



Research Article

Fuzuli's Ghazals in Azerbaijani mugham: an analysis of the Rast Dastgah

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Abstract

This study explores the critical interaction between Eastern poetry, particularly the gazelle, and music, highlighting the inherent musicality of Eastern poetry. Fuzuli's gazelles exemplify this, having reached their peak in his works. These poems, memorized and orally transmitted by "hanende" singers, possess depth, clarity, aphoristic precision, and emotional expressiveness, inspiring musicians for centuries. The research investigates the connection between poetry and music in four areas: content, melodic-intonation, rhythm, and composition. Historically, gazelles have been integral to mugham, with performers known as both khanende and gazal-khan. This unity is evident in their shared emotional and expressive framework. A musical-poetic analysis of the Dastgah Rast reveals that selected gazelles match its structure, emphasizing their song-emphatic nature. The study demonstrates how music often dominates, occasionally omitting lines or couplets. While melismas and vocalizations are crucial to mugham, excessive ornamentation can disrupt the coherence of poetic lines. Rhythmically, the gazelle's meter underpins mugham's development. Compositionally, the gazelle couplet parallels a musical period, with first lines typically ending in half cadences and second lines in full cadences. The poetic lines shape the Dastgah's dramaturgy, visualized as a three-part composition: the exposition (first gazelle) in Novruz Ravanda, Maye, Ussaq, Huseyni; the development (second gazelle) in Vilayeti, Sahnaze Xara, Kurdi, Pahlavi; and the dynamic reprise in Xocasta, Xaveran, Rasanda gasisi, Eraq, Rak. The study notes that the connection between poetry and music weakens in the final part, with instrumental elements predominating and the vocal part taking on an instrumental character. Nevertheless, poetry remains the organizing factor for both the structure and rhythm of the Dastgah, underscoring its central role in this intricate art form. Future research should investigate the influence of different melodic structures on the emotional expressiveness of Fuzuli's gazelles in mugham. Additionally, examining cross-cultural interpretations and pedagogical methods can provide insights into preserving and innovating these art forms within diverse musical traditions.

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Introduction

In Eastern art, music and poetry are closely intertwined. The English musicologist Mary Boyse notes that in pre-Islamic Iran, music and poetry were like "Siamese twins." Poems were written to be performed, and the carriers of poetry were minstrels. "Later, the minstrels of the Parthian era (3rd century BC – 3rd century AD) preserved the tales of kings and heroes, which found their reflection in Firdowsi's magnificent 'Shahnameh'" (Boyse, 1957, p. 17). This tradition continued in the East during the Middle Ages after the advent of Islam. The musician was also a poet who knew the laws and techniques of both music and poetry perfectly. The 16th-century scholar and musician Dervish Ali discusses poets

and musicians who were equally familiar with the arts of music and poetry in his work "Risale-i Musiqi" (Treatise on Music). For example, Safi al-Din Urmavi, Abd al-Qadir Maraghi, Abdurrahman Jami, Alisher Navoi, and the distinguished poet and musician Hafiz Turdi, known for his performance on the kopuz (Semenov, 1946, p. 70).

The interaction between music and poetry is a significant topic for modern musicology. This is precisely why we chose this topic. In recent years, interest in classical national poetry (especially the works of Fuzuli) and music has increased. Many studies have been written about Azerbaijan's classical music art. Mughams and tasnifs, as well as modern Azerbaijani music, have been deeply researched. The development of the scientific understanding of the specifics of national music and poetry is connected to the flourishing of musicology in Azerbaijan and the increasing interest and expansion of Azerbaijani music worldwide. In this regard, the problems of mutual influence between the two art forms, which originate from a single type of art—song—are of interest.

Regarding this topic, one should mention V. Vasina-Grossman's book "Music and Poetic Word," which discusses the connection between poetry and music in the works of Russian composers (Vasina-Grossman, 1972), and the books by Iranian scholars Hussein Ali Mallah, "Hafiz and Music" (Mallah, 1982), and Abuturab Razani, "Poetry and Music: Saz and Avaz in Persian Literature" (Razani, 1963).

Among the works dedicated to the interaction of Azerbaijani poetry and music, and considering vocal genres as synthetic art, are A. Mamedov's "Problems of the Interconnection of Azerbaijani Poetry with Music" (Mamedov, 1972) and E. Babayev's dissertation "The Rhythm of Azerbaijani Dastgah" (Babae, 1984).

The author of this study has referred to works on the general problems of the culture, poetry, and music of the peoples of the Near and Middle East. The purpose of this article is to identify and analyze the important problems related to the interaction of Azerbaijani poetry and music using specific examples. As an example, the ghazals of Fuzuli, which are widely spread in Azerbaijan's musical culture and oral musical tradition of mugham, are taken. The article sets forth the following objectives:

- The melodic and rhythmic elements of Fuzuli's ghazals, which form their musicality.
- The analysis of the interaction between music and poetry in mugham dastgahs.

The scope of the research requires the inclusion of a large volume of material. Therefore, the author has listened to numerous written and oral musical pieces (mainly from recordings) as well as poetic recitations (both live and recorded). This research is characterized by its intersection of musicology, Oriental studies, and literary disciplines. Consequently, the objectives set in this article can be achieved through a comprehensive scientific apparatus that integrates these fields. In this direction, the works of prominent Orientalists and literary scholars have assisted the author: H. Arasly (Arasly, 1958), Y.E. Bertels (Bertels, 1962), A. Jafar (Ekrem, 1977; Ekrem, 1958), F.E. Korsh (Korsh, 1901), I.Y. Krachkovski (Krachkovsky, 1946), and others.

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- The examination of the pressing issues of the interaction between classical Azerbaijani poetry and music.

- The study of the melodic and musical aspects of the meter in Fuzuli's ghazals.
- The novelty of studying Fuzuli's ghazals within musical works.
- The exploration of specific vocal works as a synthetic art form combining poetic words and music.
- The innovation of the method of comparative analysis of poetic and musical texts.
- The proposal to distinguish the intonation aspect in the analysis of the interaction between Azerbaijani poetry and music.
- The demonstration of the development of intonation, rhythm, and composition in musical-poetic texts through schemes.

The theoretical value of the research lies in the development of a new method for analyzing Azerbaijani vocal music. This method differs from the traditional musicological method, which is primarily based on instrumental music material.

The research method is based on understanding the vocal work as a synthetic genre that combines music and poetry. This method promotes the study of both the poetic and musical aspects, considering them as a unified musical-poetic text governed by both poetic and musical laws. The practical value of the research is that the results can be used in musicology, literary studies, as well as by composers and performers. The proposed theses and results can play a crucial role in conducting relevant courses in conservatories and art institutes. Studying ghazals from a musical perspective allows for a deeper and more accurate understanding of Fuzuli's work and a renewed interpretation and experience of vocal works based on these ghazals.

