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Research Article

Music therapy in antiquity: a Sino-Hellenic comparison

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Abstract

Among various written sources across regions, music was linked with magic, “shamanism”, and superpower etc. In Ancient Greece, Orpheus’ lyre was considered sacred and had healing powers; the four-fold domain and the allegorical relation of Apollo and Asclepius hence linked music and medicine. Then, Chinese considered music (樂) was heavily linked with medicine (藥): the five musical notes symbolized five basic elements, five celestial bodies as well as human’s five viscera and five emotions, etc. This, overall, constructed a systematic theory of music and human health according to the rule of heaven. In addition, both thoughts were highly influential: Orpheus’ lyre was often compared with David’s harp in Biblical tradition; the idea of music therapy was inherited and improved by the Arabs; the Chinese system was adapted by medieval Japanese, which further related musical modes and human moralities with the abovementioned Chinese system. However, both traditions are also different: the music and superpower connection mostly occur in Greek mythologies, the strict sense of “music therapy” was mostly a fringe medicine in the Hellenic world. The Chinese, however, quite systematically theorized music’s medical functions, makes it become a significant part of the Chinese medical science. Moreover, the tight connection of music and proto-shamanism in the Chinese tradition gradually emphasized the crucial usage of music in rites (禮) and divination, but such feature was never found in the Hellenic counterpart. My essay will start with a review and source compilation of music therapy in both Greek and Chinese tradition, followed by a comparison of their similarities and differences. In conclusion, I will summarize my findings of this study: to compare the most important similarities and differences of these two cultures in order to assess music as a way into the values of different ancient societies.

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Introduction

It is fascinating that music bears a lot of social significance across cultures, and in many cases, is also considered to bear healing power and can be applied as medicine. Thus, “music therapy” as a concept existed since many centuries ago, and the study of it requires interdisciplinary approaches including musicology, acoustics, medical science, cognitive science and beyond. On the other hand, although the history of music therapy is sometimes noticed by scholars, the comparative approach is not yet a popular field and awaits further exploration. Hence, my current study aims to focus on Ancient Greek and Early Chinese tradition of music and medicine, as both traditions had significantly influenced the two sides of the Eurasia.

My study adopted the methodology from musicology, history, and comparative literature, in order to better collect, analyse and summarise various primary sources from Ancient Greek and Early Chinese texts. The comparison is based on searching their similar and different features to find out whether they are homologous, pseudo-homologous (no

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connection but appeared similar), one influenced another, or comparable based on similar mechanism or substratum underneath.

The origin of music therapy

There was no evidence about exactly when and how music was first regarded as medicine. However, it is generally believed that such therapeutic means were already practiced in prehistoric period, based on these several observations:

- Music, poetry, and dance are considered homologous across culture, and they frequently co-appeared according to the earliest found record².
- The social practice of music in various means was already found in prehistoric period³.
- The belief of supernatural being widely existed, and music was long used as a mean to perform such ritual practice.
- The concept of synaesthesia is a common human nature, hence it is reasonable that different cultures associated music with other seemingly “irrelevant” fields⁴.

Therefore, the correlation between music and healing effects was built upon a “shamanistic” epistemology. Such feature is especially obvious in the Chinese tradition: for the use of Chinese character “*yī* (醫)”⁵, which means “medicine” or “curing”. An alternative form, “*shì*”, used the character “*wū* (巫)”, i.e. “witchcraft”, “sorcery” that draws a connection of curing patients with shamanistic ritual and superpower⁶. In some early etymological treatises, *yī* was once considered identical to *wū*.⁷ Similarly, the character “*yùe* (樂)” means “music”, but the same character has another pronunciation *lè*, means “happy” and “joy”. When adding a character means “herb (艸)” on top of *yùe*, it becomes “*yào* (藥)”, i.e. “(medical) drugs”. These overall suggest that, the early Chinese thinking has a general relation in those different concepts; or at least, the relations of characters inspired later interpretations and further validated such thoughts within the Chinese culture⁸.

