garayev, a prominent music scientist and composer of our period. He wrote analyzing the essence of mugham notion and explaining its semantic meaning: “...In Azerbaijani music the term “mugham” is actually used in two meanings. In the first case, the word “mugham” is an Arabic word, and it is the same with the term “*magam*” (“*lad*”). As it is known, Azerbaijani folk music has a mugham system which is highly developed and has different types. In another case, multipart form carrying extremely original features is considered under the term “mugham”, this, actually means the essence of complex and interesting music organism”^[7]. Another explanation is connected with the name of the historian Ilya Maharrami. The author writes: “The word mugham is derived from the word *magi* (“*mugh*”). Sectarian religious ceremonies were carried out with music, *avaz* and rhythm. As the time passed, it developed and was formed into current level of mugham”^[21]. *Magi* (Mughs) are one of the ancient tribes which lived in Azerbaijan and this source gives reasons to us to tell mugham belongs to Azerbaijan and the word *magi* (“*mugh*”) stands in the roots of the terms “*mughan*” and “*mugham*”. According to historical sources, *magi* (mughs) realized the events they organized in the background of public relations, solidarity relations, cultural and religious beliefs as a tribe in namely special *avaz*, and this is considered close to the early version of

modern mugham. However, the idea of coordination of the word “mugham” with the word “*magam*” is more widespread. As a music term the word *magam*: “consists of mutual relationship system of music sounds that tend and make their way towards one another, which are at different heights (climax) which get around a stable voice (*maye*)”^[7]. Alongside with this, in everyday language, the word “*magam*” can be used with the same meanings of the words “place”, “space”, “degree”, “moment”, “situation”^[22]. Considering these definitions alone, it is possible to note a considerable number of metaphorical and cognitive structures and representational schemes related to the concept of mugham: For instance,

Metaphor: Mugham is belief – **Image schema:** identity / essence

Metaphor: Mugham is culture – **Image schema:** whole–part

Metaphor: Mugham is unity – **Image schema:** link / unity

Metaphor: Mugham is a spiritual space – **Image schema:** container / location

Metaphor: Mugham is a divine *magam* – **Image schema:** scale / path / goal

Metaphor: Mugham is a current state – **Image schema:** state / condition

The definition of the word mugham in a lexical way has a connection with its characteristics as a music genre. That is to say, mugham is a precise and unique piece of art as a multicultural heritage of Azerbaijani culture formed with the complex influence of Turkism, Eastern environment, Western world and Islamic culture. That is to say, mugham is a special means joining a nation or any group of people in a cognitive or emotional way in a single *magam*. It directly presents timeline, intellectual or mental evolution, value system of the nation in the highest version and to a specific degree. Though mugham is an Eastern cultural piece, namely Azerbaijani mugham constitutes the culmination point of this art. Because Azerbaijani mugham didn’t stay only as a primitive folk music art, it develops all the time just like a live organism. Mugham’s this feature of change and transformation is its adaptation to Azerbaijani nation’s developing and improving psychological and cultural mood.

Thus, mugham is the basis of many other conceptual

metaphors and corresponding image schemas in the Azerbaijani language:

Metaphor: Mugham conditions the mental evolution of a person – **Image schema:** path

Metaphor: Mugham is a system of cultural values – **Image schema:** container

Metaphor: Mugham develops like a living organism – **Image schema:** cycle

Metaphor: Mugham is a language of psychological and cultural mood – **Image schema:** link

One of the most interesting approaches about the time when mugham started as a piece of art is given in Fakhraddin Ali's book "Azerbaijani Mugham in Miniatures". The researcher who connects the history of mugham with Babylon noted in his book that in the cylinder on which there is cuneiform that was found in Ziggurat temple built by Babylon *ussag* mugham was addressed three times ^[23]. In the same source the author wrote: "Everything - Azerbaijani bayatis, lullaby, elegy, song, cantata, chorus, concert, other types of music works, even symphonies emerge in the frame of mugham *lads*. There is no Azerbaijani music apart from mugham. Because it is at least 7 thousand years old" – quoted by Tariel Azerturk and his approaches were explained. To Tariel Azerturk in Mesopotamia where the first civilization was formed the performance of the prayers with special *avazs* in the temples are the early versions of modern mugham ^[23]. In the contemporary era muslims and jews' making the prayers in special *magams* or christians' using chorus in religious ceremonies date back to the same tradition. All these give certain information about the heavenly and divine content of the mugham. Based on these ideas, we can systematize the "carrier" image schemas for mugham and the conceptual metaphor model "mugham is a form of expression/carrier of heavenly and divine content".