This article investigates the connections between ghazal (from Fuzuli's Azerbaijani Turkish *divan*) and music (the professional oral music tradition—*mugham*). The connections are examined in four aspects: content, melodic-intonation aspect, rhythm, and composition. The convergence of poetry and music in *mugham* reflects the expression of the same emotions, feelings, and worldview. Both classical Eastern poetry and music are distinguished by their ability to express specific situations, evoke certain emotions, and convey the finest nuances of mood. As noted earlier, ghazals possess a special musicality and have always been performed with music. Therefore, their intonation structure and melody have significantly influenced *mugham* melodies. Abu Nasr al-Farabi attributes the formation of melody to human natural psychological characteristics, noting among them the instinct that compels a person to produce specific sounds in joyful or painful moments (al-Farabi, 1973, p. 32). Thus, he distinguishes between two types of intonation: one that expresses joy and one that expresses sorrow. We find confirmation of this idea in V. Vasina-Grossman's "Music and Poetic Word." She identifies three primary intonations common to both poetic speech and music. The first two arise from the initial vocal reaction of a person to sorrow or joy. The most stable intonation is the intonation of sorrow. "The simplest melodic core—a descending second with a weak ending—is a highly significant image" (Vasina-Grossman, 1972, p. 27). Another intonation is associated with the expression of emotions such as joy, greeting, fear, and anger, and is conveyed by the exclamatory intonation. The next intonation falls within the realm of logic; it is the interrogative intonation. Here, we have identified these three intonations, as they have the greatest presence in Fuzuli's ghazals and naturally find expression in music. However, neither the exclamatory, the interrogative, nor the sorrowful intonation alone determines the melodic character of the ghazal and musical work within the general variability of intonational techniques primarily related to the meaning and emotional tone of the artistic work. For example, the sorrowful intonation can express a range of feelings from pleasant melancholy to disappointment. V. Vasina-Grossman, discussing the interrogative intonation, writes: "The interrogative intonation clearly departs from the middle tone of speech, its 'foundation'" (Vasina-Grossman, 1972, p. 32). In Fuzuli's ghazals, we mainly encounter another type of interrogative intonation. His interrogative intonation does not require an answer; it consists of a chain of questions that remain in the air, determining the development characteristics of the ghazal's melody.

The connection between poetry and music is most evident in rhythm. It is not coincidental that this issue received the most attention in the works of medieval Eastern scholars. Dervish Ali explains the relationship between the rhythm of poetry and music as follows: "There are measures (*mizan*) in music just as there are in poetry. The measure of poetry is the various combinations of the word ('*fa'ala*') composed of the letters '*fa*,' '*ayn*,' and '*lam*.' The measure of music is

the combinations of the ‘ancient beat’ (zarbi-qadim). Similarly, various additions are made to it based on the word ‘tan’” (Semenov, 1946, p. 16). This connection was especially evident in medieval Eastern music. Dervish Ali’s opinion on this matter is particularly interesting: “A musician who knows the theory of canonical music can immediately determine which melody to use for a particular poem. This is because it is based on the application of a specific poetic measure and a specific musical rhythm, not on free creativity” (Semenov, 1946, p. 18). In other words, when choosing the motif for a poem, the measure in which the poem is written is considered, then it is matched to a corresponding musical measure, and finally, the name of the melody (one of the sections of a particular mugham) is determined. In the fact of the close relationship between poetry and music among Eastern peoples, as V.M. Belyayev rightly noted, “We see the subtlety, complexity, and perfect elaboration of the rhythmic structure of Arabic and Persian poetry as the reason. In the interaction with music and vocal performance, the rhythm of poetry has reached such a complex level of development that it surpasses the development of modern European poetic rhythm. While European poetry is primarily written for recitation, Arabic and Persian poems were mainly intended for performance” (Babayev, 1984, p. 105). This tendency has been preserved in the art of mugham to this day.

The Rast dastgah is based on three ghazals. These can be classified into the first group according to their character. For these ghazals, a melodic-emphatic intonation is characteristic. However, traces of thoughtful-sad intonation can also be found in them.

Table 1. Fizuli’s ghazal from Azerbaijani-Turkish Divan (p.108)

Azerbaijan Language	English Language
Rast dastgahının başladığı birinci qəzəl sevgi etirafı, sevgi himnidir. Aşiyani-mürği-dil zülfi-pərişanındadır, Qanda olsam, ey pəri, könlüm sənin yanındadır.	The first ghazal of the Rast dastgah is a love confession, a hymn to love. The nest of the heart bird is in the disheveled hair, Wherever I am, oh fairy, my heart is with you.
Eşq dər dilə xoşam, əl çək əlacımdan, təbib, Qılma dərman kim, həlakim zəhri-dərmanındadır.	I am happy with the pain of love, leave my cure alone, doctor, Do not heal me, for my destruction is in the poison of your remedy.
Çəkmə damən naz edib üftadələrdən, vəhm qıl, Göylərə açılmasın əllər ki, damanındadır.	Do not pull your skirt away from the fallen ones, have no fear, Let not hands reach out to the skies, for your skirt is there.
Gözlərim yaşın görüb şur, etmə nifrət kim, bu həm	Seeing the tears in my eyes, do not scorn, for this too
Od nəməkdəndir ki lə’li-şəkkərəşanındadır. Məsti-xabi-naz olub, cəm’ et dili-sədpərəmi	Is fire from the salt that is in the ruby sugar.
Kim, onun hər parəsi bir növki-müjganındadır. Ey Füzuli, şəm’ tək mütləq açılmaz yanmadan, Tablar kim, sünbülündən rışteyi-canındadır.(8, 108) ²	Drunk with the sleep of coquetry, gather my shattered heart For every piece of it is in a different arrow of your eyebrows. Who, every piece of whom is a kind of eyelash. Oh Fuzuli, like a candle, he absolutely won’t open without burning, He melts because the thread of his life is from your hyacinth..

In this ghazal, one can observe characteristics typical of both the first and second groups of ghazals. The feature typical of the first group is the high emotional tone and the ceremonial nature of the lyrical narrative. On the other hand, it reflects the lyrical hero’s experiences, heartaches, tears, etc. However, this ghazal lacks the sorrow and sadness characteristic of the second group of ghazals. The poet states that the pain of love is pleasant to him and he does not seek a cure for this pain. The content characteristics of the ghazal are also reflected in its melody. Here, the exclamatory intonation, not the sorrowful intonation, plays a special role. The ghazal is characterized by a mid-range tessitura with a rising tendency. The melody is ascending, but there are also descents. The cadence of the ghazal is in the last couplet. This couplet is also complementary in terms of meaning.

The ramal meter with four tafil and 15 syllables – fa’ilatun fa’ilatun fa’ilatun fa’ilun – allows the mood of the ghazal to be conveyed and emphasized, enhancing its melodic quality. The predominance of long syllables (three long and one short syllable in each tafil) creates the characteristic calmness of the ramal, strengthens its flow and readability, and contributes to the formation of the ghazal’s musicality.

