

LANGUAGE, CULTURE, COMMUNICATION

VARIATION OF TASNIF AND TIMBRES IN “CHAHARGAH”
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In the article “Variation of tasnif and timbres in “Chahargah” mugham dastgah”, attention is paid to the issue of the variation of timbres and tasnifs related to the “Chahargah” mugham dastgah, which has a unique place in Azerbaijani music.

Examining the vocal-instrumental variants of the “Chahargah” mugham dastgah on the basis of recordings reveals a variety of timbres and tasnifs. In performance practice, we often find repetition of the same timbres in mugham variants, however, the playing of different timbres in a series of performances opens the way for the emergence of a new version of the mugham dastgah. In the “Chahargah” mugham performance, “Chahargah” tasnifs and timbres with different content were used. An analysis of most notated music samples shows that tasnif and timbres are closely related to mugham divisions, reflecting their reference scales and melodic characteristics. As it became clear from the research carried out, the fact that it sometimes has common reference scales makes it possible to use tasnif and timbres with different names. The study of these reveals variance in both note writing and performance practice.

Key words: Chahargah, mugham, dastgah, timbre, tasnif, variation.

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1. Introduction

First of all, about the use of tasnifs, it should be said that in the “Chahargah” mugham, the singing of tasnifs by the performers which are called khananda, is rare. Although performing the tasnif “Gülüstanda sənə bənzər gül olmaz” (There is no flower like you in Gulistan) is widespread in the “Mukhalif” part, the tasnifs “Maye-Chahargah”, “Basta-Nigar”, and “Hasar” are rarely performed. Apparently, after reading the mentioned parts, the khanandas mobilize their strength to play the “Mukhalif” and “Mansuriyya” parts on the high-pitched tone. Only a few performance options are exceptions in this regard.

In the performing versions of the “Chahargah” mugham, the singing of the “Bardasht” part by the khananda is manifested. In some variants, we can mention the performing of the tasnif with “Bardasht” structure (Islam Rzayev, Alim Gasimov). As an example of tasnifs with “Bardasht” structure, we can show the “Chahargah” tasnif “Dağlar başı duman olar” (Mountains are covered with fog) (folk saying). This tasnif was notated by R.Zohrabov from the performance of Islam Rzayev.

2. Main text

The analyzes show that in the publications where the tasnifs of “Chahargah” were notated, for example, if the “Maye-Chahargah”, “Basta-Nigar”, “Hasar” tasnifs prevailed in the notes of R.Zohrabov (*Zohrabov, 1983*), N.Mammadov (*Mammadov, 1962; Mammadov, 1970*), only one tasnif belonging to the “Mukhalif” part – “Gülüstanda sənə bənzər gül olmaz” (There is no flower like you in Gulustan) tasnif is reflected. While conducting the research, the notes taken from the performance of a number of Azerbaijani mugham performers (Seyid Shushinski, Khan Shushinski, Bulbul, Islam Rzayev, Abulfat Aliyev, Alibaba Mammadov, Hajibaba Huseynov, Novruz Feyzullayev, Suleyman Abdullayev, Rasmiya Sadighova, Yagub Mammadov) were referred to. These notes were written by S.Rustamov (“Basta-Nigar” timbre, “Mayeyi-Chahargah timbre”), A.Bakikhanov (“Maye-Chahargah timbre”), R.Zohrabov (“Dağlar başı duman olar”, “Mıxək əkdım ləyəndə”, “Naz eyləyən vəfalı yar”, “Bizim bağın gülləri var”, “Nazlı yarım aman”, “Bülbüllər uçdu bağa”, “Qaşların kamandır, ala gözlərin”, “Qadan mən alım, körpə maralım”, “Dəhənin dərdimə dərman dedilər”, “Sevgilim el bilir, mən əhli dərdəm” tasnifs can be noted), N.Mammadov (“Mıxək əkdım ləyəndə”, “İstəsəm məhv olsun bisütun dağı”, “Gülüstanda sənə bənzər gül olmaz” tasnifs can be noted).