Konul Bunyadzade who is one of the scientists that studies mugham philosophy interpreted the research process connected with mugham like this: "This process is like tracing a nation's stable line of thought which wasn't broken since ancient times with mugham philosophy" ^[24]. It is true that as mugham adapts to the nation's development it belongs to and improves, it emerges as the model of the nation's thought map. In almost all the fields of Azerbaijani culture – literature (Nizami Ganjavi, Maraghai

Awhadi, Imadaddin Nasimi etc.), cinematography (Khan Shushinski's performance in the film "If Not That One, Then This One", Alim Gasimov's performance in the film "Gazalkhan" etc.), architecture (International Mugham Center – the form of the building looks like the pieces of *tar*), sculpting, Ashug art, opera, and ornaments and patterns of the fields such as rug making, miniature painting (Fakhraddin Aliyev's miniature paintings) etc. – we can see the traces of mugham's spiritual and mental value. Therefore, the concept of mugham is compatible with the image schema of a "map" and it also includes the cognitive structure "mugham is a model of a people's thought map."

4. Discussion

Mugham is divided into three parts according to specialists: 1) main mughams; 2) small-sized mughams; 3) *zarbi* mughams. Furthermore, there are mughams including in the family «*Rast*» («*Mahur-Hindi*», «*Orta Mahur*», «*Bayaty-Gajar*», «*Dugah*») and different variants of «*Segah*» («*Zabul Segah*», «*Segah Zabul*», «*Segah of Mirza Hussain*», «*Kharij Segah*» etc.) ^[25]. As mentioned above, the main mughams consist of 7 mugham *dastgāhs*. *Dastgāh* is a Persian word, (*dast* – complete + *gāh* – position, moment, place ^[7], it means a complete position, complete moment and complete place. «*Dastgāh*» is a logical sequence joining all the branches (*shaxes*), *shobes* and *gushes*, *radifs*, *rangs*, *tasnifs* of any mugham («*Rast*», «*Shur*», «*Chahargah*» etc.) ^[25]. Each of the *dastgāh*'s components has unique duties and roles.

There are three main sections in Azerbaijani mughams that are of great importance in organizing *dastgāh*. These include "deramed", "berdasht", "maye". *Deramed* is "a small instrumental introduction performed at the beginning of mugham" ^[7]. "This section is the instrumental version that joins all the *shobes* of the performed *dastgāh*" ^[25]. Actually *deramed* has the name of the performed mugham. For instance, *derameds* performed in the *dastgāh* "Rast" are called "Rast Deramed". The main thing in a mugham *dastgāh* is the mugham itself. *Deramed* and other components we will talk about enjoy the second function and are composed according to a *dastgāh*.

"*Berdasht* is a little instrumental episode that is played in the introduction style in the beginning of *dast-*

gāhs”^[7]. *Berdasht* is performed after *deramed*. “While *deramed* is an instrumental drama that is based on exact dimension, *berdasht* is an independent episodic introduction performed in an improvisation style. For the performance of mugham in the form of *dastgāh*, *berdasht* is the beginning of improvisation style”^[25]. Though *berdasht* plays a role of introduction like *deramed*, it fulfills the beginning function for not all *dastgāh*, for the *shobe* “*Maye*” following it. It plays a specific transition role between *deramed* and *maye* in an improvisation style, actually preparing the performer and the listeners for the performance of a *dastgāh*.

Maye prepared by *berdasht* is one of the first and main *shobes* of *dastgāh*. “*Shobe* is a pregnant and independent part of a mughamat *dastgāh* in terms of melody and *magam* (root)”^[7]. Actually each *dastgāh* starts and ends with *maye*. *Maye* is explained in the music dictionary like this: “*Maye* is the main stable *perde* (a separate sound of a scale) of *magam*, the first *shobe* of *dastgāhs*. While in mugham performance as a rule *dastgāh*’s development process is carried on passing from *bam* register to *zil*, and from *shobe* to *shobe*, – mugham’s *maye* will eventually prove that its force of gravity will dominate, – as a result *dastgāh* will return to *maye* again, will be completed in completely *maye*, *perde* of *maye* once again”^[7]. *Maye* is also named after the mugham it belongs to. For example, “*Mayeyi-Shur*”. Musicologist Imran Akhundov especially highlighted the importance of these three *shobes*: “Thus, in performing mugham in the form of a *dastgāh*, the importance of three main *shobes* (*deramed*, *berdasht*, *maye*) is very huge. These three *shobes* constitute the milestone of mugham, *dastgāh* stands on this stone”^[25].