The first couplet opens the Maye section of the mugham. Here it takes on a slightly different character. The solemn, high-spirited melody characteristic of the introductory part is replaced by calm and majestic music. The meditative

² The sixth couplet of the ghazal is not provided here. This is because in the dastgah, six out of the seven couplets are sung.

beginning of the ghazal is intensified. The slow tempo and low register at the beginning of the section indicate this. However, the main intonation—the movement of the fourth (from the tone D in the lower fourth to the tonic G in the sol)—emphasizes the main color of the ghazal in a slightly different way, as in the Bardaşt section.

The Rast mugham, in which the ghazal is performed, allows for a comprehensive expression of the ghazal's character and meaning. The intonational structure of Rast strengthens the joyful and cheerful beginning, corresponding to the overall emotional structure of the ghazal. The six couplets form the basis of the four sections of the Rast dastgah: Bardaşt, Maye, Ushshaq, and Huseyni. The first couplet is sung in the section called "Novruzi-revande" (Appendix I, Example 1a). It plays the role of the main thesis that determines the general character of the entire poem. This is expressed in the confirmation of the main central intonation—the ascending fourth, rising from the fifth to the octave of the tonic in the music. The melody of this section reinforces the cheerful beginning of the ghazal, giving it a confirmatory character. The second phrase, based on the second line of the couplet (Appendix I, No. 1b), develops the initial musical idea, enters the third of the tonic from the octave, and then develops in the initial intonational movement. This part ends with the confirmation of the tonal tonic (G note of the small octave).

Maye is one of the largest sections of the dastgah. Here, three couplets of the ghazal are sung. Each subsequent couplet dramatizes the content of the ghazal even more. The first line increases the tension, and the second reduces it. This also occurs in the music. The melody of the section gradually rises, covering the entire sound sequence from D to F. It develops in a wave-like manner from the calm and deeply concentrated beginning of the first couplet to the more dramatic episode of the second couplet (Appendix I, No. 2b). Here, a melodic rise occurs. The third wave of the first line of the third couplet (Appendix I, No. 2c) forms the climax, with its peak being the sixth of the tonic—E, and the melody intensifying from *mp* to *mf* and *f*, with the tempo accelerating. The second line of the third couplet reduces the tension, the melody gradually descends, and the cadence ends. Each couplet is characterized by specific musical material corresponding to its content, enhancing its emotional impact on the listener. The development of this section can be expressed by the following scheme:

Table 2. N. Mamadov Azerbaijani Dastgah Rast, 1978, p.21

Maya – Rast	
First couplet – First wave introductory character	Exposition
Second couplet – Second wave melodic rise	
Third couplet (first line)	Climax
Third couplet (second line) general cadence	Conclusion

The next three couplets are sung in the Ushshaq and Huseyni sections. It should be noted that the music of these sections differs in character from Maye. Here, there is no such depth and drama. These sections are closer in content to Bardaşt. In the Ushshaq section (the plural of the Arabic word for lover) (Appendix I, No. 3), the melodic development begins with an active ascending line, progressing from the tonic to the upper fourth. A new intonational basis is formed here, and its functional significance is maintained in the Huseyni section. The precise rhythm of Ushshaq strengthens the major beginning and corresponds to the overall character of the lines. Huseyni (Appendix I, No. 4) has a complementary nature. This corresponds to the content of the last couplet, where the poet seems to summarize everything he has said. Here, there is a return to an improvised beginning, a calm development, and a return to the concentration characteristic of Maye. The melody gradually descends, and the Huseyni section, along with the ghazal, ends at *pianissimo*. The *tasnif* is played as a conclusion to the preceding development.

If we consider the mugham from the perspective of the ghazal, that is, as consisting of four parts, the following composition emerges:

Table 3. N. Mamadov Azerbaijani dastgah Rast, 1978, p.18

"Novruz-rəvəndə" First couplet	Introduction
Mayə-Rast First, second, and third couplets	Main part
Üşşaq Fourth and fifth couplets Hüseyni Sixth couplet	Conclusion

Regarding the measure, it should be noted that the ramal meter of the ghazal is also the measure of the mugham. Of course, due to the genre's specificity, the rhythm here is considerably freer, but the continuous emphasis on the dotted figure of the ramal maintains the basic qualities of the ramal in the mugham as well (more details on the rhythm will be discussed below). The development of the dastgah does not end here. The next sections are based on the couplets of another ghazal by Fuzuli:

Table 4. Füzuli's ghazal from Azerbaijani-Turkish Divan, 1993, p.103.

Azerbaijan Language	English Language
Ey gül, nə əcəb silsileyi-mişki-tərin var, Vey sərv, nə xoş can alıcı işvələrin var! Acıtdı məni acı sözün, tünd nigahın, Ey nəxli-mələhət, nə bəla təlx bərin var!	O rose, what a wondrous chain of musk-scented dewdrops you have, O cypress, how delightful are your soul-stealing charms! Your harsh words and stern glance have hurt me, O tree of beauty, what a bitter fate your harshness brings!
Peykanları ilə doludur çeşmi-pürabım, Ey bəhr, sanırsan sənin ancaq gühərin var?!	My tear-filled eyes are brimming with their arrows, O sea, do you think only you possess pearls?
Ol səngdilə naley-i-zarın əsər etmiş, Ey dil, sənə bu zövq yetər, ta əsərin var.	The lament of the sorrowful heart has affected that stone-hearted one, O heart, this pleasure is enough for you, as long as you have this influence.
Eşq içrə könül, demə ki mən bixudəm ancaq, Ey qafil özündən sənə ancaq xəbərin var.	In love, do not say that my heart is only futile, O heedless one, you are only aware of yourself.
Çox baxdığına qəmzə ilə bağrın əzərsən, Hər kimə ki baxmazsan onunla nəzərin var.	You break hearts with your glances as you gaze too much, To anyone you do not look at, your gaze remains with them.
Eşq əhlinə ol mah, Füzuli, nəzər etmiş, Sən həm özünü göstər, əgər bir hünərin var.(8, 103)	That moon has cast a glance at the lovers of love, Fuzuli, Show yourself too, if you have any courage.

In the Vilayeti, Shahnaz-Khara, Kurdi, and Pehlevi sections of the dastgah, this ghazal is sung. It is similar in character to the first ghazal but contains more notes of sorrow and sadness. In the first couplet, the lyrical narrative has a ceremonial nature, with a predominant high tessitura. From the second couplet, new notes of bitterness and hope appear. The tessitura descends, and the melody becomes sharper. The third, fourth, and fifth couplets are the central couplets and the climax of the ghazal. In these couplets, the poet's feelings are expressed: the poet's entire being is filled with the image of the beloved, making him richer in jewels than seas filled with precious stones. This ghazal reflects not only the praise of the beloved and the confession of love but also the poet's hope for a response to his love (especially in the last couplet). Therefore, this ghazal can be more accurately classified in the first group rather than the second. The last two couplets are complementary.

