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THE MANIFESTATION OF MODE-INTONATION FEATURES IN VASIF ADIGOZALOV'S "24 PRELUDES" SERIES

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The presented article is dedicated to the analysis of mode-intonation features related to mugham in Vasif Adigozalov's piano cycle "24 Preludes". In the introduction, general information is provided about Vasif Adigozalov's creative work and the genre of the prelude. The main section explores the similarities and differences between the tonal plan and musical language of the preludes of this cycle created with reference to the traditions of the composer's teacher, Gara Garayev and Garayev's own preludes. Furthermore, aspects of mugham are examined in the structure, content, and expressive means of the preludes. The analysis of their mode foundation and intonational characteristics is supported by musical notation examples. In the conclusion, it is emphasized that each composer possesses an individual musical style and demonstrates a unique approach to the use of mugham. It is also noted that the fusion of mode-intonation features closely tied to the composers' creative imagination with the major-minor system opens the way to enriching the musical language.

Keywords: Vasif Adigozalov, composer, creativity, piano music, prelude, mugham, mode-intonation.

INTRODUCTION

The creative legacy of prominent Azerbaijani composer Vasif Adigozalov, known for his multifaceted work, began to take shape during the 1950s and 1960s. His compositional output includes operas, operettas, symphonies, symphonic poems, cantatas, oratorios, concertos for piano and symphony orchestra, piano and folk instrument orchestra, violin and orchestra, cello and orchestra, as well as songs, romances, and music written for films and dramatic productions [1].

Special mention must be made of the composer's piano music. He is the author of a piano sonata, various pieces for children, the cycle "24 Preludes" and other works. The "24 Preludes" cycle stands out as one of the finest examples of his piano compositions.

Interestingly, the prelude genre in Vasif Adigozalov's work assumes a somewhat different role compared to its earlier usage. The word *prelude* (or *preludia*) originates from Latin and means —introduction. In the time of J.S. Bach, the prelude served as an introductory movement to fugues and suites. It was also composed as an independent piece for organ or harpsichord. F. Chopin was the first to create a complete cycle in this genre. His "24 Preludes" cover all major keys and their relative minors, following the circle of fifths. Chopin endowed the genre with deep expression and rich content, masterfully portraying a range of emotions and imagery in short pieces. The tradition initiated by Chopin was later continued by many other composers in the realm of music literature. Notable examples of "24 Preludes" cycles can be found in the works of C. Debussy, S.V. Rachmaninoff, A.N. Scriabin, D.D. Shostakovich, D.B. Kabalevsky, and others.

The prelude genre also holds an important place in the piano music of Azerbaijani composers. Many of them have turned to this genre. Smaller cycles consisting of two, four, six, ten, and other numbers of preludes are found in the works of Fikret Amirov, Elmira Nazirova, Tofiq Guliyev, Arif



Melikov, Javanshir Guliyev, Sardar Farajov, Aziz Azizli, Aydin Azimov, Azar Dadashov, and others [5].

Among these, Gara Garayev's "24 Preludes" cycle and Vasif Adigozalov's "24 Preludes" cycle are particularly noteworthy.

MAIN PART

General Characteristics of the Cycle

In the four-book cycle, Vasif Adigozalov draws upon the traditions of his teacher, Gara Garayev [2]. Similar to Garayev's *Preludes*, Adigozalov's pieces alternate based on contrasts in tempo, character, artistic imagery, and musical language. This principle creates the effect of vivid, ever-changing musical tableaux unfolding before the listener. However, it is important to note that the tonal structure of the cycle differs from that of Garayev's *preludes*. As is well known, the tonal progression in Garayev's cycle follows a circle of fifths logic, alternating between parallel major and minor keys. In contrast, the tonal order of Adigozalov's *preludes* does not follow any strict system.

The musical language of the *Preludes* contains many interesting elements. In this cycle, we have studied features related to mugham, analyzing mode-intonation characteristics.