In the Hellenic world, the relations can be mainly found from mythological sources: Apollo, one of the most important deities that the Greeks worshipped, is believed to be the god of harmony, and his power comprises a four-fold realm of music (*μουσική*), archery (*τοξική*), divination (*μαντική*), and healing (*ιατρική*)⁹. Moreover, from the genealogy of Hellenic deities, Apollo, the god of music symbolised by his divine lyre, is also the father of Asclepius, the god of medicine and the Muses, deities of various arts¹⁰. This, eventually builds up a metaphorical mean of music and medicine and allows later authors explaining this relation further. This mythology-based relations will be discussed in the next chapter.

On Various Greek Myths and Legends

The Apollo’s tradition is so famous, that the tradition of *μουσική* is named after the muse (*μούσα*). Since then, there are various interpretations about music as medicine, but they are mostly rooted from the belief of music’s supernatural power. A clear example indicating such superpower is Amphion, who was said to build the Thebes city by the power of his seven-string kithara¹¹. Regarding musical aspects, the Pythagoreans believe that medicine can purify the body, while music can purify the soul, and furthermore their relationship can reflect the unity of a higher universal order¹²; since Pythagorean scholars are also famous for associate musical interval with numerical ratios, medicine was also described in

² There are various studies about this topic; for the approach on comparative literature, see Zhu (1987: 13-18).

³ Despite by definition, prehistoric means no written source, this can be accessed by various archaeological findings. For instance, see the description and figures provided by Lawergren (2008: 110-117).

⁴ See Zhang (2009: 130-134).

⁵ Due to the feature that Chinese characters is not phonogram, the pronunciation of ancient Chinese was lost, and in here we use modern pronunciation to label it, which makes no difference in our analysis here.

⁶ For more descriptions on the relevant Chinese characters, see Yang & Lu (2014: 799-802).

⁷ In ancient Chinese dictionary *Guangya* (廣雅): “醫，巫也。”, see Li (2012: 1290).

⁸ For more information, see Xu (2006: 20-24).

⁹ For further explanation and a list of Ancient Greek sources, see Franklin (2002: 2)

¹⁰ For the “sister disciplines” of music and medicine with the focus of mythology, see Gouk (2000: 171-196).

¹¹ See Franklin (2002: 104).

¹² See Tornese (2015: 118-120).

terms of numbers and forms a three-fold correlation¹³. A hybrid of both would be the case of Orpheus, a legendary musician, and also a prophet, priest and healer. Orpheus' music and voice was said to stir humans, animals, trees, inanimate objects and even the gods; in Greek tragedies, this musical talent helped him to bring up his dead wife from the underworld¹⁴. This shared feature strongly shaped the Greek's early musical practice.

Hence, from the Greek musical tradition, we can trace out how musical practice echoed those religious thoughts. Some early practices stressed with the power of words, in the form of incantations, along with the music performed. The healing incantations are already recorded in the Homeric epic of *Odyssey*¹⁵. Another typical instance is the *paean* (παιών), a style of song-dance in honour of Apollo, which etymologically means "who heals illnesses through magic"¹⁶ and hence the topic of healing power frequently applied. A typical example reads as following¹⁷:

Ἵπν' ὀδύνας ἀδαής, Ἵπνε δ' ἀλγέων,
εὐαῆς ἡμῖν ἔλθοις, εὐαίων,
εὐαίων, ὦναξ· ὁμμασι δ' ἀντίσχοις
τάνδ' αἴγλαν, ἃ τέταται τανῦν.
ἴθι ἴθι μοι, παιών.

[Sleep, unversed in pain, unversed in anguish, may you come to us blowing fair, you of the good life, good life, lord. May you continue to hold up to his eyes this light of healing, which now extends before him. Come, come to me, healer.]