Let’s take a closer look at the “Chahargah” tasnif “Dağlar başı duman olar” (Mountains are covered with fog) (folk saying). This tasnif was notated by R.Zohrabov from the performance of Islam Rzayev. The tasnif begins with an expansive instrumental introduction. This melodic theme is different from the melody of the tasnif, and the introduction is played at the beginning of the tasnif as a completed episode. The intro uses the main reference levels of the maqam, the melody is built around that level, referring to the octave of the tonic – the second octave “do” sound. The structure of the melodic lines is ascending. The ascending motion following repetitions of the reference scale at the beginning of the sentence is conveyed to the tonic by winding around the scale.

Example 1



In the sentences of the instrumental introduction, the same melodic movement rises to the third, quintal tone, covering the highest levels after the octave of tonic at the chahargah maqam. At the end, it is brought to the tonic with a descending movement, ending in the octave of the tonic, which is important in preparation for the vocal part.

Due to the melodic movement, the contrast between the instrumental introduction and the vocal melody is evident. The vocal melody is also started by referring to the octave of the tonic and walking around this scale. However, in terms of its motion characteristics, this melody is a line that goes around the reference scale and descends from a smooth octave of tonic to the quintal tone (Example 2).

Melodic arrangements consist of two descending sequence parts. At the end of the sentence, the melodic arrangement of the ascending line creates a question effect, which is unified with the question in the poetic verse. In the next sentence, the descending sequence line is continued and the sentence concludes in the upper third of the tonic prop – the “mi” sound (the reference scale of “Basta-Nigar”).

Example 2

Moderato assai

Dağ - lar ba - şı du - man o - lar, yar həs - rə - ti va - man o - lar.
Nə - dir bu hic - ran?

Example 3

Yo - rul - dum göz - lə - mək - dən,
so - ruş - dum gül, çi - çək - dən sə - ni, ey ya - fım.

The second part of the tasnif covers a wide range, starting with the sound “mi”, with ascending sequenced movement.

Example 4

Ba - har öt - dü, xə - zan ol - du. Bül - bül köç - dü, bağ - lar sol - du. Nəğ - mə sus - du
dıl yo rul - du. İn - ti - za - ram, gəl!

The melodic movement, gradually brought to a high peak – the second octave “re” sound with step-by-step melodic moves, ends with a direct descent from the peak in the quintal tone of the moment – the sound “sol”.

And the third part of the tasnif melody is the last part of the development, which carries out the descent and finalization of the melodic structure from the quintal tone to the tonic. In this part, musical arrangements are built on the principle of sequenced movement, gradually bringing them to the tonic in a descending line step by step.

Example 5

Kö - nül ye - nə sə - ni a - nar, həs - rə - tin - dən can od - la - nar.
A. Hü - cüm çə - kər qəm ləş - kə - ri,
rəh - mə gəl, ey naz - li pə - ri! İn - ti - za - ram gəl ba - la.

As can be seen, this tasnif reflects the characteristics of the parts specific to “Chahargah” mugham, and covers the reference scales of the maqam in sequence.

Since the tasnifs related to mugham parts performed in “Chahargah” dastgah are sang at different stages of development of mugham dastgah, they can be characterized as tonic tasnifs and culmination tasnifs. Among them – “Maye-Chahargah”, “Basta-Nigar” tasnifs can be characterized as the tonic stage, and “Hasar”, “Mukhalif” tasnifs can be characterized as tasnifs related to the culmination stage. The tasnif “Maye Chahargah” notated by R.Zohrabov from the performance of Islam Rzayev begins with the words “Saf eşqim, duyğum sənin yadigarındır” (My pure love, my feeling is your relic) (folk words). The main topic of the tasnif is established with reference to the tonic levels. All melodic sentences are built around the tonic and end at that levels.

Example 6

Allegro non troppo

Saf eş-qim duy-ğum sə-nin ya - dı - ga - rın - dir, yu - xu - suz

ge-cəm sə -nin in - ti - za-rın - dir. Budər- dim - dən xə-bər siz sən san-ki,şən -

sən_ kə-dər- siz - sən gö- rən de - yir, bu hən - sı bəx - ti - ya - rın - dir.