In organizing *dastgāh* alongside with *shobes*, the role of mugham components such as *rang*, *tasnif*, *avaz*, *gushe* is also huge. “*Rang* is an instrumental drama performed between mugham *shobes*”^[7]. *Rang* that is performed after certain *shobe* in a *dastgāh* is an instrumental music component which has no words. It creates a special sequence relating components of the *dastgāh*. “*Rangs* are in the dance-like, march and lyric forms, they are in different sizes. *Diringah* which is the first type of *rang* consists of playful music, it is small in terms of size. *Diringah* is usually performed not in big-sized mugham *shobes*, either in small-sized *shobes*, or in *gushes*. The advantage of *rang* or

diringah’s being performed between *shobes* in a mugham *dastgāh* is that in between *khananda* has a rest and prepares for the performance of the next *shobe*”^[25]. “*Tasnif* is an Arabic word, it is an accurate and stable-sized song similar to the song performed between the *shobes* of *dastgāh* (in order to end and finish the previous one and to pass to the next one)”^[7]. It is a vocal-instrumental music form and has a special performing style. The performance of *tasnif* is not important, it can be sung or not sung depending on the structure and size of a *dastgāh*. “The texts of *tasnifs* can be *gazel*, *goshma*, *garayli*, *bayaty*, poem. Its music has lyric or dancing character. *Tasnifs* sung inside vocal-instrumental mugham *dastgāhs* are also performed independently by *khanandas*”^[25]. And it is one of the most characteristic features of the *tasnif*. When *tasnif* is separately performed, in the beginning and at the end of it a small mugham piece is characteristically performed. Then *tasnif* itself has a specific name. Because it is independent and distinct. But the *tasnifs* performed inside *dastgāh* are named with the name of mugham.

Avaz is a Persian word, it means the process of “music’s being performed in a melodious voice”^[7]. “*Avaz* is completion of music verse (for example, *yarim əmman*, *əmman hey* etc. – *oh my beloved*, *oh my love*). In order to finish mugham verses *avazs* are too typical”^[25]. *Avazs* that have no special names are played inside *shobes* and *gushes*. They play the role of a supportive function in order to carry special emotional load of the song to certain degree. *Avaz* is directly related to mugham’s word base. Namely *avaz*’s performance creates a special opportunity for a performer to use the method of improvisation. *Khananda* (performer) individualizes mugham using special voice patterns and *boghazs* (“*Boghaz* is the smallest *avaz* expression belonging to *khananda*’s performing style as a product of his personal creativity”^[7] in *avaz*).

Alongside with *shobe* and components another important part is “*gushe*” in a *dastgāh*. “*Gushe* is a vocal-instrumental episode that has a pregnant and clear melodic structure alongside with *shobes* in *dastgāhs* (inside *shobes* or between *shobes*)”^[7]. *Gushes* that are smaller in size compared to *shobe* have a feature of improvisation. But *gushe* is not independent like *shobe*, in terms of this it should be absolutely performed inside some *shobe*. “Depending on the size of *shobe*, the number of the *gushes* that are includ-

ed in there are different. Several *gushes* can be included in big-sized *shobe*. And in a small-sized *shobe* only one *gushe* can be included in”^[25].