The melody of the ghazal is rich and varied in terms of intonation shades, matching its content. In the first couplet, there is a noticeable ascending tendency. The exclamations "Oh rose!" at the beginning of the first line and "Oh cypress!" at the beginning of the second line indicate this. However, it should be noted that the exuberant intonation is directly related to the meaning conveyed by the exclamation itself. This is evidenced by the differing intonations of the exclamations in other couplets. For example, the exclamation in the second couplet is intoned with pain, in the third with defiance, in the fourth with sorrow, and in the fifth with reproach. This ghazal demonstrates how a short exclamation can create a richness of intonation depending on its meaning. This intonation complex also determines the character of the couplets. Each time the exclamatory word is pronounced, a melodic leap from above occurs, increasing

its emotional impact. From the fourth couplet onwards, a descent in melody is observed, the tessitura lowers, and the exclamatory intonation is replaced by a sorrowful intonation.

The cadence of the ghazal is in the seventh couplet, which serves as the conclusion of the entire poem. Here, the melody ends.

This ghazal is written in the hazaj-e-makhfuvī-maqsur meter. Its *tafila* is: *maʿulū mafā'ilū mafā'ilū fa'ulūn*. Unlike the *ramal*, this meter is more lively and playful. The number of long and short syllables is approximately equal, so short syllables play an active role in creating the musicality of the poem alongside the long syllables.

In the sections where this ghazal is sung, emotions related to sorrow and longing are expressed, with the exception of Shahnaz-Khara. In the Vilayeti section, where the first two couplets are sung (Appendix I, No. 5), these intonations are conveyed by the descent of the ninth degree of the scale—E-flat. The intonation of the augmented second is created by the descent of the ninth degree and the ascent of the tenth degree, forming a new intonational nuance of the *shushtar* mode, strengthening the minor sound. The formation of the minor intonation, in turn, reinforces the corresponding root of the ghazal. The melodic development of the Vilayeti section dramatizes the content of the ghazal, adding excitement to it. As the musical development of this section progresses, the intonational tension increases. After the first couplet, the melodic movement descends in the instrumental part, the lower and upper thirds diminish, E-flat replaces E-natural, and B-flat replaces B-natural. Thus, the intonations of the *shur* mode are formed. In the second couplet, the shades intensify, and the minor intonation predominates. Incidentally, this intonation is more characteristic of the second couplet than the first.

The next section, Shahnaz-Khara (third couplet) (Appendix I, No. 6), confirms the previous one. Here, the joyful and affirming intonation reappears. The movement of the fourth from the fifth to the octave of the tonic plays an important role. The intonational sphere of the *shur* mode is confirmed by the tonic G. The melody is played in the upper register with extraordinary skill and all possible ornamentation. All of this further strengthens the ascending character of the couplets of the ghazal. The Shahnaz-Khara section transitions to Kurdi (fourth and fifth couplets). Here again, the sorrowful intonation predominates. This corresponds to the character of the respective couplets of the ghazal. The music of this section is very lyrical, sincere, and calm, with a smooth and tranquil melodic movement. The main element in the mood of this section is not enthusiasm, but calm sorrow. Descending seconds express the heart-wrenching longing in the couplets. In the second line of the fourth couplet, a melodic rise occurs, and the musical development becomes more dramatic. The exclamation "Oh heart" forms the climax (Appendix I, No. 7), the intonation of the descending minor second sounds like a cry, the tension increases, and it continues into the first line of the fifth couplet. The tension and drama of this section are also given by the instability of the mode. Here, the intonational basis is the sound "A." The intonational sphere of the *shur* mode with the tonic D also permeates here, but the tonic is never confirmed. This instability of the mode is the reason for it. From the second line of the fifth couplet, the musical development begins to descend. This descent is completed in the next Pehlevi section, where the last two couplets of the ghazal are sung. If the *shur* mode with the tonic D is confirmed at the beginning, it then transitions to the *rast* mode. The musical development is not as dramatic; the melodic sound shifts to a lower register. The compressed cadence cycle of the *rast* mode, which concludes the section, brings back a joyful, major beginning to the musical development, as if emphasizing the conclusive meaning of the lines of the seventh couplet.

The meter of the ghazal allows for more rhythmic freedom. For example, let us compare the rhythmic structure of the first four sections sung based on the *ramal* meter ghazal and the next four sections sung based on the *hazaj* meter ghazal. A schematic description of the rhythm of the first lines of each section is given, showing the lengths of long (L) and short syllables (S) under each (Appendix II, Example 1). From the analysis of this scheme, the following conclusions can be drawn. It is clear that the rhythm of the *ramal* meter plays a leading role in the rhythmic structure of the first ghazal.

In the first part, there is no inconsistency in the pronunciation of long and short syllables. As shown in the scheme, in no section do we find the pronunciation of a short syllable longer than that of a long syllable. Furthermore, the pronunciation length of short syllables is stable at 1/16 in all cases. Long syllables are pronounced at different lengths.

However, this does not contradict the rules of text reading. In the second part, there is variability in the pronunciation of both long and short syllables. In the Shahnaz-Khara and Kurdi sections, we witness the pronunciation and even the performance of a short syllable longer than that of a long syllable. This fact indicates a very free approach to the text. The truncation of the first line in the last Pehlevi section up to the last two words and the change in measure in the second line confirm our view. The measure change in the second line occurs in the reading of the words "hər kimə ki baxmazsan" as "hər kimsəyə ki baxmazsan." The words "hər kimsəyə" do not match the maf'ulü tafilā, and the measure is disrupted.

The rhythm of the ramal meter (the combination of long and short sounds, the presence of the dotted figure) is mostly preserved in the first part of the mugham and does not change at all in the Novruz-revande and Ushshaq sections. Thus, the meter can be easily identified by listening. In the second part, however, identifying the meter of the ghazal becomes partly impossible. This is due to the nature of the meter itself. The rhythm of the ramal is relatively more precise, and the abundance of long syllables makes it calmer. Its composition of three consecutive fa'ilatun tafilas (excluding the fourth fa'ilun tafilā, which is a zihaf of the main tafilā) gives it stability and firmness. Regarding the hazaj meter, its nature allows for greater rhythmic freedom. Here, three short syllables follow each other, bringing agility and mobility to the measure. This measure of hazaj consists of three different tafilas: maf'ulü, mafā'ilü, fa'ulün. This diversity conditions rhythmic playfulness.

