

Some Stylistic Features of Azerbaijani Composer Fikret Amirov's Symphonic Mughams

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Abstract. The presented article talks about the symphonic mughams of the famous Azerbaijani composer Fikret Amirov. Symphonic mughams are a new genre of symphonic music that has no analogues to those days in the history of world music culture. The idea of transferring mughams to a new sound was, in fact, to create a new version of mugham, that is, an individual and different version. In article noted, that symphonic mughams created as a result of combining two types of musical thinking brought Azerbaijani symphony to the world arena. The artist created an unparalleled and hitherto unknown genre style by artistically linking the conflicting music systems. Also F. Amirov's mughams are subject to the laws of ordinary symphony in the symphonic sounding, which is new for national music, but at the same time, they preserve the principles of traditional mugham art. the founder of the new genre, F. Amirov, also created a new genre style and opened wide avenues for its future development. The article analyzes the symphonic mugams "Shur", "Kurd Ovshari", "Gülistan Bayatı-Shiraz", which occupy an important place in the creativity of F. Amirov and reflect the brilliant creative style of the composer. And some characteristic aspects of the compositional structure, genre, style, harmonic and melodic language of these works are considered.

Key words: symphonic mugham, genre, stylistic features, traditional music of Azerbaijan. Azerbaijani mugham

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Azərbaycan bəstəkarı Fikrət Əmirovun simfonik muğamlarının bəzi üslub xüsusiyyətləri

İnarə Məhərrəmovə 

Xülasə. Təqdim olunan məqalədə tanınmış Azərbaycan bəstəkarı Fikrət Əmirovun simfonik muğamlarından bəhs edilir. Simfonik muğamlar dünya musiqi mədəniyyəti tarixində həmin dövrə qədər analoqu olmayan yeni bir simfonik musiqi janrıdır. Muğamları yeni səslənməyə köçürmək ideyası, əslində, muğamın yeni – fərdi və orijinal bir versiyasını yaratmaq məqsədi daşıyırdı. Məqalədə qeyd olunur ki, iki fərqli musiqi təfəkkürü növünün birləşdirilməsi nəticəsində yaranan simfonik muğamlar Azərbaycan simfonizmini dünya arenasına çıxarmışdır. Sənətkar bir-birindən fərqlənən musiqi sistemlərini bədii şəkildə əlaqələndirməklə misilsiz və o vaxta qədər məlum olmayan yeni bir janr üslubu yaratmışdır. Həmçinin F. Əmirovun muğamları milli musiqi üçün yeni olan simfonik səslənmədə klassik simfoniyanın qanunauyğunluqlarına tabe olsa da, eyni zamanda ənənəvi muğam sənətinin prinsiplərini qoruyub saxlayır. Yeni janrın banisi olan F. Əmirov həm də yeni janr üslubu yaratmış və onun gələcək inkişafı üçün geniş imkanlar açmışdır.

Məqalədə F. Əmirovun yaradıcılığında mühüm yer tutan və bəstəkarın parlaq yaradıcılıq üslubunu əks etdirən “Şur”, “Kürd-ovşarı”, “Gülüstan-Bayatı-Şiraz” simfonik muğamları təhlil edilir; həmçinin bu əsərlərin kompozisiya quruluşu, janrı, üslub, harmonik və melodik dili ilə bağlı bəzi səciyyəvi xüsusiyyətlər nəzərdən keçirilir.

Açar sözlər: *simfonik muğam, janrı, üslub xüsusiyyətləri, Azərbaycanın ənənəvi musiqisi, Azərbaycan muğamı*

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Introduction

The outstanding composer Fikret Amirov, one of the most talented representatives of the Azerbaijani school of composition, contributed to the development of our national musical culture.

Fikret Amirov is a composer with a wide range. He is the author of operas, ballets, symphonies and symphonic suites, symphonic mughams, songs and romances, works for the piano, and music written for dramatic plays. The composer's creative style differs from other composers with its own characteristics.

