

I was born in 1991 in Baku. In 2001, I entered the Kamancha class of the Said Rustamov Music School number 13 and in 2005 became the laureate of the Spring Festival among music schools. In 2006, I graduated from music school. In 2010, In 2010, I entered the Kamancha specialty in the Department of Folk Instruments Performance at the Faculty of Music at the Azerbaijan State University of Culture and Art. In 2012, I attended the traditional Baltic festival in Lithuania as a part of the mugam trio of the "Karabakh" and was awarded the special prize of the festival by the President of the Republic of Lithuania Dalia Grybauskaite. In 2013, I was awarded a special certificate in the "Music Competition of Students of Higher Education Institutions", dedicated to the 90th anniversary of national leader Heydar Aliyev. I graduated with a bachelor degree in 2014. In the same year, I entered the Masters of Folk Instrumentation Theory and Methodology faculty at the National Conservatory of Azerbaijan, and in 2016 my article on defense was published in the American electronic library archive.org. I have completed my master's degree in 2016, and since 2018 I continue my education as a doctoral candidate at the Azerbaijan National Academy of Sciences. I am also studying in Carnatic Conservatory of Paris in France as the first and only Azerbaijani student since 2019 and was awarded a special certificate by the president of the Conservatory Bhavana Pradyumna.

As an Azerbaijani kamancha player and musicologist, Indian ragas have always attracted my attention. Because it is impossible not to feel the resemblance to Indian ragas when performing Azerbaijan mugam. As a result of similarities not only in performance, but also in theory and philosophy, I chose this topic as my research object at the doctoral level of the Azerbaijan National Academy of Sciences. One of my most successful steps on this path was to meet Mrs. Pradyumna, President of the Paris Carnatic Conservatory. Bhavana Pradyumna's methodological approach has really played an important role in my development as a musician. With classic guru-student relationship and specific methodological approach, the advantage of the Paris Carnatic Conservatory is evident from the first lesson. Ms. Pradyumna's theoretical and practical explanation of Indian ragas and tala is an invaluable opportunity for students. I have tried mention this perfect methodology in more detail in my scientific articles. It is a great honor to be a student of the Paris Carnatic Conservatory. I believe that as a result of my education in A.N.A.S and C.C.P I will achieve the synthesis of Mugam and Raga music