The next five sections of the dastgah—Khojaste, Khaveran, Rakshandeh Gazeishi, Araq, and Rak—are sung based on another ghazal by Fuzuli:

Table 5. Fuzuli's ghazal from Azerbaijani-Turkish Divan, 1995, p. 72

Azerbaijan Language	English Language
Könlüm açılır zülf-pərişanını görgəc, Nıtqım tutulur qönçeyi-xəndanını görgəc.	My heart brightens upon seeing your disheveled hair, My speech falters upon seeing your smiling bud.
Baxdıqca sənə qan saçılır didələrimdən, Bağrım dəlinir nəvəki-müjganını görgəc.	As I gaze at you, blood flows from my eyes, My heart is pierced upon seeing your arched eyebrows.
Rə'nalıq ilə qaməti-şümşadı qılan yad Olmazmı xəcil sərvə-xuramanını görgəc?	Recalling your grace and slender figure, Wouldn't the tall, graceful cypress be ashamed upon seeing you?
Çox eşqə həvəs edənə gördüm ki həvasın Tərk etdi sənə aşiqi-nalanını görgəc.	Many who desired love abandoned their whims, Upon seeing your lamenting lover.
Kafər ki degil mö'tərif-nari-cəhənnəm, İmanə gələr atəşi-hicranını görgəc.	A disbeliever, who acknowledges the fires of hell, Would find faith upon seeing the flames of your absence.
Naziklik ilə qönçeyi-xədanı edən yad Etməzmi həya lə'li-dürəşanını görgəc?	The one who makes the smiling bud blush with tenderness, Wouldn't he be shy upon seeing your gleaming ruby lips?
Sən hali-dilin söyləməsən, nola, Füzuli, El fəhm qılır çəki-giribanını görgəc.(8,72)	If you do not speak of the state of your heart, Fuzuli, People will understand when they see the tear in your collar.

This is one of Fuzuli's most lyrical ghazals. The composition of the ghazal is very interesting. The first two couplets discuss the poet's inner state and the beauty of the beloved. In the third, fourth, fifth, and sixth couplets, the beauty of the beloved and the strength of the poet's love are given through comparisons. The seventh couplet serves as a conclusion. In this couplet, the lyrical hero's inner state is revealed. Even if he does not reveal his heart to anyone, his sorrow is apparent from his outward appearance. The ghazal has a unified dramaturgical structure: the first two couplets serve as the beginning, the next four couplets as the development, and the seventh couplet as the conclusion.

This ghazal belongs to the first group in terms of content and character. Its melody is in a lyrical-emphatic structure. The melody is characterized by a high tessitura, high emotional tone, and flowing melodic development. The first couplet has a joyful mood. There is a slight melodic rise on the words "könlüm" (my heart) in the first couplet and "nıtqım" (my speech) in the second couplet, as well as on the final syllables of the words "pərişanını" (disheveled) and "xəndanını" (smiling) at the end of the lines.

The second couplet contains more excitement, which gradually increases in the subsequent couplets. It is important to note the regularity in the melodic development of the ghazal. The place of emphasis and the main melodic leap are

the same in all the lines: at the beginning of the second lines. This is most noticeable in the third, fourth, fifth, and sixth couplets. This is not accidental. The consistent placement of the melodic emphasis is related to the syntactic structure and meaning of the text.

The seventh couplet is the cadence of the work. This couplet is sung in a relatively lower register, the melodic movement becomes even, and a rise leading to the final intonation occurs in the second line, completing the ghazal. The main intonation in this ghazal is the exclamatory intonation, which gives the ghazal a high emotional tone. There is very little sorrowful intonation.

A special element that gives the ghazal its melodiousness is the rhyme. The *radif* consists of vowel sounds and the resonant consonant "n," repeated twice: *xəndanını, nalanını, hicranını*, etc. The rhyme words are melodious in themselves. The inclusion of the long vowels "a" and "i" further enhances the melodiousness. The rhyme words sound similar to each other, creating a harmony of vowel sounds. The *radif* at the end of each couplet gives the impression of a tonic support towards which the melodic development is directed.

The ghazal is written in the *hazaj-e-makhfui-maqsur* meter. As mentioned earlier, this meter is characterized by mobility and flexibility. A lot of rhythmic variations are possible here—slowing down, speeding up, *fermata*, and pauses. All these nuances depend on the interpreter's individual approach, taste, and knowledge of poetry.

The *Khojaste* section (Appendix I, No. 8) is based on the first two couplets and the first line of the third couplet of the ghazal. Dividing the third couplet is not correct. First of all, it should be noted that there are couplets where each line can play a relatively autonomous role, such as in the first and second couplets of this ghazal. However, it is not justified to separate their lines. In the given example, the first line is closely related to the second in content, and the meaning of the first is revealed in the second line. Especially considering that the next section is sung after the *tasnif* and *reng*, separating the lines of the couplet is completely incorrect. In this case, the integrity of the couplet is disrupted, and its meaning is lost.

In terms of mode, *Khojaste* is quite unstable. The intonations of the *Segah* and *Shur* modes are heard here. The ghazal corresponds more to the *Segah* mode because this mode more clearly conveys the feeling of love due to its character. U. Hajibeyov discussed this in his book "The Principles of Azerbaijani Folk Music" (Hajibeyov, 1945). The melody proceeds slowly and calmly. The leap of the fourth at the beginning of the first phrase expresses the joyful feelings that envelop the hero like curly hair. This leap corresponds to the melodic rise heard at the beginning of the ghazal. The next part of the melodic development proceeds without leaps and is fluid. After the first couplet, an instrumental part follows, transitioning to the second couplet (Appendix I, No. 9). Here, the elements of the *Shur* mode are already clearly felt, and minor intonations are heard. The second couplet is not as cheerful and solemn. In this couplet, the poet speaks of his inner state, and the music emphasizes his feelings and excitement. In the next *Khaveran* section (second line of the third couplet) (Appendix I, No. 10), there is a return to the initial modal-intonational sphere, the tonic G of the *Segah* mode is confirmed an octave higher compared to *Maye*. This section is short, continuing the *Khojaste* section and connecting to the second line of the third couplet. In *Khaveran*, the *tessitura* rises, and the melody increases from *mp* to *f*. This section has more virtuosity. Again, the leap from the fifth of the tonic to the octave of the tonic in the first phrase of the second line stands out. Thus, the main tonic of the *dastgah* is confirmed.

The *Araq* section sung after the *reng* is based on the four couplets of the ghazal. It is distinguished by its scale. Here, the modal-intonational material of the *Rast* mode is firmly confirmed. The melody becomes even more pronounced, and the *tessitura* rises. The instrumental part plays a key role here. The performance part consists of all possible *coloraturas*, *trills*, etc., and is closer in character to the instrumental part. These and the following sections express the overall character of the ghazal, emphasizing the lyrical hero's exuberant mood. In each subsequent section, the tension increases, the melody develops in an ascending line, and the *tessitura* rises to the E note of the second octave. This rise also applies to the poetic structure of the ghazal. From the *Khaveran* section onwards, the tension increases. The musical development becomes more dramatic and continues up to the *Rak* section (sixth couplet). The last couplet of the ghazal is omitted; it is not included in the *dastgah*. Its functions are fulfilled through music. The melodic movement of the

sections after Rak is directed towards the tonic G. The sections Gera'i, Amiri, and Dahri perform the concluding function.