F. Amirov wrote bright pages that are completely new to our music culture in terms of style, theme and quality. He created an artistic, poetic world of Azerbaijani music by applying his own new romantic composer thinking. Researchers have extensively studied his creative journey and artistic craftsmanship (Əhmədova, 2025; Məmmədova, 2022; Qasıмова, 2021; Rüstəmov, 2024; Səfərova 2019). People's Artist Sattar Bahlulzadeh said: "Fikret Amirov's music is impressive and enthusiastic. Of course, music is a reflection of the character of this ardent, passionate man who is deeply interested in the destiny of art" (Bahlulzadeh, 1973, p. 4).

His works have won the love and sympathy of our and many foreign audiences. The composer's symphonic mughams, "Nizami" symphony, "Azerbaijan suite", "Azerbaijan capriccio" were performed on world concert stages and gained great fame. Amirov's music is still successfully performed in the United States, England, France, Italy, Germany, Egypt, Iran, Turkey and other foreign countries.

Discussion

The composer's appeal to mughams resulted in the creation of new styles and new genres that have no analogues in the history of world music. Amirov created a new kind and a new genre style with his mughams. This new style belonged only to the East. According to musicologist B.Yarustovsky, F.Amirov laid the foundation of "Eastern symphony".

The idea of presenting mugham in a new, hitherto unfamiliar orchestral sound allowed the composer to realize an issue of historical significance – the organic integration of artistic forms of folk music with the principles of European music. This gave impetus to the emergence of symphonic mughams, which laid the foundation for a new, independent field of national symphony, formed on the basis of mugham traditions and rising to the level of world-class works. The symphonic works created by F. Amirov, who did not separate his musical thinking from the genres and forms of folk music, and expressed his ideas, poetic feelings and emotions in these forms, opened one of the impassable paths

in the development of Eastern symphonic music. After the performance of symphonic mughams in this country, the French magazine *Disk* wrote: "Shur" symphonic mugham has aroused great interest among French listeners with its expressiveness and brilliant orchestral skills. Our time is often a reason to complain about the ineffective laboratory-type music tests that are far from life. Therefore, we cannot but rejoice in the creation of a piece of music that is high and beyond abstractions. The mugham "Shur" has the greatness and truth of the art of music, which is of great importance in the true sense, and is inherent in valuable musical works" (Gasimova & Abdullayeva, 2004, p. 65).

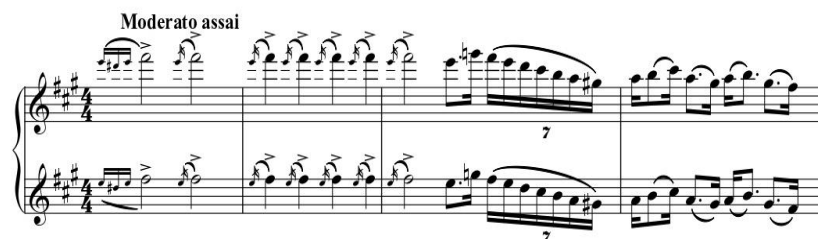
F. Amirov's mugams are the most important stage in the application of this genre of oral traditional music to the composer's creativity. F. Amirov has achieved a high artistic synthesis of two types of musical thinking – national mugham and European style. As a result of this synthesis, a new style related to the mugham genre, that is a new genre style, was approved. Thus, in symphonic mughams, a new, independent genre emerged, with specific and general stylistic features adapted and having its own figurative-dramatic concept. This new genre has its own constructive features.

Symphonic mughams created as a result of combining two types of musical thinking brought Azerbaijani symphony to the world arena. The artist created an unparalleled and hitherto unknown genre style by artistically linking the conflicting music systems. F. Amirov's symphonic mugams "Shur" and "Kurd Ovshari" are duologies. Although both works are independent, certain connections between them unite them in a single series. In this series, "Shur" has the main function, and "Kurd Ovshari" has the auxiliary function. Thus, "Kurd Ovshari" can be a part of another main mugham. In contrast to the lyrical-dramatic images of Shur, "Kurd Ovshari" pays more attention to the enthusiastic images of song and dance. In the duology, F. Amirov tries to combine the two mughams more, and for this he uses traditional methods of mugham, such as returning to the mode-tonal support, as well as to the register where the first expression begins.

