

Maqamic, Form and Harmonic Analysis of the Waltz from Amirov's 12 Miniature

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ABSTRACT

Maqamic, form and harmonic analysis of the piece Waltz, one of the 12 independent miniatures that Fikret Amirov composed for piano, is the subject of this study. The aim of the research is to contribute to the literature by analyzing the maqamic, form and harmonic of the piece Waltz. This study has been thought to be important in providing information to music educators and students in terms of maqamic, form and harmonic analysis. In this study, which is a qualitative study based on due diligence, the data were obtained by scanning the source through document analysis. This piece, selected with a purposeful sampling approach among non-random sampling methods, was analyzed using descriptive research methods and techniques. In line with the findings obtained, it is seen that the piece was composed in Shur maqam centred in A. The piece was written with the 3/4 time signature and in the two-part song form. As a result of harmonic analysis, counterpointal sensation rather than homophonal sensation has been observed. It is seen that the harmony of the piece differs according to the harmony theories of western music. The processing of functions has been shaped within the maqamic polyphony.

Keywords: fikret amirov, azerbaijani music, piano, miniature, waltz

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Amirov'un 12 Minyatür'ünden Vals'in Makamsal, Form ve Armonik Analizi

ÖZ

Fikret Amirov'un piyano için bestelemiş olduğu birbirinden bağımsız 12 Minyatür'ünden Vals adlı eserin makamsal, form ve armonik analizi, bu araştırmanın konusunu oluşturmaktadır. Bu araştırmanın amacı, Vals adlı eserin makamsal, form ve armonik analizini yaparak literatüre katkı sağlamaktır. Müzik eğitimcileri ve öğrencilerine makamsal, form ve armonik analiz yönüyle bilgi sağlaması açısından önemli olduğu düşünülmektedir. Durum tespitine dayalı nitel bir çalışma olan bu araştırmada doküman inceleme yoluyla kaynak taranarak verilere ulaşılmıştır. Seçkisiz olmayan örnekleme yöntemlerinden amaçsal örnekleme yaklaşımı ile seçilen bu eser, betimsel araştırma yöntem ve teknikleri kullanılarak analiz edilmiştir. Elde edilen bulgular doğrultusunda eserin la kararlı Şur makamında bestelenmiş olduğu görülmektedir. Eser, 3/4'lük ölçü sayısı ve iki bölümlü şarkı formunda yazılmıştır. Armonik analiz sonucu dikey duyumdan çok yatay duyum gözlenmiş, üst partide ezgiselliğin ön planda tutulduğu tespit edilmiştir. Eserin armonisinin batı müziği armoni kuramlarına göre farklılıklar gösterdiği görülmektedir. Fonksiyonların işleniş biçimi, makamsal çokseslilik dahilinde şekillenmiştir.

Anahtar Kelimeler: fikret amirov, azeri müziği, piyano, minyatür, vals

INTRODUCTION¹

The recording of the piece covered in the research, performed by the first author, can be listened to via the QR code.

Araştırma kapsamında ele alınan eserin birinci yazar tarafından seslendirilmiş kaydı, QR kodu aracılığıyla görüntülenebilir.



Fikret Amirov was born in 1922 in Ganja city of Azerbaijan. He created his own composition style by synthesizing Azerbaijan national music and Western classical music, and produced original pieces in which melodies are generally prioritized. Symphonic music comes first among the types of music in which Amirov comprehensively reflects his composition style. He worked for the development of Azerbaijan national music for most of his life and brought innovations to this music genre with his polyphonic works. By blending Azerbaijani music maqams with Western music theories, he created an original polyphonic music genre called as "symphonic maqam" and composed pieces unique to this genre. The symphonic maqam type he pioneered attracted the attention of many Azerbaijani composers and enabled them to produce this type of piece.

