



## Research Article

# Pedagogical approach and performance methods in Kamil Ahmadov's mugham school

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### Abstract

This study was dedicated to the investigation of the unique characteristics and styles of the tar playing of Kamil Alisattar oglu Ahmadov, one of the artists who made exceptional contributions to the history of Azerbaijani mugham art in the 20th century, Honored cultural worker, tar player, and mugham connoisseur. The purpose of this study is to analyze preserving the traditions of Azerbaijani mugham performance, ensuring that the performance is easily perceived by the listener, leaving a deep emotional impact on them, and for this, delivering the elements and elements of artistic performance with technical mastery were among the tasks set by teacher Kamil during the teaching process. Kamil Ahmadov both restored sections called bardashts, which were performed at the beginning of the Azerbaijani mugham tradition, and composed new bardashts. This is one of the innovations he introduced to the instrumental performance of mugham. He also incorporated sections that had been forgotten and not performed in some mughams. In this article these sections are analyzed for the first time in musical notation. Furthermore, the study addresses the use of correct stroke and mizrab techniques in tar performance, which is characteristic of Kamil's teaching style, with the goal of making mugham performance more artistic and aesthetic. In this study, along with Kamil Ahmadov's work, the innovations he introduced to mugham performance were analyzed both theoretically and through documentary analysis. Examples of musical notation are included in the article. The development of a new mugham teaching program, the changes he made to the mugham teaching methods, as well as the organization of mugham performance according to the academic year and the inclusion of mugham percussion instruments in the performance are some of the innovations he brought to mugham performance.

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## Introduction

The culture, art and artistic heritage of the Azerbaijani people have a centuries-old history. The musical art of our people has improved over the centuries, has passed a unique historical development path and reached the level of our modern times. It should be noted that, along with various types of our folk music, professional musical creativity based on oral tradition has become even richer and has taken its rightful place among universal values.

Mugham is a professional musical genre of the Azerbaijani people with an oral tradition, perceived through hearing, transmitted through memory from master to student, from singer to singer, from performer to performer. However,

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during these processes, it was an essential condition that the subtle nuances and unique features of mugham were preserved (Hajibeyli, U. 1965).

Mugham is the general name for the largest genre of traditional Azerbaijani music, covering all types of mugham forms, although each of them has its own separate name. The main musical forms representing this genre are desgah (vocal-instrumental or purely instrumental types), mugham (vocal-instrumental, solo-instrumental and solo-vocal types) and zerbi-mugham. There are 7 main and 3 auxiliary mughams in Azerbaijan. The main mughams are “Rast”, “Shur”, “Segah”, “Chahargah”, “Bayati-Shiraz”, “Shüşter” and “Humayun”, and the auxiliary mughams are “Shahnaz”, “Saranj” and “2nd type Chahargah” (Akhundov, I. 2015).

Although mughams are called dastgah in Iran, mugham, dastgah in Azerbaijan, maqam in Arabia and Turkey, istikhbar and nuba in North Africa, Algeria, Tunisia and Morocco, raga in India, khayyal in Pakistan, makom in Uzbekistan and Tajikistan, kyi in Kazakhstan, and muqam in Turkmenistan and western China (Uyghurs), they are all the same type of music in terms of genre. They only differ in form, level of development, direction and emotional impact (Imrani R. 1998).

As we have noted, it was difficult to obtain notation, taking into account the richness of the musicality inherent in mughams, as well as the nuances of performance specific to each mugham. In connection with the application of the European notation system adopted in the 20th century in Azerbaijani music, composers and musicologists operating after the 1930s put into notation and published mugham dastgahs, zerbi-mugams, tasnifs and renga (Zöhrabov R. 1991).

If we look at the sources related to the notation of mughams, we will see that the ancient “nevma” notation, “menzural notation”, the Russian “znamya”, “kryuk” notations, and tablature tables of different peoples are known from history. Many scholars in the Middle East have also put forward different methods and rules of notation. Among them are Khalil Ibn-Ahmadi, Al-Kindi, Mousilli Ibrahim, Abu al-Faraj Isfahani, Abu Nasir al-Farabi. However, the tablature created by Safiaddin Urmavi was considered more perfect and more accurate. This notation was used in the Middle East until the 16th century. Therefore, it was Safiaddin Urmavi who created the first notation in Azerbaijan. Urmavi recorded each note of the melody with symbols that follow the order of the letters of the Arabic alphabet. His notation was based on the combination of letters of the alphabet and mathematical numbers (Gulamova, 2021).