In addition, the composer includes in symphonic mughams the principles of organization of material typical of pan-European classical music. These are melodic connections, common themes, connections of mode combinations and leitmotifs. Thus, the beginning of the melody in "Shur" (Introduction) is of special importance. In the composition of "Shur", this turn frames the whole duology, playing the role of a leitmotifs. Interestingly, the composer entrusts the subject to the bass clarinet and preserves its timbre.

The sections of Shur mugham existing in the practice of folk performance are: "Bardasht", "Maye-Shur", "Shur-Shahnaz", "Bayati-turk", "Shikasteyi-fars", "Simayi-shams", "Saranj", "Hijaz". Mugham begins with "Bardasht", which gives the listener an emotional tone of mode. Then the main "Maya" section, and then all the sections sound in sequence.

Example:



Among the sections mentioned, the tasnif is usually performed by the singer and the accompanying ensemble, or instrumental rangs are played. Amirov presents all this in the orchestra's performance. F. Amirov's mughams are subject to the laws of ordinary symphony in the symphonic sounding, which is new for national music, but at the same time, they preserve the principles of traditional mugham

art. As it is known, the intonation-melodic structure of mughams in the practice of folk performance is created on the principle of changing the points of support in the sections of mugham. This principle, which reflects the change of mode, is the basis of the whole composition of mugham. In this case, the interpretation of the interconnected images in the form of variants manifests itself. In F. Amirov's works, mugham intonations are preserved and subjected to the laws of symphony. This is very important. The composer's symphonic mugham "Shur" consists of "Maye-Shur", "Shur-Shahnaz" and "Bayati" sections. Amirov uses several intonation components of Bayati (for example, Iraq, Simayi-Shams) after the improvisation sections (except for the "Iraq" section) in the "Bayati" section.

F. Amirov significantly deepens and enriches the content of symphonic mugham. Compared to the original source, F. Amirov's symphonic mugham sounds more dramatic and magnificent. In addition, the composer composes the original theme, and the Introduction section of the mugham begins with this theme. This small subject, which arises from the characteristic turns of the first source (mugham), is in three parts, that is, it has become a typical homophonic-style subject; so that the return of the main topic (Part III) has a complementary function and thus separates the Introduction from the subsequent material.

The two intonations that serve the unity of the series should also be noted. Here the first, that is, the initial intonation and the intonation included in the cadence rotation, are of great importance. Thanks to the chain of intonation, the composer achieves completeness and integrity in the work. Such chain of intonation is clearly felt even at a distance. For example, the "Maye" section begins at the culmination of the introduction. Many aspects of F. Amirov's symphonic mughams are reminiscent of folk mughams: for example, the beginning of "Maye" from the culmination, the singer's solo performance after the instrumental prelude, etc. Thus, from the beginning of "Shur", the composer highlights two contrasting types of texture: homophonic (metric) and improvised. Both of them are summarized and generalized in the complementary section of the Introduction to the "Shur".

Thus, in the practice of folk performance, F. Amirov combines the phase feature of mugham with the traditional classical three-part. One of the main features is the symmetry of the parts. This use of mugham material, of course, stems from F. Amirov's innovative approach to mugham. Another factor also is important: the next stage is already being prepared in Maye–Shur in terms of intonation, metric, melodic, the main direction is the direction of development to another section (tasnif). All this, no doubt, is a manifestation of the composer's symphonic thinking.

The first part of the symphonic mugam is completed by "Tasnif". "Tasnif" is a song and dance. This fragment contrasts with the sections before and after it. As in the practice of the people, using the principle of verse-refrain, F. Amirov gives the tasnif in two parts.