Amirov's symphonic pieces are the first examples of national symphonism. The composer created his own style of individual composition with symphonic pieces. This is a synthesis of national music and European music. He wrote new styles pieces such as composer, suite, rhapsody and symphonic maqam. He has written new pages of Azerbaijan cultural history as the creator of an extraordinary innovation in the history of symphonic music with the symphonic maqams of Kyurdi Ovshari, Shur and later Gyulistan-Bayati Shiraz (Ganbarlı, 2019, p. 47).

Pieces such as the Azerbaijan capriccio, Nizami symphony, Azerbaijan symphonic suite, Portraits and Vagifi symphonic poem composed by Amirov for the symphonic orchestra have taken their place in the music literature as important pieces that have gained fame apart from their symphonic maqams.

Apart from being a composer, at certain periods of his life, he was a member of the Soviet Composers Union, deputy of the National Assembly of the Soviet Union, Chairman of the Board of the Azerbaijan Composers Union, and guiding the Azerbaijan Opera and Ballet Theater is among his important tasks. He was awarded the titles of People's Artist of the Soviet Union, Member of the Azerbaijan Academy of Sciences and the State Prize of the Soviet Union for his works and contributions

¹ This research paper was presented orally on May 2-4, 2021 in the 4th International New York Conference on Evolving Trends in Interdisciplinary Research & Practices, Manhattan, New York City.

to the music literature. Amirov, who made polyphonic works on the folk music of his country and composed pieces in different musical genres, composed pieces for the piano as well as his famous symphonic pieces and played an important role in the development of Azerbaijan contemporary piano art. His piece named *12 Miniature* is composed of 12 small-size piano pieces written in different musical genres in the context of Western and national music. In this piece, he synthesized Azerbaijani music maqams by combining them with Western music genres such as Waltz, Ballade, Nocturne, Toccata and composed original compositions for piano.

Azerbaijani Music Maqams

The concept of maqam has different general and special meanings in line with the context in which it is used in Turkish and Azerbaijani languages.

Maqam according to Öztürk, is an Arabic word that states "place", "location", "situation", "residential", "positioning" in terms meaning. It entered the language of music with words that mean the same or a similar meaning such as "locus / position / place / locality"; however, by becoming widespread in terms of its use in the process, it differentiated from the others and gained the characteristic of being a technical "term" specific to music (2014, p. 17).

Maqam as a concept in music literature, "is stroll by creating melodies by stating the importance of the tonic and dominant in a scale and adhering to other rules" (Özkan, 1994, p. 77). The basis of the concept of maqam was first laid and systematized by Safiyuddin Urmevi in the 13th century, this informations in the 14th and 15th centuries was developed by Abdülkadir Meragi (Jafarova, 2019, p. 15). The concept of maqam used to express the use of scales within certain rules differs from country to country within its conceptual framework. As an example to this situation, the concept of maqam is expressed as "makam" in Turkey and Arabia, "destgah" in Iran, "raga" in India, and "mugham" in Azerbaijan.

Azerbaijan Mugham has attracted worldwide attention with its cultural feature and artistic dimension. Accepted as a cultural heritage by UNESCO and taken under protection and announced to the whole world sets an example for this situation. The concept of mugham, whose origin is thought to be based on the concept of "maqam" and used in this sense, is also used in the Azerbaijan literature as a "large dimension Azerbaijan classical music genre" vocal and vocal-instrumentally. It can be said that this genre is similar to the symphony genre in terms of its large dimension. In line with the above-mentioned information, since the term

“mugham” is used both in the sense of maqam and within the meaning of a large dimension genre of music, it was found appropriate to use the term “maqam” in terms of clarity of meaning within the scope of the research.

Uzeyir Hajibeyov, who aimed to transfer Azerbaijani music to notes and to be learned in a theoretical framework within a certain system, was the first person who systematized this music and spread it to the world. In order to understand Azerbaijani music systematized by Hajibeyov, it is first necessary to comprehend the scales that form the skeleton of the maqams, that is, the “mode” structure. Maqams are formed over these mode structures. Some examples can be given to this situation, such as the formation of Rast maqam from Rast mode and formation of Shur maqam from Shur mode.