In the melodic structure of the tasnif, it is important to refer to the tonic and upper terse tone. Musical phrases mainly revolve around these two steps. The melody winds around the prop level and is completed in the tonic with an rising and falling movement. This kind of structure is the basis of almost all musical sentences. All this clearly demonstrates the tonic phase dependence of tasnif. A number of “Maye-Chahargah” tasnifs related to the “Chahargah” mugham in the performance experience of individual khanandas were written by R.Zohrabov (*Zohrabov, 1983*). Among them, we can note tasnifs from Abulfat Aliyev’s performance “Mixək əkdım ləyəndə” (to the folk words), “Naz eyləyən vəfalı yar” (to the words of ashug Mirza Bayramov), Həjibaba Hüseynov’s performance “Bizim bağıın gülləri var” (to the folk words), “Nazlı yarım aman” (to the folk words), Alibaba Məmmədov’s performance “Bülbüllər uçdu bağıın” (to the folk words), “Gözəllər içrə sən ey” (to the words of Aliagha Vahid), Novruz Feyzullayev’s performance “Qaşların kamandır, ala gözlərin” (to the folk words), Suleyman Abdullayev’s performance “Qadan mən alım, körpə maralım” (to the folk words), Bulbul’s performance “Dəhənin dərdimə dərdən dedilər” (to the words of Fuzuli). From the “Basta-Nigar” tasnifs, Khan Shushinsky’s performance “İstəsən məhv olsun Bisütun dağı” (to the words of Nizami), İslam Rzayev’s performance “Ey gülüm bahar gəlib” (to the folk words), “Gözəlim, gözlərinin söhbəti hər yanda olur” (to the words of Aliagha Vahid), Rəsmiya Sadigova’s performance “Ayrı düşdük, aylar ötdü” (to the folk words) can be shown. The “Basta-Nigar” tasnif reflected in Abulfat Aliyev’s recording of “Chahargah” mugham is sang with the words “Dəhənin dərdimə dərdən dedilər cananın”. This classification was notated by R.Zohrabov under the name “Chahargah tasnif” from Bulbul’s performance. The musical sentences that make up the melodic structure of the tasnif belong to the smooth and upper third tones, so that this is typical for both “Maye-Chahargah” and “Basta-Nigar” parts (Example 7).

Example 7

Də-hə - nin... dər - di - mə dər - man de - di - lər ca - nə - nin. Ol - sa məh -
 Bil - di - lər... dər - di - mi, yox - dur de - di - lər dər - ma - nin.
 - bu - bi - lə - rin eş - qi cə - hən - nəm sə - bə - bi,

The melodic line built around these reference levels allows the tasnif to be used in both parts due to its unique intonation characteristics.

We can show examples of tasnifs in N.Mammadov's notation taken from Yagub Mammadov's performance. The tasnifs in Yagub Mammadov's performance version are: "Bali-kabutar" – "Tasnif" sounded after the ("Maye-Chahargah") part – "Mixək əkdım ləyəndə", "Tasnif" after the "Basta-Nigar" part – "İstəsəm məhv olsun bisütun dağı", "Tasnif" after the "Mukhalif" part – "Gülüstanda sənə bənzər gül olmaz". Tasnifs in notation are based on folk words. Let's take a look at the "Maye-Chahargah" tasnif which begins with the words "Mixək əkdım ləyəndə". The structure of the tasnif is based on a three-part form. The middle part is functional, with the outer parts repeating. The first part is a four-sentence compound period in itself, reflecting the main theme. The first and third sentences are based on winding around the prop levels, starting from the tonic of the maqam, to the tone of the terse and quinta, and the second and fourth sentences are based on the conclusion in the tonic. The melodic structure of the tasnif is based on winding between the main prop levels of the chahargah maqam – the tonic and its upper third. The first sentence forms a half cadence, starting with the tonic ("do"), winding around the levels and stopping at the upper third ("mi") of the tonic.

Example 8

Mi - xək ək - dın lə - yən - də

The second sentence ends with a full cadence on the tonic level with a melodic movement in the opposite direction. This sentence is repeated many times in the structure of the tasnif melody, acting as a tonic cadence and serving to finalize the musical idea (Example 9).

In the third sentence, the range of the melody is slightly expanded, covering the distance to the quintal tone of the maqam (Example 10).