Example:



The next section is "Shur-Shahnaz". As in the practice of folk performance, this is the largest section in F. Amirov's mugham and has a three-part structure. The outer parts are improvised, and the middle part of the folk song ("Ay qadasi") ("Oh, My Lovely") is marked by the composer under the name "Rang".

Example:



The structure of Shur-Shahnaz can be considered as a coded two-part form, but it can also be interpreted as a two-part form with an open (*si*) tonic to make it easier to return to Rang. "Shur-Shahnaz" is distinguished by its internal modulation, that is in addition to the lyrical episode based on the tonic, there is also an original author's section that more clearly shows the lyrical code. However, it should be noted that this lyrical episode is a variation of the previous section in terms of intonation.

"Bayati" directs the style of music in another direction. Images and intonation change. The music takes the listener from the lyrics to the epic. The three major sections of the bayati focus the expression on the subdominant area. The beginning of recitative recitation in the "Iraq" section is noteworthy. The lyrics of the previous section are replaced by epic, brave characters in "Iraq". Here, when the register reaches its maximum, the music material includes elements of "Rast" mugham.

There is an intonation connection between the "Iraq" and "Bayati" sections. This connection is made through tasnif ("Evləri var xanə-xanə") ("They have houses in cells"). He also prepares a reprise of the whole mugham in terms of mode. Signs of this reprisal can be found even before tasnif. Of course, all this proves the depth of the author's symphonic thinking in "Shur".

The "Simai-Shams" section, which sounds after "Iraq", replaces rang and tasnif. In symphonic mugham, it sounds one octave above the Maye. Simai-Shams' music is based on a precise rhythm. The author takes a two-dimensional motif from "Maye-Shur" and plays it in the form of ostinato on bass throughout the department. Thus, the sound of the percussion instruments, which is characteristic of folk performance, gives the impression that it also clearly shows the stage of the mode. This ostinato motif first sounds like a background in "Simai-Shams", and at the climax it takes place in the orchestra's Tutti.

Thus, the basis of "Simai-Shams" is a canon on the theme of mugham, performed by bells and xylophones. This canon is heard at the beginning, middle and end of Simai-Shams. Later, it is performed in "Kurd Ovshari" and establishes a connection between the two mughams. F. Amirov widely uses polyphonic methods in symphonic mugham. An example of this is the dialogue between a separate instrument group and the orchestra Tutti. In this way, the composer often celebrates the beginning of a new section.

The code of the symphonic mugham "frames" the mugham based on the theme taken from the introductory part. Thus, F. Amirov creates a synthesis in the code, both in terms of mode and theme. All this brings integrity and artistic completeness to the work. "Shur" symphonic mugham is a suite. Its parts are divided into separate, smaller sections. Fikret Amirov significantly increases the functions of precisely sized sections in symphonic mugham. These precisely sized departments (tasnifs, rangs) carry the main dramatic burden. Tasnifs and rangs either complete departments or create a transition to new departments. They serve the mode of intonation by generalizing the music in terms of mode-intonation. As a result of the change of mode, the melody always refers to a new tonic. Thus, they are presented as new parts. It is felt here that F. Amirov attempts to symphonize mugham.

"Kurd Ovshari" mugham is based on the musical material of percussion mughams. The percussion mughams are the second part of the duology, combining precise sized musical accompaniment and free improvisation. Of the four sections of "Kurd Ovshari" ("Ovshari", "Shahnaz", "Kurdi", "Mani"), three are percussion-mugham and one ("Shahnaz") is a mugham section. There is only one tasnif here. The introduction begins with a lyrical melody based on a folk song, accompanied by a solo clarinet.

Example:

The clarinet solo introduces the entrance, as if "framing" it into a unique three-part form. The precise rhythmic accompaniment of trumpets and stringed instruments clearly shows the character of the percussion-mugham. In the "Ovshari" department, the refrain is performed by the orchestra Tutti.