Expressing that the concepts of mode and maqam are different from each other, İsmayilov explained this situation as follows:

The word ‘mode’ we use here should not be confused with the maqam, which is the national music genre. Maqam is a multi-part vocal-instrumental or instrumental piece of music in improvised style. Mode, on the other hand, means the scale in various establishments where the notes carry certain functional tasks (Transferring from İsmailov, Ganbarlı, 2019, p. 17).

In his book “Principle of Azerbaijan Folk Music”, Uzeyir Hajibeyov distinguished the concepts of maqam and mode, examining the Azerbaijani maqams, and expressed these maqams as 7 main modes and 3 additional modes (Hajibeyov, 1985). The main modes are Rast, Shur, Segah, Bayati Shiraz, Chargah, Shushter and Humayun. Additional modes are Shahnaz, Chargah of the second kind and Sarenc.

Maqam Formations in Azerbaijani Music

Although maqams appear in the music of various cultures and show similarities in terms of names and sometimes melodies, they differ in terms of their establishment and processing. The 7 main maqams that form the basis of Azerbaijani music occurs with various rankings of 5 different tetrachords. 4 of this 5 tetrachord are perfect, the other is diminished fourth.

Tetrachords are as follows in terms of their establishment.

1. Main tetrachord (1-1-1/2)
2. Middle minor second auxiliary tetrachord (1-1/2-1)
3. The first minor second auxiliary tetrachord (1/2-1-1)
4. Augmented second tetrachord (1/2-1 1/2 -1/2)

5. Diminished tetrachord (1/2-1-1/2)

Combination of Tetrachords

Tetrachords forming the maqams in Azerbaijani music are combined in 4 different ways. When 3 tetrachords are combined, the first is called the lower, the second is called the middle, and the third is the upper tetrachord. When 2 tetrachords are combined, the first is expressed as the lower tetrachord, the second as the upper tetrachord.

1. Chain merger:

This merger is formed by joining contiguously the lower, middle and upper tetrachords by common sounds.



Figure 1. Chain merger tetrachord

2. Separate merger:

There is a major second range between the lower, middle and upper tetrachord combined here.



Figure 2. Separate merger tetrachord

3. Merger through the middle minor second:

In this combination, there is a minor third interval between the lower and upper tetrachord. It is imperative that the minor second interval is connected adjacent to the upper tetrachord.

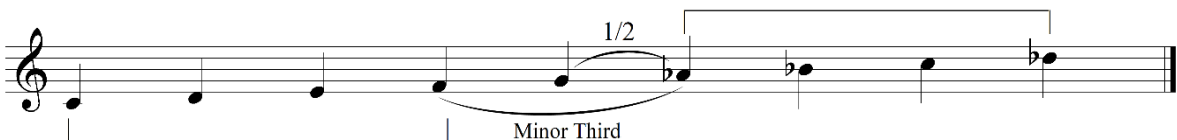


Figure 3. Merger through the middle minor second tetrachord

4. Merger through middle sound:

In this combination, there is a major third interval between the lower and

upper tetrachord. It is imperative that the major second interval is connected adjacent to the upper tetrachord.

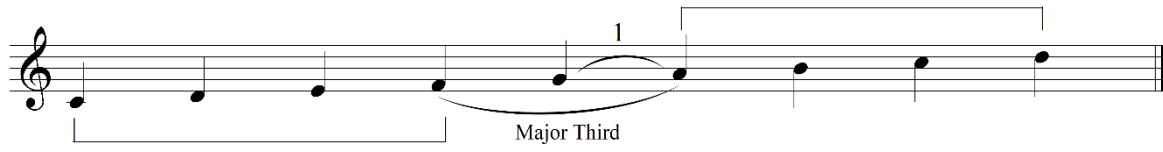


Figure 4. Merger through middle sound tetrachord

The tetrachord combinations in figures 1, 2, 3 and 4 was written using the main tetrachord and middle minor second auxiliary tetrachord from 5 tetrachord types, and scales, in addition, can be created by using other tetrachords not included in the figures. While tetrachords are combined in 4 different ways, it is seen that they contain 3 interval types as unison, second and third. Instead of the C note shown as the starting note of the lower tetrachord in the figures, different notes can be used to create transposed scales.