The fourth sentence is a repetition of the second. The emphasis of the tonic and lower third tones in the instrumental tool between vocal sentences serves to confirm the tonic.

In the middle part, the reduction of the quintal tone (VIII level of the maqam) – the sound "sol" – instills a touching, mournful intonation in the melody, which is formed in connection with the poetic text.

Example 9

Musical score for Example 9, featuring a vocal line and piano accompaniment in 3/4 time. The vocal line is marked *mf* and includes the lyrics: "ay mi - xək boy - nun a - yəm - də". The piano accompaniment consists of a right-hand melody and a left-hand bass line, both marked *mf*.

Example 10

Musical score for Example 10, featuring a vocal line and piano accompaniment in 3/4 time. The vocal line is marked *mf* and includes the lyrics: "Bir kə - rə qur - - ban de - mi - şəm". The piano accompaniment includes a right-hand melody with a *p* dynamic and a *tr* (trill) marking, and a left-hand bass line with a *mf* dynamic.

Example 11

Musical score for Example 11, featuring piano accompaniment in 3/4 time. The right-hand melody is marked *f* and *p*, and the left-hand bass line is marked *f* and *p*.

Example 12

Musical score for Example 12, featuring a vocal line and piano accompaniment in 3/4 time. The vocal line is marked *mf* and includes the lyrics: "Ney - lə - mə - li - - ney - lə -". The piano accompaniment includes a right-hand melody with *mf* dynamics and *tr* (trill) markings, and a left-hand bass line with *mf* dynamics.

In response to this, the abbreviated sounding of the melody of the first section with the words “Ah bu dərđi kimə söyləməli, Gedib anasına deməli” (the third and fourth sentences of the first section) allows the tasnif to be completed in a cheerful mood. As can be seen, the melody of the tasnif is based on the tonic of the chahargah, which determines its role in the mugham dastgah.

The classification of “Basta-Nigar” written by N.Mammadov from Yagub Mammadov’s performance “İstəsəm məhv olsun bisütun dađı” corresponds to the reference level of that department. The melody of the tasnif begins with a jump in the volume of the quarte interval reflected between the sounds of “mi” – “la” flat, and continues with the filling of the distance with a falling movement. The cadence is then given by a wandering round the sound of the tonic “do”.

Example 13

The second sentence starts again with a quartal jump, but this time the jump to the net quarte interval forms a new intonation hue. In this sentence, the range involves a step-down movement from the higher sound “si” to the sound “re” bemol.

Example 14

Here, the variation of “la” flat – “la” sharp sound attracts attention. It is typical that the “la” flat sound, which makes up the 9th level, is raised by half a tone and used in the form of “la” sharp. This change, which manifests itself in the melody of the tasnif, leads to the clarification of the intonation of the quarte, serves to create a new melodic structure.

The musical phrase in the last cell of the second sentence is repeated at the beginning of the third sentence, forming the beginning of a new verse (Example 15).

The musical phrase given at the end of the tasnif is delivered to the tonic by descending movement (Example 16).

Example 15

min - nət Qoy mən şi - rin

Example 16

iy - la e - dim ül fət ül fət

Apparently, this tasnif has an interesting structure. The sentences that form the melody grow one from the other, creating a chain structure and having an intonation connection. Thus, the tasnif “Basta-Nigar” reflects the features of the mugham part due to its reference levels and melodic structure.

The “Hasar” part in the “Chahargah” mugham dastgah is organizing a new stage. The tasnifs of this parts reflect the maqam-tonality, melodic-intonation characteristics of that part. As an example of the “Hasar” classification, we can give an example of the tasnif “Sevgilim el bilir, mən əhli dər-dəm” (My beloved, people know, I am a man of trouble) (to the words of Aliqha Vahid) from Alibaba Mammadov’s performance in R.Zohrabov’s notation. The tasnif was established in accordance with the “Hasar” section, in the maqam with the “sol” tonic. In the melody of the tasnif, the line of development with stages based on the reference stages of the maqam manifests itself: the melody covers the entire range of the maqam of chahargah, starting from a high peak and ending with a tonic. In this regard, we can note several parts in the development of the melody. In the first part, the melody is initially built around the octave of the tonic – the second octave “sol” sound, small phrases with step-down movements form sequencing parts, in the “si” sound they are completed in the reverse of the tonic.