It should be noted that starting from Araq, the significance of individual lines diminishes and gradually gives way to the overall emotional structure of the work. In Araq itself, although the vocal part is small and rich, very little time is devoted to the words of the ghazal; to be precise, only one phrase is sung. In the section called Rakshande Gazeishi, the lines of the couplet are separated by all possible vocal ornaments and instrumental parts, which interfere with the impact of the couplet on the listener. The same is true for the Rak section. As for the seventh couplet, it is completely omitted as it is unnecessary. Instead of words, music is played. The music gradually synthesizes the text, gaining a leading position, starting to express the emotions characteristic of the ghazal with its means, and conveying the main idea of the ghazal. There are other reasons related to the overall dramaturgy of the dastgah. If we consider the Rast dastgah not in terms of modal-intonational structure but in terms of content, we can describe it as a three-part composition. The first part (Novruz Revande, Maye, Ushshaq, Huseyni) is the exposition. Here, poetic images are worked out in detail, and a certain emotional (generally joyful and high) mood is confirmed. The characteristics of this part—restraint, concentration, calmness—perfectly match the character of the ghazal. The second part (Vilayeti, Shahnaz Khara, Kurdi, Pehlevi) is the main part and covers the second ghazal. A different mood prevails here, with more intonations of sorrow and grief. In these sections, the melody develops more intensively, becomes more dramatic, and tense minor shades play an important role. The third part (Khojaste, Khaveran, Rakshande Gazeishi, Araq, Rak) is the dynamic reprise. Here, the joyful beginning and major mood prevail again. The development is rapid in these sections. Due to the function of the dynamic reprise, these sections do not reveal the images of the couplets in detail as in the first part. Their task is to summarize all the previous development and lead to the finale. Otherwise, the composition would be unnaturally prolonged. Therefore, in this part, the main emotional tone of the ghazal is revealed and conveyed through music.

It should also be noted that the dastgah has concert characteristics. Similar to a concert, there is a kind of competition between the performer and the instrumentalists. Therefore, both sides try to showcase their abilities perfectly. As is well known, the final part is usually the most effective part in terms of performance. Here, more attention is given to performance rather than content. Thus, in the last sections, the instrumental part plays the largest role, and the vocal part often takes on an instrumental character.

As for the rhythm, it gradually becomes free from the poetic measure. In the last sections of the dastgah, especially starting from Araq, rhythmic development becomes quite free (Appendix II, Example 2). As seen in the scheme, the poetic measure is preserved in the Khojaste and Khaveran sections, but gradually disappears starting from Araq. In the Rak section, for example, we can see how long the short syllable "yi" in the word "qönçeyi" is sung. Such instances occur frequently in the last sections. This happens not only at the end of lines but also between the lines. As a result, not only the rhythm of the line but also its meaning is lost. These facts indicate the specific function of the final part of the mugham, showcasing the performing skills of the singer and instrumentalists. Here, pure music comes to the forefront, and poetry becomes a supporting element. However, no matter how free the rhythm of the mugham is, it is still subject to and dependent on the poetic measure.

In terms of composition, the interaction between poetry and music is revealed in several instances. It is known that due to the specificity of the mugham genre, it does not have a precisely organized structure. Habib Hasan Tuma writes: "The tonal component is organized and emphasized in such a way that it becomes the primary and decisive factor in the mugham. The aspects of time and rhythm do not have a certain organized form. This is the main feature of the mugham" (Tuma, 1980, p. 49). The organizing factor of both the structure and rhythm of the mugham is poetry. The couplet forms the basis for the construction of the musical material. One line corresponds to a musical sentence, and its part to a phrase. The syllables and vocalizations, as well as the instrumental parts, sound either between the lines or their parts. Vocalizations between the parts of the lines are usually short, while those between the lines are quite long. For example, let's consider the Vilayeti section. Functionally, this is one of the important and central sections of the dastgah. Therefore, it is distinguished by its scale. Vilayeti starts with an instrumental introduction, then transitions to a vocal vocalization that serves as an introduction. The introduction part transitions to the theme based on the first line of the

couplet. Of course, it is not possible to distinguish the theme as a coherent structured component in the mugham. The basis of development here is “not the theme, but the modal recitations.” However, in the given example, this is a kind of thematic complex based on the characteristic modal recitations of the Vilayeti section, which develops in the subsequent parts. The first line is sung, followed by an instrumental part, then the second line is sung. Thus, the musical and poetic ideas are completed, there is a pause, and a large instrumental fragment that leads to the second couplet is played. Here again, a vocal vocalization occurs between the first and second lines, followed by a cadence based on the vocal vocalization after the second line. This structure is more characteristic of large sections of the dastgah such as *Maye* and *Khojaste*. It should be noted that these sections are based on the first couplets of the ghazals, or rather, each of these sections marks the beginning of a new ghazal. Therefore, they serve as a kind of starting point, and the subsequent development begins from them. This is also true in terms of modal-intonational structure. For example, in the *Maye* section, the main intonational complex of the mugham is confirmed. In the Vilayeti section, a new intonational complex appears, a new tonic is confirmed, and elements of the *Shur* and *Shushtar* modes appear. In the *Khojaste* section, the intonational sphere of the *Rast* mode begins to be confirmed.

In general, all sections start with an introductory part. This part is either purely instrumental or vocal-instrumental. Only the *Ushshaq*, *Huseyni*, and *Khaveran* sections are exceptions. These sections are distinguished by their small size. *Ushshaq* resembles a *tasnif* due to its precise rhythm and expression type. Here, each couplet corresponds to a period, and each line to a sentence. *Huseyni* also starts directly with the words of the couplet, but before that, there is a short vocal part called “*Chane Zangulesi*.” This serves as an introduction to the *Huseyni* section. As for the *Khaveran* section, its direct start with words can be explained by the fact that the second line of the couplet comes first, not the first line. That is, it acts as a continuation of the *Khojaste* section.

Another factor that reveals the compositional connection of the lines with the mugham music is the following. The couplet is the poetic unit of the ghazal. It can be compared to a musical period consisting of two sentences. One of the sentences ends with a half cadence, and the other with a full cadence. If we consider the structure of the dastgah sections from this perspective, we will encounter the following regularity. Almost all sections end the first lines of the couplets with a half cadence or an incomplete cadence: at the upper third of the tonic as in *Maye*; at the upper fifth of the tonic or at the fourth of the tonic (*Huseyni*), etc. The second lines, in all cases, end with the tonic. Only in the *Novruz Revande* and *Vilayeti* sections do the first lines end with the tonic and have a complementary character like the second line. This is explained by the fact that in these sections, a certain modal-intonational complex and a tonic that needs special emphasis are confirmed. In the *Novruz Revande* section, the main intonational complex is confirmed with the tonic G of the *Rast* mode, while in the *Vilayeti* section, a new tonic—the upper fifth of the tonic, D—is confirmed. All these facts allow the content of the ghazal to be revealed and its emotional mood and images to be conveyed through music.