In the foreword to the 2001 edition of the cycle, distinguished pianist and professor Farhad Badalbeyli highlights the uniqueness of the work:

"...The cycle "24 Preludes" stands out in two distinct ways. Vasif Adigozalov is a gifted pianist with an innate musical intuition. His deep familiarity with the subtleties of the piano, stemming from his experience as a pianist, is vividly reflected in the treatment and technical content of the preludes. The second aspect is the richness of imagery within the preludes. These works, which overall express a lyrical-emotional atmosphere, are imbued with a refined variety of expressive imagery and content. The cycle spans a wide emotional range—from profound psychological depth to vivid genre scenes. The deep lyricism derived from the Azerbaijani mugham tradition, the improvisational development style of mugham, and the inclusion of ashig intonations are all seamlessly fused with modern rhythmic, textural, and harmonic approaches. The synthesis of national traditions and modernity is the key to the great success of the „24 Preludes“ cycle" [7]. These remarks by the work's most prominent performer shed valuable light on the musical language of the cycle.

In Vasif Adigozalov's *24 preludes*, the influence of mugham manifests itself through musical expression. Professor Imruz Afandiyeva, in her monograph "*Vasif Adigozalov*," provides a general analysis of the cycle, writing:

"In this cycle, special emphasis is placed on the principle of mugham-improvisational development, which is integrated into a strict structural framework. In his attempt to capture the subtle contours of mugham intonations, the composer employs extraordinary timbral and register techniques to evoke the sound of national instruments" [6].

In several preludes, features rooted in mugham are evident both in the emotional content and in the means of musical expression. These include a meditative character, lyrical-philosophical depth, and distinct features of melodic development.

Adigozalov's preludes are generally structured in ternary (three-part) form. In this form, the outer sections are similar, while the middle section is marked by extensive development. Such a structure mirrors the progression of mugham, which rises in stages from the *maya* (tonic) to a climax, then returns to the *maya*. Another mugham-related feature is the increasing complexity of the melodic line as the musical material develops a trait particularly prominent in instrumental mugham performance.

The connection to mugham is also evident in the exploration of the mode foundation of the *preludes*. One important aspect here relates to the musical language of Gara Garayev's *preludes*. In his works, Garayev merges the major-minor system with national mode-intonation elements and makes use of the twelve-tone system.

Analysis of the Preludes

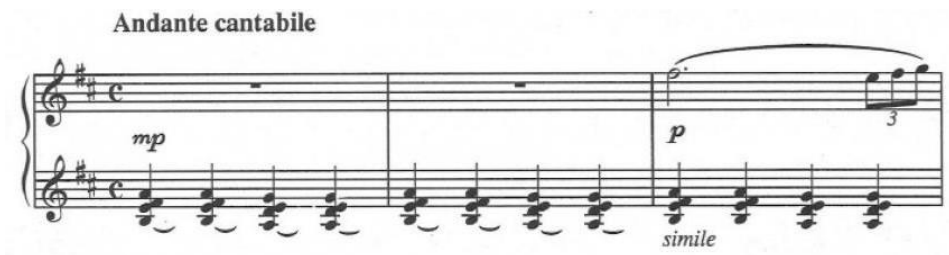
Prelude I in D major – is based on D-tonic rast mode-tonality. The melody carries a tasnif character. However, segah mode-intonations are also present, and we can already observe this from the very first bars. The fact that the theme begins from the third degree of the D major triad — the note —Fis|| — and ends on the tonic —D|| is based on the functional structure of the rast mode, and at the same time is characteristic of the segah mode. Especially, the reference to the third degree and the motion of thirds and seconds around this tone brings the segah mode-intonations to the forefront. However, the prominent presence of the harmonic foundation of the melody emphasizes the leading role of the rast mode.

Sample 1. Prelude I [7]

The melody possesses a narrow range and is constructed through ascending–descending motion within the interval of a fifth. Beginning from the note —Fis||, the melody initially revolves around this tone through an upward leap of a third, then descends stepwise toward the note —D||. In the subsequent development of the melody, movement around the supporting tones is revealed in the second between —E|| and —D||. This type of motion and the prolonged wandering (extending up to six measures) derive from the melody’s connection with mugham. In the accompaniment, arpeggio-like motion is based on the harmonic structure of both the major scale and the Rast mode with the same tonic. Thus, in the prelude, we observe the fusion of D-major and Rast modal foundations with Segah mode-intonation elements. This aspect is highly characteristic of mugham melodies. Specifically, Rast–Segah modulations in a major third relationship are commonly seen in mugham and tasnif melodies based on the Rast mode.

In the third prelude, we must note the significant role of —Fis|| Shur mode intonations alongside the tonality of h-moll. Here, the minor scale and the Shur mode are juxtaposed within the interval of a fifth — that is, within the dominant tonal framework of h-moll. This is clearly evident in both the harmonic and melodic structure of the prelude.