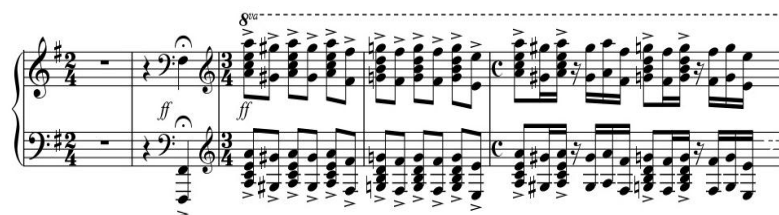
Example:

Here, the composer used the ancient ashug song "Ovshari" as a daramad, and also added a version of the "Simayi-Shams" section of the "Shur" mugham in this darama. Thus, on the one hand, the repetition of the material creates a certain connection between the two parts of the duology. On the other hand, a new sound of a familiar theme, of course, enriches the work. There are two episodes in "Kurd Ovshari". One of them is a mugham episode and the melody is taken from "Shur". The second is based on folk instrumental themes and takes place on the clarinet solo. These two episodes complete the rondo form of "Ovshari". Tasnif, which comes after "Ovshari", is based on a lyrical folk song. The tasnif has an exact three-part form.

Example:

In "Kurd Ovshari" the "Shahnaz" section, which is also known as mugham in the practice of folk performance, is heard. "Shahnaz" again gives improvised dynamic images with the new timbre of the piano.

Example:



The lyrical theme is included in the dynamic section, and a new mode center (the quintet) emerges. The culmination of the Shahnaz section is based on the material of the Shur mugham (the first part of the duology, but in a slightly updated form). The section is completed with improvisation of oboe.

The "Kurdi" section is based on the wedding melody.

The complementary section, "Mani", also features the refrain's bright, cheerful music. Through the repeated canon in "Simayi-Shams", the composer enriches the expression with additional mugham-improvised melodic lines.

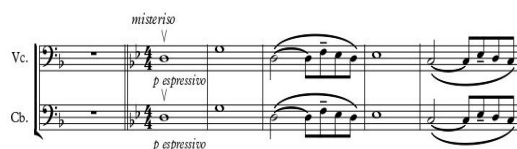
Code-repriza summarizes the image-content and development of the whole duology.

The constant search for new means of expression and new timbres, the attempt to synthesize different areas of folk art, as well as their combination with the classics leads to the creation of the symphonic mugham "Gulustan Bayati-Shiraz". Here he combines orchestral and vocal sounds in his colorful palette. Thus, as in previous symphonic mughams, in the new work, the composer's orchestral palette attracts attention with its elegance and tone. Folk melody is enriched with various polyphonic methods and colorful harmonies. However, in this work, the sound of mugham is combined with the melodies of ashugs.

The composer's attempt to synthesize different genres of folk music significantly enriched the "Bayati-Shiraz" mugham and brought it bright concert lines. Unlike previous examples, the structure of mugham here is more organically connected with the classical form and compositional features. F. Amirov's symphonic mugham, which opened wider ways for the development of symphony on the basis of national oriental music, with its new timbre (orchestra and sound) has already laid the foundation for the emergence of a synthetic genre in world art. In 1973, the symphonic mugham "Gulustan Bayati-Shiraz" was performed at the VII International Music Congress in Moscow and was greeted with enthusiasm by the audience (with the vocal part performed at the congress by Elena Obraztsova). "Bayati-Shiraz" is the most lyrical mugham among Azerbaijani mughams. Among F. Amirov's symphonic mughams, "Gulustan Bayati-Shiraz" is distinguished by its lyrical content. In this work, the composer reflected the rich world of lyrical images - from objectivity to subjectivity, from "transparent" lyricism to epic drama. "Gulustan", based on the images of the great poets of the East Sadi and Hafiz, sounds like a great poem about love, as well as a symbol of the eternity of art, which is close to the secret program of folk mugham.