U. Hajibeyli laid the foundation stone of the theory of maqam in the Azerbaijani musicology of the 20th century. A comprehensive study of his treatises of the medieval period led to an understanding of the main directions of the development of musical culture. It was these that became the fundamental themes of new scientific research. The emergence of U. Hajibeyli's fundamental scientific work "Fundamentals of Azerbaijani folk music" opened a new page in Azerbaijani musicology.

Azerbaijani musicologists, based on the teachings of the great Uzeyir Bey, our prominent literary and artistic figures have repeatedly spoken about the importance of the mugham genre and the valuable examples created in this genre. It is interesting that our mughams, which are the high artistic thinking of the people, are still in the focus of attention of our creative intellectuals and have become the object of research. Each time, the shades of meaning, artistic and aesthetic qualities of mughams are revealed with deep love and inspiration (Khalilov, 1982)

Critic Asif Efendiyev, candidate of philosophical sciences, writes: “Mugham is a dialectical art in terms of its artistic and aesthetic content and form. Each mugham is a philosophical concept. Here the deep philosophical essence of life finds its expression. Because the melodies of mughams have an extraordinary ability to generalize. They reflect a very wide range of life events, moral qualities, thoughts, and passions. Musical images expressing feelings such as love, joy, ecstasy, amazement, anger, and grief create a very multifaceted flow of associations. While listening to mughams, various events come and go before a person's eyes. However, they are unified in our imagination and heart through a single melody. Musical images create a strong connection between very diverse, colorful life events (Khalilov, 1982).

It is necessary to specially note the services of our artists, who have brought our mugham art, which is a part of our national spiritual values, from time to time through the vicissitudes of history to our modern times, enriching them with their own artistic and creative thoughts, and at the same time, in the formation of a new generation of musical and artistic figures. There have been many such talented artists in the history of musical culture. Among these artists are Jabbar

Qaryagdioglu, Khan Shushinski, Seyid Shushinski from our families, and our instrumental tar players Mirza Mansur Mansurov, Gurban Primov, Mammadkhan Bakikhanov and others. One of those who worthily kept alive the creative heritage of these artists was a valuable person, an experienced teacher, a skilled tar player and mugham connoisseur, Honored Worker of Culture of the Republic of Azerbaijan Kamil Alisattar oglu Ahmadov.

Professor, musicologist R. Zohrabov (1991) has repeatedly noted that he benefited from the art of Kamil teacher throughout his scientific work. He always invited K. Ahmadov as a consultant to his series of programs "From the Treasury of Folk Music" on Azerbaijani television in the 1970s. In these programs, K. Ahmadov would talk with pleasure about famous master tar players, singers, as well as mugham connoisseurs Mirza Mansur, Ahmad Bakikhanov, and S. Shushinsky, about their mastery and the services they rendered to our musical culture. Musicologists from Iran, Turkey, and Azerbaijan constantly turned to K. Ahmadov for scientific research on mughams.

When writing the poem "Mugham", the national poet B. Vahabzadeh admitted that without my meeting with teacher Kamil, his conversations about mugham, explanations, and the information he gave me, this poem would not have been written. He said: "In the creation of "Mugham", the first person to hold my hand and lead me into that world of secrets, the world of magic, was Kamil Ahmadov" (Babayev, G. 1981).