The maqamic, form and harmonic analysis of the piece named *Waltz*, one of the 12 independent miniatures that Amirov composed for piano, is the subject of this study. When the relevant literature is scanned, a study of Amirov's *12 Miniature* has been found. The study found is aimed at analyzing the Azerbaijani music maqams used in these miniatures. By examining the findings of the study in question, it is thought that sufficient data could not be provided in terms of structure. Based on this, the aim of the research is contribute to the literature by analyzing the maqamic, form and harmonic of the piece named *Waltz*. It is thought that this study is important in terms of providing that music educators and music students have an idea about Azerbaijani music, presenting the piece named *Waltz* in line with the analyzes made, and creating a source of information with its maqamic, form and harmonic analysis.

METHOD

In this section, information about the research model, study piece, data collection tools, development of data collection tools, development of the analysis method, analysis and interpretation of the data are included.

Research Model

Descriptive research methods and techniques were used in this study, which

is a qualitative study based on due diligence. The literature was scanned through document review and the piece named *Waltz* from Fikret Amirov's *12 Miniature* was analyzed. "Analyzing written documents containing information about the phenomenon and events related to the subject examined within the scope of the research is called document review" (Karataş, 2015, p. 11).

Study Piece

Among the *12 Miniature* of Fikret Amirov, which is the study piece of the research, the piece named *Waltz* was selected by purposeful sampling approach from non-random sampling methods. "Purposeful sampling allows for in-depth research by selecting information-rich cases depending on the purpose of the study" (Büyüköztürk, Çakmak, Akgün, Karadeniz and Demirel, 2018, p. 92).

Data Collection Tools

Qualitative data collection tools such as resource scanning and literature review were used to obtain research data. While analyzing the maqamic, form and harmonic features of the piece, datasets were collected by descriptive analysis techniques which is one of the qualitative research methods (Çağlak, 2019).

Development of Data Collection Tools

Specialist opinions were obtained from relevant field specialists to determine whether the path to be followed was suitable or not in this study, which aims to conduct an analysis of the piece named *Waltz* in terms of the maqamic, form and harmonic (Sağlam, 2021).

Specialist opinions were obtained from relevant field specialists to determine whether the path to be followed was suitable or not in this study. The specialists were given information about the analysis dimensions of the piece and were asked to evaluate the analysis method with the expressions suitable/not suitable/must be fixed. *Table 1* includes specialists opinions from relevant field specialists regarding the maqamic, form and harmonic analysis of the piece named *Waltz*.

Table 1. *Specialist Opinions*

	Specialist 1			Specialist 2			Specialist 3		
	Suitable	Not Suitable	Must be Fixed	Suitable	Not Suitable	Must be Fixed	Suitable	Not Suitable	Must be Fixed
Maqamic Analysis	X			X			X		
Form Analysis	X			X			X		
Harmonic Analysis	X			X			X		

As seen in *Table 1*, according to the opinions received from the specialists, it is stated that the maqamic, form and harmonic analysis of the research is deemed suitable.

Analysis and Interpretation of the Data

The data obtained from the study were resolved and interpreted in line with the researchers knowledge of maqam, form and harmony. Literature related to the subject of the study was scanned and the maqamic, form and harmonic dimensions of the piece named *Waltz* were analyzed in accordance with descriptive data analysis methods.