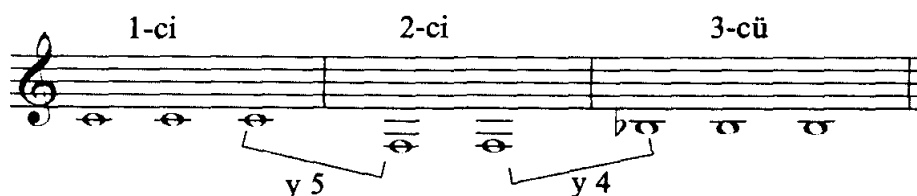
The prelude begins with a calm organ-point texture presentation of the chord —h–e–fis–al|| in vertical structure.



Sample 2. Prelude III [7]

From the very first sounds, this chord draws attention. It can be interpreted in several ways. On one hand, it corresponds to the general tuning of the ashik saz; on the other hand, it aligns with the —Shur| mugham tonic used on the tar instrument.

T. Mammadov, who explains the tunings of the saz instrument, writes the following about the general tuning: “The first tuning is referred to by ashiks as the “Garachi koku” (also known as “Sah parda koku” or “umumi kok”), and it consists of fifth and fourth intervals” [4].



Sample 3. General tuning of the saz [4]

As can be seen, this tuning of the saz forms a chord consisting of fourth and fifth intervals. From this perspective, the four-note chord that forms the harmonic foundation of the prelude is interpreted as a combination of the intervals —h–e| and —h–fis.| The upper voice —a| also participates in the chord structure, encompassing the functional degrees of the mode. The “Shur” mugham tonic consists of the same harmonies.

We observe that the superimposed sounds —h–e–fis| remain stable throughout the prelude as an ostinato sonority, while the upper voice —a| is mobile.

The melodic theme of the prelude is based on movement revolving around the support degrees —fis| and —a| (the tonic and upper third of the Shur mode).



Sample 4. Prelude III [7]



The melody gradually develops and becomes enriched with undertones. All of this evokes an imitative expressive style characteristic of mugham performance.

The modal basis of the fifth prelude is C major and the functional foundation of the Rast mode with tonic —c,|| formed through their interrelation. In this piece, the octave passages in the bass that create the accompaniment background rely on the support tones —c|| —g|| and other degrees of the mode. Against this background, the thematic material is presented in a chordal manner. The Rast modal basis is prominently manifested in chords mostly constructed as quart-sixth chords. A key feature of this is the use of the note —b,||

Here, the C major scale and the —c,|| tonic Rast mode largely overlap, but the note —b,|| which appears in the scale of the Rast mode, stands out as a distinctive element [3]. The composer explicitly emphasized the reference to the Rast mode by incorporating this distinctive tone into the chordal texture.

Sample 5. Prelude V [7]

In the process of developing the musical theme of the piece, we observe changes in the chordal structure and the inclusion of chromatic tones, which enrich the sound with colorful nuances.

Sample 6. Prelude V [7]

As can be seen, the composer, by employing both the shared and contrasting aspects of the functional structure and scale of the major and rast modes as the modal basis of the piece, achieves a fuller expression of the musical language.

The **seventh prelude** draws attention with its complex texture. Here, the composer uses the contrast between registers to bring out a striking sonic opposition. For this reason, the musical material is written across four staves, which indicates that each melodic line plays a significant role in revealing the musical content of the piece.

The melodic lines within the texture, both individually and in their interwoven form, reflect numerous aspects related to mugham expression. From this perspective, several features that manifest themselves from the very first bars should be noted.

B-dur stands out as the primary mode-tonality of the prelude. However, this tonality undergoes a number of modal shifts. Specifically, in the second and third staves of the texture, the main theme of the piece is heard. Yet, as a point of tonal support for the theme, the tonic sixth chord (T6) of B-dur features the tones —f|| and —d||. Through a triplet-like motion between these tones (—c—d—c||),



emphasis is placed on the tone —d,|| which indicates a modulation towards a new mode — specifically, a movement toward “d” Segah.



Sample 7. Prelude VII [7]

Overall, the expressive manner of the theme evokes the performance characteristics of mugham on the tar. In tar playing, the Segah mode is typically introduced through a sixth-chord structure, followed by melodic motion around the tonic.