### **About Kamil Ahmadov**



**Photo 1.** Kamil Ahmadov (1920-1996)

Kamil Ahmadov was born on April 3, 1920 in Baku into a family of craftsmen and jewelers. Since childhood, Kamil, who envied his older brother's playing of the tar, in 1934, contrary to the wishes of his parents, who wanted him to become a jeweler, submitted his documents to the tar class of the Baku Music School. Noticing Kamil's innate talent and also taking into account that Azerbaijani children showed little interest in the violin class, the chairman of the examination commission, the genius Uzeyir Hajibeyli, offered him to study in the violin class and instructed him to bring his parents to school in this regard. However, knowing in advance the opinion of the people at home, he quietly left and did not say a word to anyone, but he did not get rid of the idea of becoming a tar player. This desire led him to the amateur club of the 26 Baku Commissars' House of Culture, where he began to study under the leadership of the tar player Amirulla Mammadbeyli.

After working in the club for a while, in 1936 he achieved his dream. He was accepted into the tar class of the music school. He took lessons from the famous tar players of his time, Mirza Mansur and Ahmadkhan Bakikhanov, became interested in the work of famous singers such as Seyid Shushinsky, studied with master artists, and improved his own style of performance.

K. Ahmadov, who studied in the specialty and mugham classes at the Baku Secondary Specialized Music School named after A. Zeynalli under the guidance of prominent tar players Mirza Mansur, Ahmad Bakikhanov, Amirulla Mammadbayli, and other famous artists of his time, was invited to work in the State Oriental Orchestra in 1937 at the age of 17. Here he worked shoulder to shoulder with already famous tar players Gurban Primov, Amirulla Mammadbayli, Pasha Aliyev, and many other musicians.

A five-year period of Kamil's creative activity was connected with the city of Sumgayit. In 1965-66, with the aim of further improving the teaching of folk musical instruments in Sumgayit, he began working at the only children's music school in the city, upon the order of the Ministry of Culture.

Kamil Muallim also had special attendance in the pedagogical field. Thus, among the dozens of tar players and performers and educators who are currently serving our musical culture and have been awarded honorary titles.

The publicist, writer Gismet Babayev published a book called “Tarzan Kamil Ahmadov” in 1981. I remember that Kamil was talking about, “after this book was published, I sent him a copy of the book as a sign of respect, knowing that the great attention and sympathy of the Great Leader Heydar Aliyev, who was the First Secretary of the Central Committee at that time, was paid to our music and culture. A few days later, the Central Committee called me home and said that Heydar Aliyev wanted to talk to me. I was excited at first because I did not expect this, but then I pulled myself together and answered the call. Heydar Aliyev said that he had received my book and was very satisfied, thanked me and wished me success. I, for my part, thanked him for his great attention and care for our musical culture” (Babayev, 1981).

Since 1982, the mugham program and recommendations compiled by Kamil for the tar class have been used as teaching aids in all secondary specialized music schools. Many forgotten, erased from memory, and unperformed sections have been included in the program thanks to his hard work and research.

Famous literary and cultural figures were also fascinated by Kamil Ahmadov's mugham world. People's poet Bakhtiyar Vahabzadeh said in one of his impressions that “One of the great scholars said beautifully: ‘If a thousand years after my death they whispered in my ear and asked me, “Do you want to live again?” Then I would say: if there is still music and poetry on earth, it is worth living a second time” (Babayev, 1981).

K.Akhmedov was the first teacher in Azerbaijan who decorated almost every one of our folk instruments with such exquisite taste and skill that one could not hide his admiration for such manual skill. Historically, our national wind instruments - balaban, tutek, zurna and ney - have never been decorated with mother-of-pearl. However, Kamil Ahmadov decorated these instruments with mother-of-pearl, giving them a unique charm. These musical instruments, which he made and decorated with mother-of-pearl, were demonstrated at various international and republican exhibitions and achieved great success.



**Photo 2.** National musical instruments decorated with mother-of-pearl by K. Ahmadov

Currently, Kamil Ahmadov's students in various regions of our republic continue his artistic heritage with dignity. For an artist, true immortality is to gain the love of the people, to live in memories. This great love cannot be compared with anything. His regular appearances in the mass media, his scientific and methodological recommendations to musicologists, and his provision of rich experimental, theoretical and historical information to specialists conducting research on mugham studies can be examples of the above.