Example 17

Andantino

f Sev - gi - lim el bi - lir? mən əh - li dər - dəm sən dən baş - qa - sı - ni

The first part consists of two musical sentences with repeated structures. In the second part of melodic development, episodes of ascending linear sequencing are manifested. The sequencing section that makes up the melody itself starts from the reverse of the tonic, moving in an ascending and descending line. This melodic phrase is repeated one step at a time from above.

Example 18

The structure of the second section consists of two sentences. Although the sentences have a repeated melodic structure at the beginning, their endings differ in cadences, the first ends in a terse tone, the second in a tonic. The third section of the tasnif melody begins with a reference to a new reference level – the sound of the second octave “mi”, which is the IX elevated step of the maqam, which corresponds to the reference level of the “Mukhalif” part.

Example 19

At the end of the tasnif, the second part is repeated, ensuring that the melody is completed in the tonic. Thus, the structure of the tasnif can be defined as a complex two-part reprized form. In the “Chahargah” dastgah, the “Mukhalif” part is concluded with tasnif. In mugham performance, the tasnif that begins with the words “Gülüstanda sənə bənzər gül olmaz” (There is no flower like you in Gulustan) is widespread. Almost all khanandas perform this tasnif after the “Mukhalif” part. The tasnif has notation in two sources: N.Mammadov noted that classification from Yagub Mammadov’s performance and R.Zohrabov from Nariman Aliyev’s performance. We analyze the tasnif “There is no flower like you in Gulustan” in the notes of N.Mammadov. The tasnif is based on the prop levels of the “Mukhalif” part and is closely related to mugham due to its melodic intonation structure. The tasnif consists of two sections. Each section has a reference level and melodic features. The tasnif starts from the sound “la”, which is the reference level of the “Mukhalif” part – the IX elevated step of the chahargah maqam, and musical phrases are built by moving around this level (Example 20).

The second section of the tasnif is a shortened variant repetition of the first. In the last episode of the tasnif, the reference to the octave of the tonic shows itself, which reflects the transition stage to the culmination of the “Chahargah” mugham. This part is sang with the words “Yeri ha, yeri ha” (Oh go, oh go) (Example 21).

Example 20

Allegretto $\text{♩} = 108$

Gü - lüs - tan - da sə - nə bən - zər

gül ol - maz. Qa - ra - lır qaş

Example 21

Allegretto $\text{♩} = 108$

Ye - ri ha, ye - ri ha.

Bə - li kə - mər - ii

The tasnif is sung at a heavy tempo, and the khananda completes his performance by clearly voicing all the melodic turns. “Mukhalif” tasnif has a special place in “Chahargah” mugham dastgah. As the tasnif of “Mukhalif”, the tasnif that begins with the words “Gülüstanda

sənə tay olmaz” (There is no one like you in Gulustan) has become traditional for the performance options of “Chahargah”.

Independent singing of separate parts of “Chahargah” mugham was accepted in khananda art. Khanandas usually perform the “Maye-Chahargah” part under the name of “Chahargah” tasnif and the tasnif related to this part. The singing of “Basta-Nigar”, “Hasar” and “Mukhalif” parts, along with their tasnifs, was included in the khananda’s repertoire. Let’s take a look at the notated examples of timbres used in audio recordings. If we characterize the timbres in the “Chahargah” dastgah according to their location, it should be noted that the timbres “Chahargah Daramadi”, “Maye-Chahargah”, “Basta-Nigar”, “Hasar”, “Mukhalif”, “Mansuriyya” sound in certain places of the mugham – at the entrance, between sections and at the culmination. In Mugham performance, several timbre patterns are used for each part. We should note that the same timbres are repeated in many performance versions of mugham. Let’s also note that there are differences between the timbres reflected in the sheet music and the timbres in the performance practice due to their location, which reflects their variability. We witness that “Chahargah daramedi” is also included as “Maye” timbre in various performance options. For example, The notation of “Daramad” played in Seyid Shushinski’s performance version was included as a timbre after the “Maye” part in the publication of N.Mammadov’s “Chahargah” mugham dastgah (1970).