Based on the “Theory of Conceptual Metaphors”^[1] and cognitive principles in general, we can systematize the conceptual metaphorical models of the components of the mugham *dastgāh* as follows, taking the lexical and semantic explanations we have mentioned regarding the verbal basis of the mugham concept as a basis:

Metaphor: The *dastgāh* is the path of life / the map of mugham / complete *magam* – **Image schema:** path/ structure/ whole–part

Metaphor: *Deramed* is the entrance door / the birth of mugham / the key to the door of life – **Image schema:** entry / container / boundary

Metaphor: *Berdasht* is the cornerstone / the foundation of spiritual development / the beginning of personal evolution – **Image schema:** foundation / support, path, transformation

Metaphor: *Maye* is the main *perde* / the main source of energy / the beginning and the end – **Image schema:** balance, force / energy, beginning–end, cycle

Metaphor: *Rang* is an emotional accent/decoration – **Image schema:** force / intensity, surface–depth

Metaphor: *Tasnif* is an emotional transition / verbal pattern of emotions – **Image schema:** transition, expression

Metaphor: *Avaz* is the individualization of life / the voice of emotions – **Image schema:** identity, expression

Metaphor: *Gushes* are stops on the road of life. – **Image schema:** path, transition

The performance of mugham *dastgāhs* is usually carried out with the joint participation of a mugham trio – a *khananda* playing the *gaval*, a *tar* player and a *kamancha* player. This trio forms the main performing structure of Azerbaijani mugham art. The *khananda* is not only a vocal performer, but also acts as a *gaval* player providing rhythmic accompaniment. Music researcher Afrasiyab Badalbeyli characterizes the *khananda* as follows: “Usually, a singer (performer) who has mastered the art of mugham is called a *khananda*. As a rule, he also serves as a *dafchi* (*gaval* player) in the *khananda-sazanda* group (triad ensemble)”^[7]. The *gaval*, one of the instruments in the mugham triad, not only performs a rhythmic function, but also sym-

bolizes the antiquity of mugham, the traces of primitive collective consciousness in music, and the flow of time. The *gaval* is described in the musical lexicon as follows: “The *gaval* is a percussion musical instrument. The 60–75 mm wide and 350–450 mm in diameter are covered with fish skin. Inside the *gaval* are small rings (earlier very small bells), which create a special sound tempo when played”^[7]. During the performance, the singer holds the *gaval* with both hands and strikes it with his fingers in accordance with the rhythm of the music. This instrument was included in the folk musical instruments orchestra by the composer Uzeyir Hajibeyli, and the first note part for it was written by him. As Karimov noted: “The participation of the *gaval* is mandatory when performing *rang*, *deramed*, *tasnif* and *zarbi* mughams by a trio”^[26].

Tar that is the next member of mugham trio is Azerbaijani’s string music instrument. For its technical and dynamic opportunities modern *tar* is considered the most excellent music instrument among Azerbaijani string music instruments. “The word *tar* is in Persian, means “string”, “wire””^[26]. In this term, for the number of its strings “string music instruments such as *dotār* (two strings), *setār* (three strings), *čahārtār* (four strings), *pančtār* (five strings) and *šeštār* (six strings) are considered different types of *tar*”^[26]. As an answer to the discussions around to question which nation’s national cultural heritage *tar* belongs to Afrasiyab Badalbeyli noted: “2000 years B.C. Egyptians’ music instrument named “Nabla” is not different from *tar*’s early form. Egyptians’ Nabla was updated by Abu Nasr Farabi in Iran, and transformed into Iranian *tar*. And in Azerbaijan Iran *tar* was changed completely and made Azerbaijani *tar* by a famous *tar* player Sadig”^[27]. Majnun Karimov noted about updated Azerbaijani *tar*: “In the II half of the XIX century Mirza Sadig Asad oglu made changes in the structure and form of *tar*, increased the number of strings from 5 to 11. He did some changes in the way of holding *tar*, raised *tar* from the knees to chest”^[26]. In the same source the art critic wrote about the visual features of *tar*: “*Tar* which is different from other string music instruments in terms of its structure and form mainly consists of three parts – body, neck and head. Body part of *tar* is prepared from mulberry, its neck and head parts are prepared from walnut tree. Its general length is 850 mm, the height of its body is 165 mm, its width is 185 mm. 22 *perdes* are at-

tached to its neck. The body is covered with the membrane of veal heart. It has 11 metal strings at different diameters. It is played with a small plectrum made from bone or ebony”^[26]. Plectrum – is a “thin plate made from veal horn (sometimes from bone or plastic) in order to heighten pulling strings of tensile string music instruments (*tar*, *oud*)”^[7]. *Tar* has always been a matter of discussion and research with its historicity, splendid views and instrumental opportunities. Many art critics highlighted *tar*’s improving potential into being a human music instrument taking its versatility into account. Azerbaijani *tar* was added to UNESCO’s Intangible Cultural Heritage List of Humanity in 2012^[28].