2 12 Miniature

The image displays a musical score for a piano piece, identified as a waltz from the 12 miniature. The score is written for piano (Pno.) and consists of five systems of music. The first system (measures 21-25) begins with a mezzo-forte (*mf*) dynamic and an *espress.* marking. The second system (measures 26-29) features a forte (*f*) dynamic, a *rit.* (ritardando) marking, and a *a tempo* instruction. The third system (measures 30-33) continues the melodic and harmonic development. The fourth system (measures 34-39) includes a first ending (1.) and a mezzo-forte (*mf*) dynamic. The fifth system (measures 40-43) concludes with a sforzando (*sf*) dynamic and a *rit.* marking. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Below the staves, there are handwritten annotations: 'Lea.' followed by an asterisk (*) in pairs, likely indicating specific melodic or harmonic elements related to the maqamic analysis.

Figure 6. Waltz from the 12 miniature

Maqamic Analysis

In line with the findings obtained, it is seen that the piece was composed in Shur maqam centred in A. Between the 9th and 20th measures, where melodicism is prioritized in the piece, according to the note of E, which is the starting note of the first tetrachord, it is seen that the fifth and eighth notes have a low-toned, and the ninth notes is a high-toned. In the alteration observed, which in the measurements of 25th-26th and 33rd-34th, it is seen that Bayati Shiraz maqam effect centred in

B flat in the aforementioned measures, based on the functions of the tetrachord intervals, the maqam scale and the maqam notes.

3 adjacent tetrachords united in a confluent manner built on the 1-1/2-1 formula form the scale of the Shur maqam. In the scale, the first note of the middle tetrachord is the maqam's tonic. That is, the tonic of the maqam is D note. Shur maqam scale which D note of tonic, is as follows (Şen, 1998, p. 24).



Figure 7. Shur maqam

In the piece, the Shur maqam scale dealt with centred in A, and the scale has been formed in the was transposed form shown below.

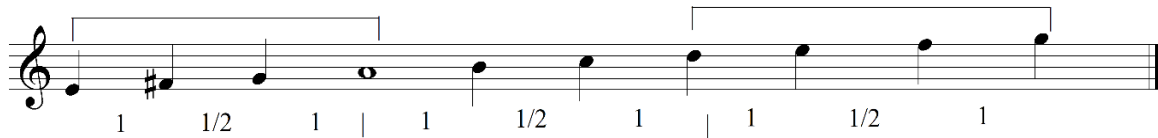


Figure 8. Shur maqam centred in A

Alterations have been observed in the various notes of Shur maqam scale in the piece. Şen (1998) mentioned alteration features of the Azerbaijani music maqams as follows:

Another characteristic of Azerbaijani maqams is that in certain situations, some notes are minor second low-toned and high-toned. For example, in Rast maqam, the ninth note (the upper carrier note of third) minor second may low-toned. In the Shur maqam, while the fifth and eighth notes are minor second low-toned under certain circumstances, the ninth note becomes minor second high-toned. In the Segah maqam, while the third and eighth notes become high-toned, the seventh note becomes minor second low-toned. In the Chargah maqam, while the second and ninth notes are minor second high-toned, the eighth note becomes low-toned (Şen, 1998, p. 18).

In line with the information given above, it is seen that Shur maqam is similar to Karcıġar, one of the traditional Turkish music maqams, in terms of the processing from the 9th to the 21st measure in the piece and the tonic note where this processing.

Bayati Shiraz maqam, which is seen as a brief alteration in the piece, "is established on the formula of 1-1-1/2 and consists of two unified tetrachords connected by the middle minor second. In this scale, the last note of the lower quaternary is the tonic note of the maqam" (Şen, 1998, p. 24).