Example 22

However, since the structural characteristics of the timbre are suitable for Daramad, many mugham ensembles use it as “Daramad” in the performing versions of “Chahargah” mugham. It should be noted that in “Daramad” the reference levels of the Chahargah maqam, which is the basis of the “Chahargah” mugham, are reflected: the octave of the tonic- the II octave “do” sound, then, with the descending movement, levels IX, VIII with alteration changes, level VII (“fa”) and Maye – I octave “do” are referred to. Then it ends with a musical phrase that again refers to the octave of Maye. It is from this level that the khananda’s performance begins with the singing of the “Bardasht” part.

Yagub Mammadov’s version of “Chahargah Daramadi” was reflected in N.Mammadov’s notation. In its melodic structure, this daramad reflects all the stages and cadence characteristics of the chahargah maqam. The melody begins with “a flat – do”, which forms the main intonation core of “Chahargah” mugham, referring to the octave tone of the tonic (second octave “do”). In the sections of the melody, further reference to the fifth tone of the maqam (“sol”), the upper third (“mi”), and the main tonic (first octave “do”) and completion in the tonic is evident (Example 23).

The “Chahargah daramadi” shown is rarely used in mugham performance and is rarely found in performance variants.

In Abulfat Aliyev’s performance interpretations, “Daramad” and other timbres, which are sounded in the ensemble, are widespread in mugham performance. Those timbres are reflected in Ahmed Bakikhanov’s musical notes (Example 24).

Example 23

Moderato ♩=92

The score for Example 23 is in 2/4 time with a tempo marking of Moderato (♩=92). It consists of a piano introduction with three systems. The first system shows the treble and bass staves with a melody and accompaniment. The second system continues the melody with slurs and trills, and the bass staff has a consistent rhythmic pattern. The third system concludes the introduction with a final flourish in the treble staff. Dynamics range from forte (f) to piano (p).

Example 24

Allegretto

The score for Example 24 is in 8/8 time with a tempo marking of Allegretto. It consists of a single melodic line in the treble staff. The melody is characterized by eighth-note patterns and rests, with a dynamic marking of mezzo-forte (mf). The piece concludes with a double bar line.

This daramad sample is small in volume and the main reference level consists of the octave of the tonic – the second octave “do”. Small-scale melodic sentences are constructed by walking around that scale. The rising movement from the fifth tone of the maqam, which is the main melodic core of the daramad, to the octave of the tonic, its repeated repetition, and then covering the upper levels, the wave-like movement around the tonic corresponds to the main theme of the “Chahargah” mugham. The instrumental introduction of the tar and kamancha after daramad represents an improvisational version of this theme. In Hajibaba Huseynov’s performance version, “Daramad” – in S.Rustamov’s notation, it is mentioned as “Basta-Nigar” timbre.

Example 25

Moderato

The score for Example 25 is in 3/4 time with a tempo marking of Moderato. It consists of three staves of music. The top staff has a melody with trills (tr) and a dynamic marking of mezzo-forte (mf). The middle and bottom staves provide accompaniment with rhythmic patterns. The piece concludes with a double bar line.

But despite this, in the musical content of this color, all sentences end on the tonic level (first octave “do” sound), and the melodic structure corresponds to the movement line and cadence features of the “Maye-Chahargah” mugham part. Therefore, it is logical that this timbre is used as a daramad at the beginning of the mugham-dastgah.

“Maye-Chahargah” part in the performing versions of “Chahargah” mugham concludes with timbre. The playing of “Maye-Chahargah” timbre in the performance version of Seyid Shushinski and A.Aliyev completes this part and forms a transition to the next part (Notation by A.Bakikhanov).

Example 26



This timbre is based on the levels of chahargah maqam. Melodic sentences refer to the subleading tone of the tonic (“si”) and the pitch of the tonic (“do”). A reference to a high peak (second octave “sol”) in the middle part of the timbre and a descending motion line lead to an expansion of the range. Melodic development ends in the tonic with the repetition of the initial sentence.

In one of the versions of A.Aliyev’s performance, another timbre “Mayeyi-Chahargah” was used (notation by S.Rustamov).

Example 27



This timbre also corresponds in structure to the traditional tonic timbre.