The *tar*, the main instrument of the Azerbaijani mugham trio, is not only a musical instrument, but also a cultural symbol, an emotional interpreter, and the language of the artist. Its sound carries both meaning and spiritual resonance. The *tar*’s strings, bowl, *mizrab*, and installation method are valued more as a living entity and a means of emotional communication than as an instrument.

And *kamancha* is the third and special music instrument of mugham trio. This instrument that is performed with *kaman* has a rich vocal range and performance opportunities. Though *kamancha* which is included in a string instrument group like *tar* had different forms before, modern and trending *kamancha* is 4-string. *Kamancha* began to be famous further from the II half of the XIX century like *tar*, and this is connected with fast and systematic improvement of mugham art. “*Kamancha* consists of bowl, arm and stretcher passing inside body and joining its both parts. Bowl, arm and pegs are made from walnut tree in a special machine with a carving method. A cover prepared from scale of sturgeon is wrapped on the bowl. In providing the good sounding of the instrument defining the distance between arm and strings in an exact way is an important term. Its general length is 700 mm, the height of its bowl is 175 mm, width is 195 mm”^[26].

Although several music instruments stand in the ground of Azerbaijani music culture, *tar* and *kamancha* have a special, peculiar and irreplaceable role. These two music instruments combine both historicity and modernity in themselves. These instruments which left a mark in every area of Azerbaijani nation’s national-cultural life and their cultural weight provide priceless information about

the spiritual, cultural, emotional and intellectual nature of the society they belong to. Both *tar* and *kamancha* create a unique music synthesis being combined by electronic music in the modern era alongside with its historical content that it shows the adapting potential of *tar* and *kamancha* with old and young generation. *Gaval*’s character as a percussion music instrument is heritage to modern era from the period when mankind lived in a form of tribe, string instruments such as *tar* and *kamancha* are the demonstration of more complex and systematic development of human thinking. Inna Naroditskaya analogized the sound of *kamancha* to the sound of begging of Prophet Musa in order to make God see him in his work “Song from the Land of Fire”^[10]. These musical instruments, in fact, have transcendental significance. Similar examples can be found in many Eastern peoples. For example, the “*tanbur*” in Persian music or the “*ney*” in both Persian and Turkish classical music have the same sacred essence. Just as mugham, accompanied by *tar*, *kamancha*, and *gaval*, expresses a special spiritual moment, so does *tanbur* performance embody special sacred moments. Ethnomusicologist Jean Durning, who studied the musical activity of Iranian philosopher and *tanbur* master Ostad Elahi, notes in his work “The Spirit of Sounds: The Unique Art of Ostad Elahi”, “His masters see this tradition as a starting point for spiritual transformation. This path helps a person to connect with a transcendent dimension”^[29].

The analysis of the musical instruments considered to be the mugham triad does not end with theoretical and lexical explanations. These three instruments – *tar*, *kamancha* and *gaval* – are not only technical means of mugham performance, but also carriers of the deep aesthetic, cultural and symbolic meanings carried by this musical tradition. Each of them occupies a unique place in the Azerbaijani musical memory not only with its physical sound, but also with the spiritual and cognitive content they represent. In this respect, the mugham triad reflects a conceptual whole rather than a musical system. It is within this conceptual framework that the metaphorical analysis of musical instruments allows us to reveal how they are perceived, by what cognitive models they are interpreted, and what role they play in Azerbaijani culture. Conceptual metaphors and image schemas are important analytical tools in showing that these instruments are not merely functional elements,

but rather symbols of the emotional, philosophical, and spiritual layers of mugham. This triad can be conceptually systematized as follows:

Metaphor: The *gaval* is the bearer of primitive human heritage / the code of collective energy / the rhythm of time — **Image schema:** container, energy, link

Metaphor: The *tar* speaks with the rhythm of the heart / is the mirror of the soul / is the union of reason and emotion / is the voice of memory – **Image schema:** force, essence, unity, container

Metaphor: The *kamancha* is the unity of the past and the present / the voice of the inner world / the pleading voice of the soul / the strings of the heart – **Image schema:** link / unity, container, emotion, essence

5. Conclusions

In this article, the main components of mugham art - *deramed*, *berdasht*, *maye*, *terje*, *gushe*, *tasnif*, *rang*, *avaz* and *ayag* elements, as well as the main musical instruments involved in the performance - *tar*, *kamancha* and *gaval*, were analyzed from a terminological, functional and conceptual point of view. It was determined that these components, in addition to ensuring the structural and semantic integrity of the mugham *dastgāh*, also form its emotional and philosophical depth. Each element is not only functional, but also carries a **conceptual metaphorical load** and contributes to the multi-layered interpretation of mugham.