In the given example of the *Rast* dastgah, appropriate ghazals have been selected. Three ghazals are used in the dastgah. All three belong to the first group. This fact indicates the correct selection of the ghazal by the performer, corresponding to the figurative-emotional structure of the *Rast* mugham. In fact, it would not be logical to sing a sorrowful ghazal in the *Rast* mugham. The content and nuances of such a ghazal do not correspond to the character of the *Rast* mode. The idea of the dominant role of music in the dastgah is confirmed by the omission of some lines, and even whole couplets. For example, in the *Pehlevi* section, the first line of the couplet is omitted; in the *Khojaste* section, only one line of the couplet is sung, and after the *tasnif* and *reng*, the next section is followed by the second line. In the first ghazal, the sixth couplet is omitted, and in the third ghazal, the last couplet is omitted. There are also cases of changing the words in the ghazal, which sometimes distort the meaning of the line and the content of the ghazal.

Numerous ornaments and vocalizations play a special role. These are integral parts of any mugham. In the given example, they have a special place. However, sometimes the excessive use of vocalizations accompanied by words such as “*dadi bidad*,” “*aman aman*,” etc., interferes with the perception of the ghazal and detracts from the beauty of the lines. Of course, such inserts are necessary; they perform an important function in the mugham: marking the introduction and conclusion, transitioning from one line to another, from one couplet to another, etc. However, the instrumentalists should play the main role here.

There are instances of distortion of the poetic measure in the rhythm of the mugham. However, despite some discrepancies, the measure generally forms the basis of the entire rhythmic development of the mugham. Of course, the ghazals greatly influence the intonational structure, rhythm, and structure of the mugham. Despite all this, in the mugham, the dominance of the ghazal gives way to music, taking on a supporting role.

Conclusion

This study delves into the intricate interplay between poetry and music within the classical Azerbaijani mugham tradition, particularly focusing on Fuzuli's ghazals as performed in the Rast dastgah. The research highlights the profound synthesis of lyrical and musical elements, creating a unique artistic phenomenon where both mediums amplify each other's emotional and aesthetic dimensions.

One of the key findings is the selection of ghazals that align with the emotive and tonal qualities of the mugham. The first group of ghazals, characterized by their lyrical-emphatic structure, are chosen for their ability to resonate with the mugham's emotional and tonal landscape (Hajibeyov, 1945). This careful selection ensures that the poetic content enhances the musical framework, maintaining the integrity of the mugham's overall mood.

The study's detailed examination of specific sections within the dastgah, such as Vilayeti, Shahnaz Khara, Kurdi, and Pehlevi, reveals how the poetry's intrinsic rhythm and meter significantly influence the melodic development. The adaptation of the ramal and hazaj meters to the mugham's structure showcases the sophisticated synchronization achieved in mugham performances, where the text's prosodic features directly inform the musical expression (Semenov, 1946). This alignment highlights the importance of maintaining rhythmic coherence between the poetry and the music.

Further, the analysis of sections such as Araq and Rakshande Gazeishi shows a gradual shift in focus from textual to musical expression. This transition is marked by a diminishing emphasis on individual poetic lines and an increasing reliance on musical motifs to convey the emotional essence of the ghazal (Tuma, 1980). The use of elaborate vocal ornaments and instrumental interludes enriches the auditory experience, allowing the music to take a leading role in expressing the themes of the ghazal.

The methodological approach of integrating perspectives from musicology, literary analysis, and cultural studies underscores the necessity of a multidisciplinary framework to fully appreciate the complexity of mugham. By examining both the modal and rhythmic structures alongside the poetic content, this research provides a holistic understanding of how mugham operates as a synthetic art form. The insights gained contribute to a broader comprehension of the interconnectedness of poetry and music in Eastern artistic traditions.

The study also identifies practical implications for performers and educators in the field of Azerbaijani classical music. Understanding the nuanced relationship between poetry and music in mugham can inform performance practices, enabling artists to make informed interpretative choices that enhance the coherence and emotional impact of their performances. For educators, these insights can form the foundation for developing curricula that emphasize the integrated nature of literary and musical education, fostering a deeper appreciation for Azerbaijan's cultural heritage.

Moreover, the research highlights the importance of individual sections within the dastgah and their role in the overall structure. For example, the Khojaste section, based on the first two couplets and the first line of the third couplet, demonstrates the significance of maintaining the integrity of the couplets to preserve their meaning and emotional impact. This section, along with others, showcases how vocal and instrumental parts work together to convey the emotional narrative of the ghazal.

In terms of rhythmic development, the study notes that the rhythm gradually becomes freer from the poetic measure, especially in the final sections of the dastgah. Starting from Araq, the rhythmic development becomes quite free, with instances of distortion of the poetic measure becoming more frequent. Despite these discrepancies, the poetic measure generally forms the basis of the entire rhythmic development of the mugham, indicating the persistent influence of poetry on the musical structure.

Overall, the Rast dastgah's structure and its use of Fuzuli's ghazals exemplify the profound connection between poetry and music in Azerbaijani mugham. The detailed analysis provided in this study offers valuable insights into the

intricate mechanisms through which this connection is realized, contributing to a deeper understanding of the mugham's artistic and cultural significance. Future research could further explore the comparative aspects of mugham with other Eastern and Western musical traditions, providing a broader context for appreciating its unique characteristics and its place within the global musical landscape.

In summary, the study reaffirms the importance of preserving and promoting the rich cultural tradition of mugham. The careful selection of poetic texts, the sophisticated integration of rhythmic and melodic elements, and the dynamic interplay between vocal and instrumental parts all contribute to the mugham's unique artistic identity. Recognizing its value not only as an artistic expression but also as a vital component of Azerbaijan's intangible cultural heritage is essential for its continued appreciation and practice.