The timbre “Basta-Nigar”, which sounds in the version of Abulfat Aliyev’s performance, is an example of a notation written by Ahmad Bakikhanov. In the melodic structure of this timbre, the levels of the chahargah maqam, starting from the tonic and ending with the quintal tone, have a reference-prop role. So, although the main prop level of the “Basta-Nigar” part is the sound “mi”, it is referred to only in the opening sentence. In the first section of the timbre melody, the melodic phrase first refers to the “mi” sound, then the descending sequence sections refer to the “re” flat sound and the “do” sound (Example 28).

In the second section of the timbre, the melodic culmination is reflected. With the “sol – do” bounce and descending movement, the melody refers to the quintal tone of the tonic. Later, the variant repetition of that musical phrase ends in the sound “fa” (Example 29).

Example 28

Musical notation for Example 28, consisting of three staves. The tempo is marked "Moderato". The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). It contains a melody with a dynamic marking of *mf* and trills marked "tr". The second and third staves continue the melodic line with similar rhythmic patterns and dynamics.

Example 29

Musical notation for Example 29, consisting of two staves. The first staff is in common time (C) and features a melody with eighth and sixteenth notes. The second staff changes the time signature to 2/4 and continues the melodic line with similar rhythmic patterns.

The third section of the timbre melody is also based on descending sequence rings, giving a tonic conclusion.

Example 30

Musical notation for Example 30, consisting of two staves. The first staff shows a melody with eighth and sixteenth notes. The second staff includes first and second endings, indicated by "1." and "2." above the notes.

In N.Mammadov’s notation, “Basta-Nigar” timbre differs according to its rhythmic structure, but the reference levels of the melody are similar.

Example 31

Musical notation for Example 31, a piano piece in 2/4 time. It features three staves: a treble clef staff with a melody starting in 2/4 and changing to 3/4, a bass clef staff with accompaniment, and a right-hand staff with a rhythmic accompaniment. Dynamic markings include *p* (piano).

However, in N.Mammadov’s notation, “Basta-Nigar” timbre is wider due to its volume. Here, the melody reflected as the second part of the timbre is used as “Maye-Chahargah” timbre in dastgah performance.

In Yaqib Mammadov’s version of N.Mammadov’s notation, this “Timbre” is given after the “Hisar” part.

Example 32

Allegro ♩=132

In the “Chahargah” mugham dastgah, the “Mukhalif” part occupies a special place, and after this part, singing of the tasnif has become traditional. However, the timbres of this part were included in the performance experience.

The timbre “Mukhalif”, which sounded in the version of abulfat Aliyev’s performance, was among the notes of Said Rustamov.

Example 33

Moderato

The timbres related to the culmination are the timbres of the “Mansuriyya” zarbi mugham. These timbres are built around the octave of the tonic and find wide spread in the performance experience.

3. Conclusion

When examining the vocal-instrumental recording options of “Chahargah” mugham, we should also mention the composition of the ensembles accompanying the khanandas. Thus, during the performance of the mugham dastgah, the khanandas are accompanied by the mugham trio – tar, kamancha, and gaval, as well as a large ensemble of folk instruments. In this case, the mugham parts are accompanied by the tar and kamancha, and the timbres and tasnifs are performed by the ensemble of folk instruments.

Sometimes the instrumental intro of mugham parts is assigned to certain instruments from the ensemble of folk instruments – clarinet, accordion, etc., which infuses the sound with new timbre characteristics. For example, in ensemble performance, the clarinet solo at the beginning of the “Basta-Nigar” part has become traditional, we find it in several performance options. In one of the versions of Islam Rzayev’s interpretation, it is possible to indicate that the “Bardasht” part of mugham began with the performance of the clarinet from the high notes, and in the version of Baba Mahmudoglu’s performance, “Daramad” began with the performance of the trumpet from the high notes.

Thus, we see that “Chahargah” tasnifs and timbres with different content are used in mugham performance. Most of those music samples were notated. Tasnif and timbres are closely related to mugham parts, reflecting their reference levels and melodic characteristics. Sometimes having common reference levels allows tasnif and timbres to be used under different names. Examining these reveals both variation in notation and performance practice.

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