The study showed that mugham components can be individually associated with certain conceptual metaphors. For example, the spiritual and cultural manifestations of mugham can be explained through metaphors such as *deramed* - “the key to the door of life”, *berdasht* - “the beginning of personal evolution”, *maye* - “the main source of energy”, *gushe* - “stops on the path of life”, *avaz* - “the sound of emotions”, *rang* - “emotional emphasis”, *kamancha* - “the voice of the soul’s plea”, etc. These metaphors are also systematized on the basis of image schemas, allowing for a deeper understanding of the conceptual structure of mugham. At the same time, this study once again confirms that mugham is not only music, but also a semantically profound spiritual code with a plot and structure. It is a multifaceted artistic phenomenon that expresses the

historical memory, aesthetic sense, psychological depth and cultural identity of the Azerbaijani people.

The concept of mugham, having a wide lexical and semantic layer, is open to analysis in both national-cultural and human terms. Although the concept of mugham is examined in a general way in this article, in the future, a conceptual-linguistic analysis of individual mugham *dastgāhs*, as well as a deeper study of their metaphorical and structural-semantic models, promises significant results from a scientific point of view.

Mugham is, ultimately, a musical form of local-mental reality, a carrier of national-cultural identity, a means of expressing human emotions, and a symbolic space for philosophical-mystical experience. In this respect, it is not only music, but also a conceptual and cultural map.

As a result of the research conducted, the following scientific conclusions were achieved:

1. Mugham *dastgāh* is a complex musical system consisting of functional components such as *deramed*, *berdasht*, *maye*, *gusha*, *tasnif*, *rang*, and *diringah*, and each of these components performs important functions in terms of structure and semantics.
2. These components reflect a network of conceptual metaphors and image schemas that reveal the cultural and bodily-based essence of mugham.
3. Traditional musical instruments such as *tar*, *kamancha*, and *gaval* are not only acoustic instruments, but also cultural symbols that contribute to the conceptual structure of mugham performance.
4. The seven main mughams (*Rast*, *Shur*, *Segah*, *Chahargah*, *Bayaty-Shiraz*, *Huseyni-Humayun*, *Shushtar*) have their own semantic and emotional values and form a conceptual system based on Azerbaijani culture.
5. The research shows that mugham, as a conceptual field, combines both local-mental reality and universal values, forming an object suitable for study from the perspective of cognitive linguistics.
6. Conceptual linguistics methodology provides an efficient framework for understanding how mugham functions not only as a musical system but also as a cultural narrative encoded through sound.

Author Contributions

Conceptualization, M.S.A. and R.A.H.; methodology, M.S.A. and R.A.H.; validation, M.S.A. and R.A.H.; formal analysis, M.S.A.; investigation, M.S.A.; resources, M.S.A.; data curation, M.S.A.; writing—original draft preparation, M.S.A.; writing—review and editing, M.S.A. and R.A.H.; visualization, M.S.A.; supervision, M.S.A.; project administration, M.S.A. All authors have read and agreed to the published version of the manuscript.

Funding

This work received no external funding.

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

This study is conceptual and does not involve the generation of new datasets. All linguistic and cultural data used in the analysis were obtained from publicly available literary texts and scholarly sources, as cited in the References section. While no quantitative data were generated, original conceptual analyses were conducted. No personal data or human subjects were involved; therefore, no ethical approval was required.

Conflicts of Interest

The authors declare no conflict of interest.