### **Research Problem**

The purpose of this study is to analyze the unique features of the Kamil Akhmadov school of mugham in the context of playing the instrumental tar. Another aim of the research is to analyze the innovations he brought to instrumental tar playing that characterized the mugham school (restoration of mugham sections and additions to mugham, use of mizrab,

etc.). The main problem of this research is the notated analysis of Kamil Ahmadov's instrumental tar playing techniques and the restored and forgotten mugham sections of some mughams, which were added back to the mugham.

### Method

In the study, the materials were notated and analyzed based on Kamil Ahmadov's mugham performance on the tar instrument. Here, note samples are also presented in the lower clef to visually see the use of the mizrab on the tar instrument in mugham performance. In addition, these note samples are presented in the treble clef, which ensures appropriate performance on the piano instrument. We have used theoretical and practical methods related to instrumental performance techniques, based on the categories of form and content.

### Data Collection and Analysis

In the study, Kamil Ahmadov's unique mugham performance art, the innovations he brought to mugham performance, and the performance characteristics were considered, allowing for reliable results of a clear analysis. The fact that K. Ahmadov's mugham performance creativity was not previously investigated in connection with the analysis of mugham parts (including forgotten mugham sections and bardashts which written for mughams) recorded in another study was also a factor in his selection.

A review of the literature on K. Ahmadov's school of mugham performance was conducted and it was determined that, based on classical traditions, he continued the instrumental performance path of master artists who lived in the late 19th and early 20th centuries and was able to create his own style throughout his creativity. The method of "Defining the Pedagogical Method" by A.Badalbeyli (Badalbeyli, A. 1969) and R.Zohrabov (Zohrabov, R. 1991) was used to determine how his unique pedagogical method was built and what teaching methods he used.

Four criteria have been identified to analyze K. Ahmadov's school of tar playing and pedagogical method. These criteria are presented in the form of a list below:

- Establishment and preservation of classical traditions in instrumental mugham playing
- Reintroduction of forgotten mugham sections and corners into mugham teaching
- Writing bardasht for mughams without an introduction (bardasht) based on vocal-instrumental mugham playing
- Instructions on the use of mizrab technique in tar playing

### Findings

#### The mizrabs using in the tar instrument

It is known that mughams are studied and performed in two directions: instrumental and vocal instrumental. The tar musical instrument has a special place in the instrumental performance of mugham. Playing the tar has its own special features (mizrab strokes, mute finger, khum verma, finger sliding, etc.).

One of the features characteristic of K. Ahmadov's pedagogical method is the use of mizrab in performance. In the notation of Akram Mammadli (2010), he uses the unique mugham tones of the tar instrument and shows its characteristic strokes on the note as they appear, and thus we can clearly observe Kamil Ahmadov's playing style. The strokes used by the mugham expert Kamil muallim embody various sequences of Santur mizrab, Chahar mizrab, Doyma mizrab, Alif mizrab, and Gosha mizrab.

He used certain strokes and mizrabs to make the mugham performance more artistic, aesthetic and meaningful. For example, he called the technically difficult phrase in the Bayati-Isfahan section of the "Bayati-Shiraz" mugham "Feli ravan". In addition, he named a technically difficult performance in the compound phrases in the "Segah" and "Bayat-Shiraz" mughams "Hamla" (Attaca). He learned this from his master Mirza Mansur.

Another interesting use of the mizrab is found in the "Zangi Shotur" corner of the "Cahargah" mugham. This was called the Cahar mizrab.



**Figure 1.** Notation of the Cahar mizrab

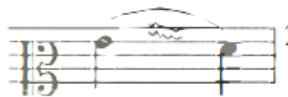
He used the mizrab movement to create a harmonic sound with open and closed strings in the Maye of the "Mahur Hindi" mugham. In teaching mugham, he paid special attention to the methods of using mizrabs, the correct application of strokes, and the rules for tuning the tar. For the clarity of mugham expression, he strictly prohibited incorrect performance methods such as upper mizrab instead of lower mizrab, tremola instead of right-left mizrab, etc.