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Appendices

Appendix I, Example 1a. The first couplet is sung in the section called 'Novruzi-revande'

mp
A A - şı - ya - ni mür - ği - dil zül - fi -

p *pp*

tr (\sharp) *gliss.* *mf*

pə - ri - şa - a - nın - da - dır.

mf

Appendix I, No. 1b. The second phrase, based on the second line of the couplet

Qan - da ol - sam, ey pə - ri,

p *mf* *p*

kön-lüm sə - nin ya - nın - da - (a) - dır. Ey, ey, ə - man, ə - man

Appendix I, No. 2b. From the calm and deeply concentrated beginning of the first couplet to the more dramatic episode of the second couplet

A - şı - ya - ni -

mür - ği - dil zül - fi - pə - ri - şa - nın - da - dır,

Appendix I, No. 2c. The third wave of the first line of the third couplet

Eşq dər - di - lə xo - şam,
əl çek əla - cım - dan, tē - bib,

Göz - lə - rin ya - şın gö - rüb şur et - mə

Appendix I, No. 3. In the Ushshaq section (the plural of the Arabic word for lover)

$\text{♩} = 60$

Çek - me da - men naz e - dib üf - ta - də - lər - dən, vəhm qıl,

a Göy - lə - rə a - cıl - ma - sın əl - lər ki, da -

ma - nın - da - dır.

f

The musical score is written for voice and piano. The tempo is marked as quarter note = 60. The key signature has one flat (B-flat). The score consists of three systems. The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the final line. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, often with triplets. The vocal line includes triplets and trills, indicated by 'tr' and a flat symbol. Dynamics include a forte 'f' marking in the piano part of the third system.

Appendix I, No. 4. Huseyni

mf

Ey Fū-zu - li, şəm' tək müt-ləq a - çıl-maz yan-ma-dan, ay ə-man, ə-man

mf *mf*

Appendix I, No. 5. In the Vilayeti section, where the first two couplets are sung

(Mi d)

Ey gül, nə ə - cəb sil - si - le - yi - miş - ki - tə - rin

mf

(Mi d)

var, a, var,

mf *sf* *p*

Appendix I, No. 6. The next section, Shahnaz-Khara (third couplet)

Голос
sf

p

Pe-y-kan - la - rı i - lə dol-lu-dur u ur

p *mf* *p*

sf *mp*

çeş - mi - pü - ra - bım, pü - ra - bım,

mf *mf* *mf* *mf*

The musical score is written for voice and piano. The voice part is in a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The score is divided into three systems. The first system shows the voice entering with a forte (sf) dynamic, followed by a piano (p) section. The piano accompaniment starts with a piano (p) dynamic and includes triplets. The second system continues the piano accompaniment with a mezzo-forte (mf) dynamic and a mezzo-piano (mp) dynamic. The third system shows the voice re-entering with a mezzo-forte (mf) dynamic, followed by a piano (p) section. The piano accompaniment continues with a mezzo-forte (mf) dynamic and includes triplets.

Appendix I, No. 7. The exclamation 'Oh heart' forms the climax

ey dil, sə - nə bu

zövq 3 ye - tər ta

ə - sə - rin var.

mf

Appendix I, No. 8. The Khojaste section

Kön - lüm a - çı - lır zül - fi - pə - ri - şa - nı - nı gör - gəc

nit - qim tu - tu - lur qön - çe - yi - xən - da -

-nı - nı gör - gəc. ey

Appendix I, No. 9. After the first couplet, an instrumental part follows, transitioning to the second couplet

gliss. *tr*

Bax - diq - ca sə - nə qan sa - çı - lır di - də - lə - rim - dən

mp

an ey bağ - rim

tr *3*

mp *tr* *3*

mp *3* *3* *3*

də - li - nir na - və - ki - müj - ga - nı - nı gör - gəc ey

mp

Appendix I, No. 10. In the next Khaveran section (second line of the third couplet)

Ol-maz-mı xə-cil sə, ə, hə, hə, hə, hə, sə - vi - -

-xu-ra-ma - nı - nı gör - gə - əc

poco dim.

Appendix II, Example 1. A schematic description of the rhythm of the first lines of each section is given

NOVRUZ RƏVƏNDƏ

A - ş i - ya - n i - mür - ğ i - d i l zül - f i - p ə - r i - ş a - n ı n - d a - d ır

u.h.-

q.h.-

ÜŞŞAQ

Ç ə k - m ə d a - m ə n n a z e - d i b ü f - t a - d ə - l ə r - d ə n v ə h - m q ıl

u.h.-

q.h.-

MAYE-RAST

A - ş i - ya - n i m ü ğ - r i d i l zül - f i p ə - r i - ş a - n ı n - d a - d ır

u.h.-

q.h.-

HÜSEYNİ

E y F ü - z u - l i ş ə m' t ə k müt - l ə q a - ç ıl - m a z y a n - m a - d a n

u.h.-

q.h.-

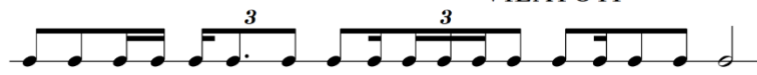
u.h.- uzun hecalar

q.h.- qısa hecalar

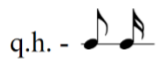
u.h.- long syllable

q.h.- short syllable

VİLAYƏTİ



Ey gül nə ə - cəb sil-si-le - yi miş-ki-tə-rin var



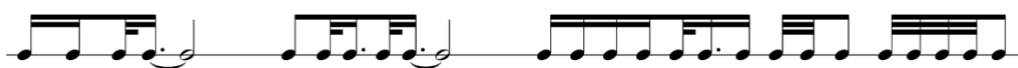
ŞAHNAZ-XARƏ



Pey-kan-la-rı i-lə do-lu-dur - u - ur çeş-mi pü-ra - bım pü-ra-bım



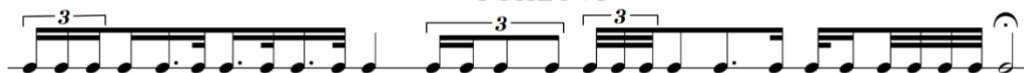
KÜRDİ



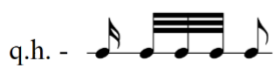
Ol səng-di-lə na-le - yi - za - rın ə-sər et-miş



PƏHLƏVİ



Hər kim-sə - yə ki bax-maz-san o - nun-la nə-zə-rin var



Appendix II, Example 2. In the last sections of the dastgah, especially starting from Araq, rhythmic development becomes quite free

XOCƏSTƏ

Kön-lüm a - ɟı - lır zül - fi - pə - ri - ɟan - nı - nı gör - gəc

u.h. -

q.h. -

XAVƏRAH

Ol-maz-mı xə-cil sər - vi - - xu-ra - ma - nı - nı gör - gəc

u.h. -

q.h. -

ƏRAQ

Çox eş - qə hə - vəs e - də - ni gör-düm ki, hə - va - sın

u.h. -

q.h. -

RƏXŞƏNDƏ GƏZİŞİ

Ka-fər ki de - gil mö'tə - ri - fi - na - ri cə - hən - nəm

u.h. -

q.h. -

RƏK

Na - zik - lik i - lə qön-çe-yi xə - n - da - a - a - nı - nı e - dən a - a ya - ad

u.h. -

q.h. -

u.h.- uzun hecalar
q.h.- qısa hecalar

u.h.- long syllable
q.h.- short syllable