The emotional concept of "Gulustan" is consistent with the epigraph in the works of Sadi and Hafiz:
*Why do you need a plate of flowers,
 Come, take a page from my "Gulustan".*

Example:



"Gülüstan Bayatı-Şiraz" is a more independent work than previous mughams. Here, the composer uses the richness of mode-intonation of the mugham very freely, revealing only its emotional mood. This small poetic introduction acts as a program and takes the listener to the world of mugham, to his emotional mood. The vocal part (metso-soprano sounds in the middle part) introduced by F. Amirov, as if it creates the emotional-image effect of folk mugam in the listener. Here the vocal part is in the form of a monologue. And this vocalization, in turn, "recreates" the monologue inherent in folk mugham, strengthens the subjectivity of the lyrical image.

Example:



The composer does not lose touch with the original source in "Gulustan", but he uses the typical symphonic means of drama more firmly and freely. This applies, above all, to the field of modes. For the first time, different tones were widely used in symphonic mugham. In connection with a certain emotional image and aesthetic meaning, in the process of development of musical material, the score of "Gulustan" includes melodic pieces from "Humayun", "Segah", "Shur", "Chahargah" mughams. In addition, in one of the episodes, the traditional rang is replaced by the atmosphere of ashug dance. The author's creative approach to mugham is observed, first of all, as a result of the inclusion of new material in "Gulustan" in terms of intonation and genre. Thus, in vocals, humayun mode, in tasnif, ancient Persian song, and instead of rang, ashug music is played (here 5/8 size is replaced by 7/8, 8/8).

Like the previous mughams, F. Amirov's "Gulustan" was orchestrated in a bright and colorful way, and the emotional fullness and expressiveness of the images were marked by the freshness of the timbres.

The flower turns yellow in five or six days,
My Gulustan will always be pleasant.

Sadi Shirazi

Known among the people as a lyrical mugham, "Bayati-Shiraz" has preserved its sadness, lyrical character, lyrical-story, lyrical-dramatic feelings and all shades of emotional imagery in the music of F. Amirov. At the same time, he demonstrated another creative way to embody the spirit and content of mugham. Summarizing the observations on symphonic mughams, it is necessary to note a number of features. Changes are inevitable if a work with a certain style or its elements are transferred to another style. The nature of the change in the main material during the interaction of two genre systems, such as national-folk and professional composition, is determined primarily by the aesthetic stylistic direction of this relationship. This creative method involves the preservation of the content of the primary source or its characteristic elements within the system.

In order to create a mugham, it is necessary to generalize the laws of art, to create its individual model and to adapt its idea and technique to this model. The level of generalization of the law is high in "Gulustan", where the material of several mughams was used. Fikret Amirov said: "This is not just a symphonic version of traditional mugham. This is my author's narration about the world of mugham, and this narration is as inexhaustible as the atom and the electron" (Amirov, 1983, p. 17). As it is known, mugham reflects the wide secular artistic and philosophical concept of the East, which is typical for professional genres.

The symphonic mugham presented by Amirov is a synthesis of two musical logics, the interaction of two types of perception. It determines the author's aesthetic position. If the figurative structure of the symphonic duology is more in line with the content of the work, the content of "Gulustan" is, above all, associated with high poetic images. From the point of view of connection with other arts, which direct these connections to the poetic direction, the programming is more specific here. The nature of "Gulustan"s programming opens up prospects for the symphonic mugham genre. This is typical of mugham symphony in terms of modern interpretation of the images of classical oriental poetry and oriental music, as well as in terms of the synthesis of national symphonic and poetic genres.

Stylistically, symphonic mughams demonstrate the connection between the European polyphony and the traditional Eastern monody as a temporal space. In terms of thematism, the quotations in symphonic mughams refer to the canonical improvisation of the mugham tradition. The quote reflects mugham improvisation, but is not traditional, but generalized, individualized by the composer's thinking of the thematic model of the original source. In symphonic mughams, the quotation is not mentioned as a symbolic addition. Mugham style becomes an integral component of the author's thinking.