**Figure 2.** Finger swipe symbol in notation



**Figure 3.** Two-way (up, down) finger swipe



**Figure 4.** Tremola slide sign in music notation



**Figure 5.** Khum (xum) mizrab

You press the bowl of the tar to your chest and pull your arm slightly towards you. After this movement, a resonance occurs in the tar, which is also called a khum (xum). This is one of the interesting and famous use of mizrab technique in the tar playing. He considered it a positive thing to use a means of expression called "khum" to create an additional sounding timbre effect. In this case, the tar is pressed to the chest from the pelvic part through the right wrist, and the arm part is slightly pulled back with the left hand, bringing the strings into harmony, which creates a harmonious effect in mugham performance.

### **The innovation brought by K. Ahmadov to tar playing**

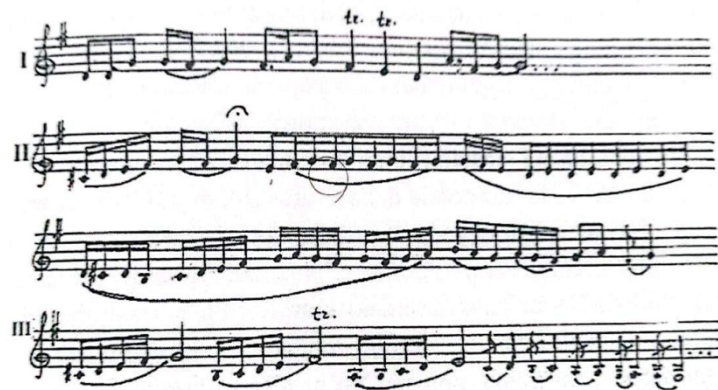
The study identifies K. Ahmadov's school of tar playing and the innovations and pedagogical methods he brought to it. Among the innovations he brought to instrumental tar playing are the use of the mizrab technique in the performance of mughams and the teaching of mughams based on classical traditions.

Talking about the innovation that Kamil Ahmadov brought to tar the playing, it would be appropriate to provide information about that, he has revived many forgotten mugham sections by playing them. In order to prevent these mugham sections from being forgotten, he combined the "Khojesta", ancient "Vilayeti" and new "Vilayeti-Dilkesh" sections in "Rast". He has worked the "Qarai", which is used as "ayaq" in "Rast", into a full section based on the mugham breaths of Seyid Shushinsky (Ganiyev T., Ganiyeva A. 2023).

He also played and recorded the sections such as "Takhdigah" in "Segah", "Jidayi" and "Kurd" in "Bayati-Kurd", and "Zamin-khara", "Dugah", "Maverannahr", and "Shah Khatai" in "Bayati-Qajar".

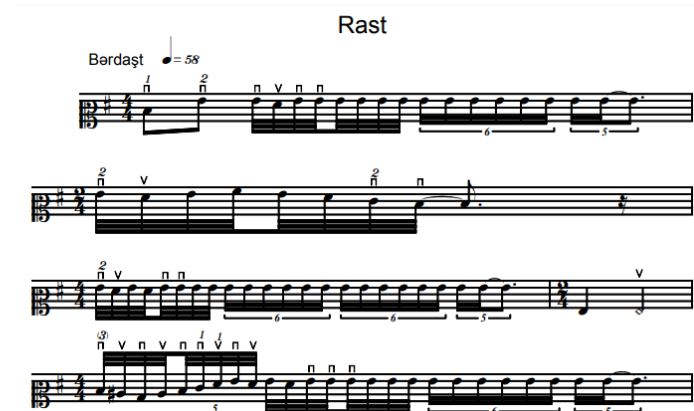
One of the innovations that K. Ahmadov brought to tar playing is related to the teaching of the "Rast" mugham. First of all, we should note that in medieval musicology, "Rast" is considered the first and the basis of all other mughams. Musicologists have called "Rast" the "Mother of Mughams". Uzeyir Hajibeyov says in his book "Fundamentals of Azerbaijani Folk Music" (Hajibeyov, U. 1985) that mughams have undergone changes. He called Rast "the only mugham that has stood firm against the convulsive influence of time and events." This mugham has managed to preserve to this day not only its name and basic intonation, but even its tonic (base).

During the lesson, K. Akhmedov performed the "Bardasht" section of the "Rast" mugham in three variations. He restored the ancient Bardasht of the Rast mugham.