In the development of the prelude’s musical material, we should note the increasing complexity of the modal foundation as chromatic tones are gradually introduced. Alongside melodic and harmonic features, this process also reveals changes in rhythmic structure. These shifts become particularly evident during the climax in the middle section of the piece.



Sample 8. Prelude VII [7]

As can be seen, this stage is not only unstable in terms of modal foundation, but also reveals changes in both texture and rhythmic structure. However, in the third section of the piece, the initial expressive style returns.

In the **ninth prelude**, mugham like features are once again evident. This can be explained from several angles: the structure of the theme itself, its development through melodic and rhythmic variation, as well as the ostinato nature of the accompaniment all highlight a strong connection to mugham.

The theme of the prelude is constructed in the lower voice, centered around the tone —d||. This reference degree is surrounded by both lower and upper leading tones, foregrounding the structure of the Segah mode. The descending motion toward the tonic reinforces and accentuates its presence.



In the upper voice, descending quartal progressions are given across the degrees of the mode: —c—g—dl, —b—f—c. Interestingly, these progressions remain unchanged throughout the entire piece.

Sample 9. Prelude IX [7]

Gradually, the range of motion around the reference degree is expanded. New reference degrees — first —b, l and later the tone —e sl — come to the forefront.

Sample 10. Prelude IX [7]

Alongside melodic expansion, rhythmic changes also become evident. This corresponds to the melodic-rhythmic variation of a theme within a mugham section.

Sample 11. Prelude IX [7]

Such variation of the musical material is accompanied by the emergence of a more complex texture. The structure of the piece also reveals the enrichment of the melodic line with chromatic tones.

Sample 12. Prelude IX [7]

One of the notable features in the musical content of the prelude is the presentation of an unstable harmonic chord —e—h—gisl between the sections of the form and at the end.



Sample 13. Prelude IX [7]

The composer’s inclusion of this chord within the context of the Segah mode imparts a sense of contrast to the sound.

The **eleventh prelude**, due to its musical structure, evokes the *tasnif* genre. Among mugham-related genres, *tasnif* is characterized as a vocal-instrumental form where vocal and instrumental accompaniment interact closely, with rhythmically based accompaniment playing a significant role. From this perspective, the feature is distinctly manifested in the prelude under consideration. This is clearly observed in the texture of the piece. In its multilayered texture, one can perceive the characteristic sound of a mugham ensemble — the performance traits of percussion instruments, tar, and kamancha are followed. At the same time, the melody is performed in a high register reminiscent of mugham singing.



Sample 14. Prelude XI [7]



The modal foundation of the piece possesses interesting characteristics. Throughout the prelude, several modal shifts occur. As seen from the example, at the beginning, the vertical harmonic structure —es—a—b—d|| over the support tones —g—d|| reflects the tonic degrees of the Shur mode. These degrees carry tonal significance within the musical material, which leads to modal changes during the development process. This can be noted during the transition to the main theme after the introductory bars. Here, in the bass, the harmonic structure of Es-dur based on —es—g—b—c|| with support on the tone —es|| serves as the harmonic background, while modal variability is manifested through melodic motion revolving around the tone —a|| in a mugham style. This small-range melodic movement concludes with a descending motion to the tone —fis|| which results in a change of the mode-intonation and harmonic foundation. In the structure based on the support degree —d|| the harmonic core of D-dur emerges. On the basis of such modal-tonal variability, the musical material develops through several stages and eventually returns to the initial state.

One of the main features that attracts attention in the **fifteenth prelude** is the methods of thematic development, which can be characterized as stemming from mugham performance techniques. The first presentation of the theme relies on a mugham-like melody in the lower voice against a background of leaping passages held in the upper voice. The primary support tones of the melody are —h|| and —f.|| Chromatic descending passages around these degrees introduce instability into the modal basis. Nevertheless, the overall structure of the melody, with its improvisatory character, remains close to the melodic traits of mugham.



Sample 15. Prelude XV [7]

In the subsequent development of the theme, wave-like passages reminiscent of virtuosic tar playing emerge, particularly emphasizing motion around the support degrees with descending melodic figures that notably reference the tone —h||.



Sample 16. Prelude XV [7]

Another method derived from mugham performance in the prelude is related to the rhythmic variation of melodic motifs. In the texture, chords are initially expressed in dotted rhythms, later appearing as triplets, eighth notes, and sixteenth notes. This type of rhythmic variation can also be characterized as a feature originating from mugham.