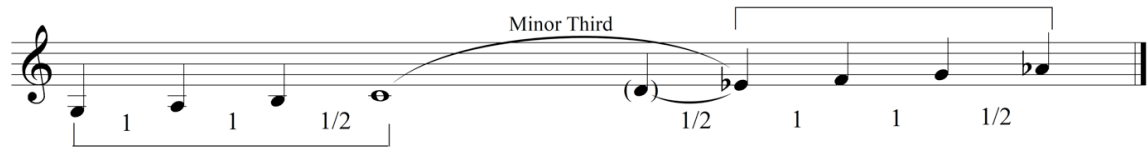


Figure 9. Bayati Shiraz maqam

Bayati Shiraz maqam dealt with centred in B flat, and the scale has been formed in the was transposed form shown below.

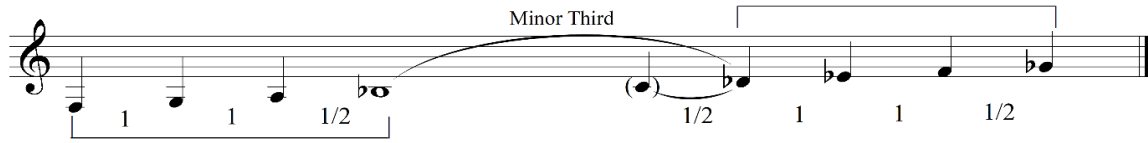


Figure 10. Bayati Shiraz maqam centred in B flat

When determining the maqams in Azerbaijani music, it may be misleading to interpret consider the only tetrachords. In addition to the tetrachords, the duties and be processed characteristics of the maqam notes should also be taken into consideration. For this reason, the functions of the notes also have an important position.

Form Analysis

12 Miniature

8. Waltz

Fikret AMİROV

Note writing : Göktuğ Ege SAĞLAM

A
a
Allegro moderato

Piano

6

Pno.

11

Pno.

16

Pno.

8va

Figure 11. Form analysis

2 B 12 Miniature

21 *c*
Pno. *mf* *espress.*
26 *f* *rit.* *c'* *a tempo*
30
34 *f* *mf* *a''*
40 *sf* *2.*

Figure 12. Form analysis

The piece analyzed within the scope of the research was written with the 3/4 time signature in the waltz type, one of the Western music genres, within the framework of the concept of miniature, as can be understood from its name.

The term miniature, which means a small-scale reproduction, a small version, is known in music as a short-term melody.

The term waltz, "is a lithe German dance performed by a pair, with a three-time, which strong first beat. The term gained international popularity after the Congress of Vienna in 1815, entering German (Walzer), French (Valse), English (Waltz) and Italian (Valzer) languages" (Say, 2005, p. 568-569).

The form analysis of the piece is shown below in the tabular form.

Table 2. Form Analysis of Piece

Part	A				B		
Phrase	a	b	a'	b'	c	c'	a''
Measure Number	1-8	9-12	13-16	17-20	21-28	29-35, (40-42)	36-39

As seen in *Table 2*, the piece was written in the form of a two-part song. Part A has been determined between the 1st and the 20th measure, and part B is between the 21st and 42nd measures. The phrase **a''** placing as between the 36th and 39th measures is similar to the phrase **a** an in part A, and that provides a return to part A.

Harmonic Analysis

12 Miniature

8. Waltz

Fikret AMİROV

Note writing: Gökтуğ Ege SAĞLAM

Allegro moderato

Piano

Pno.

Pno.

Pno.

I 5 3 V 7 5 3 I 5 3 IV 13b 11 9b I 5 3

V 7 5b 3 I 13# 11# 2 V 7 5 3 IV

VI 5 9 III 5 IV 5 2b I 5 3 V 7 5 3 I 13# 11# 2 I 9

I 6# 4 IV VI 5 9 III IV 5 8 I 5

rit. *a tempo*

Figure 13. Harmonic analysis

2 12 Miniature

IV_3 $\frac{8-7-6}{3}$ $\frac{8-11-9}{3}$ III_3 I III_3 I $\frac{8-7-6}{3}$ $\frac{8-7-5}{3}$ II_b $\frac{5-3b-5}{b}$