**Figure 6.** "Bardasht" section from the "Rast" mugham in three versions

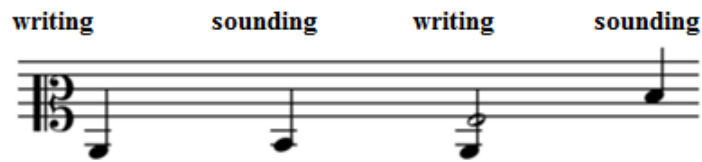
The presented Bardasht is notated in the treble clef (or G clef). This ensures convenient performance of the mugham on the piano.



**Figure 7.** One piece from the Bardasht section of the Rast mugham, performed by K. Ahmadov, notated by A. Mammadli

It should be noted that the mezzo-soprano clef is used for playing notes on the tar instrument. The example above presents the recording of the Bardasht section in the mezzo-soprano clef. The example presented shows the use of the mizrab on the notes. The use of the lower and upper mizrab that has been given in the musical example, allows us to describe the character of the mugham. On the other hand in the beginning of the section upper mizrabs (II) in eighth notes and the application at this time, and the continuous recording of the strokes in thirty-second and sixteenth notes in the zil majid until the end, are methodologically very helpful to the student in learning mugham.

When playing the "Rast" mugham, the first root string of the tar and the white string next to it are tuned to "d", and the second root string is tuned to "g". The notation below gives the spelling and pronunciation of the first root string and the white string next to it:



**Figure 8.** Strings positions in the Rast mugham

One of the innovations that K. Ahmadov brought to instrumental mugham performance was the addition of Bardasht (Bazmigah) to the mugham "Mahur-hindi". This part was taken from K. Ahmadov's performance and notated by T. Ganiyev. This part was presented in both musical keys.

**"Mahur-hindi" mugham Bardasht section**

**Figure 9.** The use of the mizrab was recommended to students by teacher Kamil.

On the other hand, it should be noted that the from the beginning of the 20th century Bardasht (introduction) part was not performed in the mughams "Humayun" and "Bayati-shiraz" until Kamil teacher started performing of its. However, first he wrote Bardash for these mughams based on the mugham performance of the singer S. Shushinsky. And two of these mughams mentioned up to the present time begin with the bardasht written by K.Ahmadov.

It should also be noted that a section called "Huzzal" was previously performed in Humayun mugham. However, then K.Ahmadov included the section "Bidad" in Humayun instead of this section, and it is still performed as part of this mugham.

**“Humayun” mugham, Bidad section**

**Figure 12.** This notation belongs to A.Ganiyeva from the performance of K.Ahmadov

Another element that Kamil Ahmadov introduced into the teaching of instrumental mughams was the addition of the “Dilruba” section to the “Bayatı-Shiraz” mugham. Previously, the “Dilruba” section was performed in a different character in the “Dügah” mugham. However, later he restored this section with absolutely unlike character and included it in the “Bayatı-Shiraz” mugham. The singer S. Shushinsky also approved of this at the time. It should be noted that K. Ahmadov worked as a concertmaster in S. Shushinsky’s class for more than 20 years.

**“Bayatı-Shiraz” mugham, Dilruba section**

**Figure 13.** Notation of Dilruba part belongs to Abdul Hashimov who was the student of K.Ahmadov

While explaining the philosophical meaning of mughams, Kamil Muallim linked and analyzed the Eastern philosophical worldviews and ideology that existed during the period when mugham was formed with the content and structures of mughams. For example, he linked the fact that existence consists of 4 elements and is called composition (earth, air, water, fire) in Eastern philosophy with the “Terkib” (Composition) section in the “Humayun” and “Shushtar” mughams, and also showed the expression of these elements in the instrument very beautifully. According to his religious worldview, the unity of God, the creation of man by his will, the bitter-sweet, good-evil, struggle-and-

heroic life of man, reflected in the sections and corners of mugham, he explained in detail the connection between mizrab performance methods, the effect on the intonation of voices, and their movement (Ganiyev and Ganiyeva, 2023).