CONCLUSION

The analysis of Vasif Adigozalov's preludes demonstrates that the composer had a deep understanding of the modal-intonational, melodic, rhythmic, and performative characteristics of mugham. He successfully reflected all of these elements within the framework of a small-scale instru-



mental genre. A number of mugham-related features are evident in the preludes: mode-intonation traits, methods of thematic development, melodic and rhythmic variation, among others.

Thus, the works examined contribute to clarifying various aspects of the incorporation of mugham into the context of piano music within the composer's oeuvre. Of course, just as each composer's musical style is unique, the approach to using mugham also reveals individual interpretation. Nevertheless, the study of mugham's mode-intonation usage in these compositions reveals certain regularities. The modal basis becomes a significant expressive means in the musical language of the piece and is closely linked to the deeper layers of the composer's musical thinking. In this regard, the composer's relationship with mugham and the way he draws inspiration from it directly influences the selection of expressive tools in the musical work. At the same time, the fusion of mode-intonation features with the major-minor system is connected to the creative imagination of the composer and opens the way toward enriching the musical language.

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VASİF ADIGÖZƏLOVUN “24 PRELÜD” SİLSİLƏSİNDƏ MƏQAM-İNTONASIYA XÜSUSİYYƏTLƏRİNİN TƏZAHÜRÜ

N.N. Abasova

Təqdim olunan məqalə Vasif Adıgözəlovun fortepiano üçün —24 prelüdlə silsiləsində muğamla bağlı məqam-intonasiya xüsusiyyətlərinin təhlilinə həsr olunmuşdur. Öncə giriş bölümündə Vasif Adıgözəlovun yaradıcılığı və prelüd janrı haqqında ümumi məlumat verilmişdir. Daha sonra əsas hissədə bəstəkarın müəllimi Qara Qarayevin ənənələrinə istinad edərək yaratdığı bu silsilədə prelüdlərin tonal planı və musiqi dilində Q.Qarayevin prelüdləri ilə oxşar və fərqli cəhətləri üzə çıxarılmışdır. Həmçinin prelüdlərin forma, məzmun, ifadə vasitələrində muğamdan gələn cəhətlər araşdırılmış, onların məqam əsası, intonasiya xüsusiyyətlərinin təhlilin not nümunələri əsasında aparılmışdır. Nəticə bölümündə isə hər bir bəstəkarın fərdi musiqi üslubuna malik olub, muğamdan istifadə baxımından fərdi yanaşmasının mövcudluğu qeyd olunmuşdur. Eyni zamanda bəstəkarların yaradıcılıq təxəyyülü ilə bağlı olan məqam-intonasiya xüsusiyyətləri ilə major-minor sisteminin qovuşmasının musiqi dilinin zənginləşdirilməsinə yol açdığı vurğulanmışdır.

Açar sözlər: *Vasif Adıgözəlov, bəstəkar, yaradıcılıq, fortepiano musiqisi, prelüd, muğam, məqam-intonasiya.*



**ПРОЯВЛЕНИЕ ЛАДО-ИНТОНАЦИОННЫХ ЧЕРТОВ В ЦИКЛЕ «24 ПРЕЛЮДИИ»
ВАСИФА АДЫГЕЗАЛОВА**

Н.Н. Абасова

Представленная статья посвящена анализу ладо-интонационных особенностей, связанных с мугамом в цикле «24 прелюдии» для фортепиано Васи́фа Ады́гезалова. Сначала во вступительном разделе даются общие сведения о творчестве Васи́фа Ады́гезалова и жанре прелюдии. Далее, в основной части, выявляются сходства и различия между тональным планом и музыкальным языком прелюдий этого цикла, созданных композитором с опорой на традиции своего учителя Гара Гараева, и прелюдиями Г. Гараева. Также рассмотрены аспекты прелюдий по форме, содержанию и средствам выражения, которые исходят от мугама, а также проанализированы их ладо-интонационные особенности на основе нотных образцов. В заключительном разделе отмечено, что у каждого композитора индивидуальный музыкальный стиль и индивидуальный подход в плане использования мугама. При этом подчеркивалось, что сочетание ладо-интонационных особенностей, связанных с творческим воображением композиторов, и мажорно-минорной системы проложило путь обогащению музыкального языка.

Ключевые слова: *Васиф Адыгезалов, композитор, творчество, фортепианная музыка, прелюдия, мугам, ладоинтонация.*