The composer added many options to the quote. The thematics of symphonic mughams and improvisation sections are, in essence, masterfully developed. This is the realization of rhythm, intonation, other themes and motives of the original source, thematic development of its principles within the framework of the composer's thinking. The development of improvisational thematics is manifested in its spatial and temporal density and in some of its external features. The pace of development in thematics is consistent with contrast, and manifests itself within space (in horizontal dimensions) and in some external features.

Improvisations in symphonic mughams have a certain structure compared to the first source, they cover a wide range. This is mainly due to the reduction in the size of the delay moments in the theme, the reduction in the number of repetitions and the reduction in options, phrases and motives. As a result, thematic development within the department is accelerating. This acceleration is not gradual, as in mugham, but requires the renewal of different intonations in each new mugham period. In addition, the laws of symphonic development also accept the contradictions of the thematic structure. For example, in the "Shur-Shahnaz" section ("Shur"), six mugham periods are selected, which form a thematic whole, and sometimes there is a contradiction between themes. This situation is also observed in many other improvisational sections of symphonic mughams: in tematism, the acceleration and contrast of development are consistent.

In general, the rhythmic simplification of thematics is closely related to the spatial-temporal features of the polyphonic style; The use of extremely small sizes, the abandonment of intricate figures facilitates ornamentation - all this is one of the necessary aesthetic norms of mugham melody. The episode "Allegro" is connected through a sequence given in the developmental part of the eponymous section of traditional mugham, while "Andante" notes its connection with the end of the cadence, which creates a thematic framework. However, only the "skeleton" remains of the cadence part, which clearly reflects the purposefulness of the melodic image.

The thematicism of the departments of improvisation is condensed according to its structure and simplified in terms of rhythm and ornament, it becomes a quintessence of one or another department of the original source. It concisely reflects the mode-intonation and rhythmic features, which are the most important qualities for the department. The improvised themes of symphonic mughams are adorned with large volumes of sudden cadences. They are reminiscent of short phrases that appear "suddenly" in the corners of a mugham (during the transition from one section of the mugham to another). F. Amirov accepts such phrases as an integral part of oriental symphony.

Thus, referring to the means of expression that exist in mugham improvisation and have already become important methods, Amirov combines them with the characteristic qualities of polyphony and symphony, as well as identifies the natural connection of symphonic beginning with mugham improvisation in thematism. In the improvisation departments, the citation material retains its structure, often even expanding due to the repetitions introduced by F. Amirov himself. The material in the improvisation sections of the works is given in the form of large quotations. The thematics of these sections broadly and freely reflect folk songs, dances, tasnifs and melodies of rangs. Stylistically, the author's "replicas" unite with them. The attitude to polyphonic quotes in these episodes is slightly different than in the mugham sections; here the citation material does not decrease in volume, only its structure is reduced and often expanded due to variable repetitions.

Conclusion

As a result of a detailed study of symphonic mughams, we can note the following: New branches of the national symphony were created in the work of F. Amirov. In the symphonic mughams created by the composer, a unique type of symphony has become one of the bright directions of our national culture, laying the foundation of a new oriental symphony in world literature with its unique genre style.

Symphonic mugams, which are a unique type of genre symphony, form a branch of our national symphonic culture with their genre style. Of course, many stylistic features of Amirov's symphonic mughams are determined by a whole composition, including the regularities of the existing mugham genre, as well as the melodic, modal-tonal principles of its development. Amirov's individual approach to known genres has led to the fact that the elements of his works that are more specific to the content and form of the original source are preserved within a certain system. At the same time, the composer enriched them with new features due to the creative application of mughams, the artistic generalization of regularities, the creation of a personalized model, and the adaptation of ideas and techniques to this model. The organic synthesis of the ancient mugham traditions and the world homophonic structural features of the mugham style has led to the symphonic integrity of the works.

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