In order to perfectly understand and remember mugham, and to create an abundance of mugham material in the student's mind, teacher Kamil recommended devoting part of the lesson to listening to mugham.

Kamil teacher also paid more attention to preserving the classical traditions of mugham performance and was more demanding in this regard. For this reason, he considered it advisable not to rush during the performance, and not to allow performance methods, the use of strokes, or the use of mizrab that were alien to the character and essence of the mugham being performed. He constantly instilled in his students that there is a dramaturgical development in every mugham and that this principle should be observed during performance, and explained that this development also exists between sections and phrases.

### **Conclusion**

K. Ahmadov was also a virtuoso tar player and performer. He created his own mugham school during his lifetime. Today, hundreds of Kamil's students continue his principles and traditions in performing and teaching our mughams with dignity. He skillfully applied the performance elements and elements of the Seyid Shushinsky school of khanande to instrumental teaching. Whenever possible, he himself studied the qusha, bazhaz, and zengulas used in khanande and taught them to his students. He masterfully handled each of the performing and pedagogical areas of the tar. He did not let go of the tar until the end of his life, and 57 years of pedagogical and performing activities constituted the goal of his meaningful life.

Preserving the most beautiful traditions of the Azerbaijani tar-mugham school, on this basis, making the performance easily perceived by the listener, leaving a deep sensory-emotional impact on him, and for this, delivering the elements and elements of artistic performance with technical mastery were among the tasks set by Kamil during the teaching process. Here, he paid very serious attention to using the synchronous movement of the right wrist and fingers of the left hand as a means of artistic expression from technical shades and the correct selection of the application. K. Ahmadov advised the correct use of darmads and colors, dirings and tasnifs in their place during accompaniment, depending on the nature of the mugham dastgahs. Currently, the basis of mugham teaching in music educational institutions of our republic is the traditions of the Kamil Ahmadov mugham school, which is distinguished by its specific features.

The study, which includes an analysis of the innovations brought by Kamil Ahmadov to mugham performance, reveals that:

- Kamil Ahmadov is a teacher who remains faithful to the classical traditions of mugham and considers it his priority to pass these traditions on to future generations.
- He has a unique style of performing mugham, based on classical traditions.
- His teaching approach is different from other teachers. He approaches each student individually.
- K. Ahmadov was closely involved not only in the practical issues of mugham art, but also in its historical-theoretical, socio-philosophical problems, and made scientific and practical contributions to this field
- The main thing that distinguished teacher Kamil from other performers and tar players was his innovative approach to teaching mugham and his deep knowledge of its teaching methodology.
- Along with his pedagogical activities, teacher Kamil also served our national musical culture with his extensive educational activities in the field of mugham art

The results indicate that with the findings of this study, the importance of The multifaceted development paths of Kamil Ahmadov's life and creativity, his main characteristics, the original, unique performance styles and repertoire he brought to Azerbaijani mugham teaching and performance, his loyalty to classical heritage and tradition, and the analysis of the national and spiritual values brought to our musical history by the work associations that turned into an art school during his communication with the prominent singer Seyid Shushinsky are reflected.

The study of Kamil Ahmadov's rich mugham legacy, his notation, and the analysis of his mughams are relevant and important issues. Further research in this area is warranted.

## Recommendations

### Recommendations for Future Research

Due to the limitations of this study, the relatively short time frame presented by the author, the chosen study design provides recommendations for future research.

- This article presents the most comprehensive study of Azerbaijani tar players and tar playing in English, written by Kamil Ahmadov. From a similar perspective, one can also look at his other works written in the field of Azerbaijani instrument studies.
- Comparisons can be made by analyzing instrumental players in Azerbaijan based on their inimitable playing styles.

### Recommendations for Practitioners

This research is at a fundamental stage and contains information about the existence and use of mugham intonations in ghazal romances. The results of this study are referenced by those who work in the field of instrumental mugham performance. Musicologists, instrumentalists and art historians may also refer to this study. However, researchers interested in the use of mugham in the tar playing, as well as the individual approach methods will be an interesting resource for academic readers and may find this study fundamental. This study still needs to develop more comprehensive data as a reliable basis for future research in the applied stages.

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