References

- [1] Lakoff, G., Johnson, M., 1980. *Metaphors We Live by*. University of Chicago Press: Chicago, IL, USA.
- [2] Rajabli, A., 2021. *Cognitive Linguistics*. Elm və Təhsil: Baku, Azerbaijan. pp. 304. (in Azerbaijani)
- [3] Johnson, M., 1987. *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*. University of Chicago Press: Chicago, IL, USA.
- [4] Lakoff, G., 1987. *Women, Fire, and Dangerous Things: What Categories Reveal About the Mind*. University of Chicago Press: Chicago, IL, USA.
- [5] Evans, V., Green, M., 2006. *Cognitive Linguistics: An Introduction*. Edinburgh University Press: Edinburgh, UK.
- [6] Merriam, A.P., 1964. *The Anthropology of Music*. Northwestern University Press: Evanston, IL, USA.
- [7] Badalbeyli, A., 2017. *Expository Monographical Music Dictionary*. Baku Music Academy named after Ü. Hajibeyli Press: Baku, Azerbaijan. (in Azerbaijani)
- [8] Abdullayeva, S.A., 2018. *Music in Nizami, Nizami in Music*. Nurlan: Baku, Azerbaijan. (in Azerbaijani)
- [9] Aslanoglu, A., 2004. *Mugham Poetics and Cognition*. Elm: Baku, Azerbaijan. (in Azerbaijani)
- [10] Naroditskaya, I., 2003. *Song from the Land of Fire: Continuity and Azerbaijanian Mugham*. Routledge: New York, NY, USA; London, UK.
- [11] UNESCO, 1975. *UNESCO Collection of Traditional Music of the World*. UNESCO: Paris, France.
- [12] NASA, 1977. *Music from Earth*. Available from: <https://voyager.jpl.nasa.gov/golden-record/whats-on-the-record/music/> (cited 1 March 2025).
- [13] Farhadova, S.M., 2018. *Historical roots of the Azerbaijani Mugham-Dastgah*. Science Development Foundation under the President of the Republic of Azerbaijan: Baku, Azerbaijan.
- [14] Hajibeyov, U., 2019. *The Basics of Azerbaijani Folk Music*. Sharg-Qarb: Baku, Azerbaijan.
- [15] Imrani, R., 1998. *Mugham History*. Elm: Baku, Azerbaijan.
- [16] Vahabzade, B., 2004. *Selected Works*. Vol. 2 (Poems). Ondar: Baku, Azerbaijan.
- [17] Hajibeyov, U., 2005. *Works*. Vol. 2. Sharg-Qarb: Baku, Azerbaijan.
- [18] Youssefzadeh, A., 2000. The situation of music in Iran since the revolution: The role of official organizations. *British Journal of Ethnomusicology*. 9(2), 35–61. DOI: <https://doi.org/10.1080/09681220008567325>
- [19] Huseynova, A., 2016. *Music of Azerbaijan: From Mugham to Opera*. Indiana University Press: Bloomington, IL, USA.
- [20] Nasimi, I., 2004. *Selected Works*. Vol. 1. Lider Publishing: Baku, Azerbaijan. p. 336.
- [21] Mahərrami, I., 2010. *Mugham's Formation History*. Baku, Azerbaijan.
- [22] Hajibeyov, U., 2006. *Explanatory dictionary of the Azerbaijani language*. Sharq-Qarb: Baku, Azerbaijan.
- [23] Fakhraddin, A., 2015. *Azerbaijani Mugham in Miniatures*. Sharg-Qarb: Baku, Azerbaijan.
- [24] Bunyadzade, K.Y., 2018. *Mugham Philosophy*. Sci-

- ence Development Foundation under the President of the Republic of Azerbaijan: Baku, Azerbaijan.
- [25] Akhundov, İ., 2015. Azerbaijani Mughams. Mutarjim: Baku, Azerbaijan.
- [26] Karimov, M., 2003. Azerbaijani Musical Instruments. Yeni Nasıl: Baku, Azerbaijan.
- [27] Badalbeyli, A., 1929. Judgment on the Tar: The Tar is a National Musical Instrument of the Azerbaijani People. *Kommunist*, 11 November 1929. Available from: http://afrasiyab.musigi-dunya.az/az/articles_16.html (cited 26 February 2025).
- [28] Rahimov, M., 2010. Craftsmanship and performance art of the Tar, a long-necked string musical instrument. *Intangible Cultural Heritage*. Available from: <https://ich.unesco.org/en/RL/craftsmanship-and-performance-art-of-the-tar-a-long-necked-string-musical-instrument-00671> (cited 26 February 2025).
- [29] During, J., 2003. *The Spirit of Sounds: The Unique Art of Ostad Elahi (1895–1974)*. Cornwall Books: New York, NY, USA.