$\frac{9-8b-5}{3b}$ III_3 I III_3 I $\frac{8-7-6}{3}$ $\frac{8-7-5}{3}$ II_b $\frac{5-3b-5}{b}$

$\frac{8-7-5}{3}$ III_3 I III_3 I $\frac{8-7-6}{3}$ $\frac{8-7-5}{3}$ II_b $\frac{5-3b-5}{b}$

$\frac{9-8b-5}{3b}$ I^3 V $\frac{7-5-3}{3}$ I $\frac{5-3-3}{3}$ V $\frac{6-4b-3}{b}$

V^1 I V^1 I

Figure 14. Harmonic analysis

Counterpointal sensation rather than homophonal sensation has been observed in the piece. It has been determined within the harmonic analysis that the natural and altered positions of the I. and V. degree chords are densely processed

and melodicism is prioritized.

It is observed that in the A part, the third note is not included in the III. and IV. degree chords in order not to evoke a tonal sensation feeling, only the first and the fifth notes.

In the II. degree chord in the B part, the low-toned is seen, and the B diminished fifth chord has been replaced by the B flat minor chord. This situation, when considered together with the counterpointal sensation in the maqamic frame, has led to a brief Bayati Shiraz maqam effect.

CONCLUSION

In Azerbaijani music, maqam scales are formed by combining tetrachords within certain rules. Azerbaijani music sound system systematized by Uzeyir Hajibeyov does not take any comma value therefore overlaps with the 12-tone equal temperament system. As a result of the maqamic analysis, it is seen that the piece was composed in Shur maqam, one of the 7 main Azerbaijani music maqams systemized by Uzeyir Hajibeyov. The prominent the 3/4 and 6/8 time signature in Azerbaijani music is also seen in the piece analyzed within the scope of the research. The piece was written with the 3/4 time signature and two-part song form, and when the relevant literature is examined, it is observed that the piece did not resemble to the with genres and forms in traditional Azerbaijani music. As a result of harmonic analysis, counterpointal sensation rather than homophonal sensation has been observed in the piece. It has been determined that melodicism is prioritized in the upper party. When the harmony of the piece is examined, it is seen that it differs according to the harmony theories of Western music. The processing of degrees in the piece has been shaped within the maqamic polyphony. Located in B part, the state of low-toned of the II. degree chord is expressed as neapolitan chord in classical harmony theory. It can be thought that the same degree in the examined piece is similar to the situation of low toned. However, II. degree neapolitan chord is a major chord, and the observed alteration in the piece is a minor chord. This situation, when considered together with the counterpointal sensation in the maqamic frame, has led to a brief Bayati Shiraz maqam effect.

The findings obtained as a result of the maqamic, form and harmonic analysis of the piece named *Waltz* from Fikret Amirov's *12 miniature*, it has been concluded

that he produced an original piece for piano by synthesizing the Western classical music theories and Shur maqam, one of the Azerbaijani music maqams. It has been considered that the piece examined within the scope of the research contributes to the literature as a useful source for the synthesis of Azerbaijani music and Western music theories.

The following suggestions may be proposed for the research:

This research can be examined in terms of being a source for those who want to have information about the analysis of in terms of maqamic, form and harmonic of the piece named *Waltz*, one of Amirov's 12 Miniature.

The method followed in this study, in which the piece named *Waltz* is analyzed in terms of maqamic, form and harmonic, can serve as an example for the researches to be dealt with on the analysis of the pieces of polyphonic Azerbaijani music.

Performers who want to play the piece analyzed within the scope of the research can examine Azerbaijani music with its theoretical dimension.

To understand the piece analyzed within the scope of the research in a theoretical framework, maqamic scale studies on Azerbaijani music can be done on the piano.

Music educators and students who want to have detailed information about Azerbaijani music and to do composition studies on this subject can examine the book of Uzeyir Hajibeyov named "Principles of Azerbaijan Folk Music".

It is recommended to do more research on Azerbaijani music and to eliminate the lack of resources in the literature.

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