It is worth noticing that paean was one of the main music forms in Classical Greece, usually opposed to *dithyramb* which worships Dionysus; obviously, such music-healing thoughts are commonly known and accepted by the Hellenes. However, despite there are abundant records on musical practice with healing functions rooted from mythological belief, they are mainly described in various poetry and literature texts – there are words and music that are said to have healing functions, those are only common believes, and mainly focused on the healing power of deities, in other words, without mentioning any "real" medical practice specified to the patients. Also, none of them are described, verified and theorised by "professional" medical treatises. Instead, the Greek medical writings about music therapy are far different, which will be explained in later chapter.

The Chinese Medical Theory

The Chinese followed a seemingly different path: in the *Huángdì Nèijīng* (黃帝內經, lit. "Yellow Emperor's Inner Sutra"), the earliest and the most important medical treatise that constructed the foundation of traditional Chinese medical science, theorised the concept of music therapy by associated five musical notes with human's five viscera (*Wúzàng* 五臟), as well as other concepts. This text is extremely vital, and therefore is quoted in full here:

[Huang] Di: "The five depots correspond to the four seasons. Do all of them have [something specific] that they collect and receive?"

Qi Bo: "Yes, they do.

The East; green-blue color. Having entered it communicates with the liver; it opens an orifice in the eyes. It stores essence in the liver. The disease it brings forth is shock. Its flavor: sour; its class: herbs and trees; its domestic animal: chicken; its grain: wheat. Its correspondence with the four seasons, above it is Jupiter. [Hence the qi of spring is in the head.] Its tone: jue; its number: eight. [Hence one knows that [its] diseases are located in the sinews.] Its odor: fetid.

The South; red color. Having entered it communicates with the heart; it opens an orifice in the ears. It stores essence in the heart. Hence the disease [it brings forth] is in the five depots. Its flavor: bitter; its class: fire; its domestic animal: sheep. Its grain: glutinous millet. Its correspondence with the four seasons, above it is Mars. [Hence one knows that its diseases are located in the vessels.] Its tone: zhi; its number: seven. Its odor: burned.

The center; yellow color. Having entered it communicates with the spleen. It opens an orifice in the mouth. It stores essence in the spleen. Hence the disease [it brings forth] is at the base of the tongue. Its flavor: sweet; its class: soil. Its domestic animal: ox; its grain: panicked millet. Its correspondence with the four seasons, above it is Saturn. [Hence one knows that its diseases are in the flesh.] Its tone: gong. Its number: five. Its odor: aromatic.

¹³ According to Aristides Quintilianus. See Barker (1989: 506).

¹⁴ See Uždavinys (2011: 61-63).

¹⁵ See West (2000: 54-55).

¹⁶ See Beekes (2009: 1142).

¹⁷ For more description, see Rutherford (1994: 113-129).

The West; white color. Having entered it communicates with the lung. It opens an orifice in the nose. It stores essence in the lung. Hence the disease [it brings forth] is in the back. Its flavor: acrid, its class: metal. Its domestic animal: horse; its grain: rice. Its correspondence with the four seasons, above it is Venus. [Hence one knows that its diseases are in the skin and body hair.] Its tone: shang; its number: nine. Its odor: fishy.

The North; black color. Having entered it communicates with the kidneys. It opens an orifice in the two yin [sites]. It stores essence in the kidneys. Hence the disease [it brings forth] is in the ravines. Its flavor: salty; its class: water; its domestic animal: the swine. Its grain: the bean. Its correspondence with the four seasons, above it is Mercury. [Hence one knows that its diseases are in the bones.] Its tone: yu; its number: six. Its odor: foul. Hence, those who are experts in the [examination of the] vessels, they carefully investigate the five depots and the six palaces, whether [a movement] runs contrary to or follows [its regular course]. The arrangements of yin and yang, exterior and interior, female and male: they store them in their bosom, and they link the heart with the essence. If it is not this kind of a person, do not teach him. If it is not this kind of truth, do not confer it. This is called achieving the Way.”¹⁸

Despite this is the key passage that establishes the foundation of Chinese music therapy, besides five musical notes and five human viscera, several other features are included in this comparison. This general correlation can actually be found in some other Chinese treatises, such as *Huainánzǐ* (淮南子)¹⁹. The difference is, *Huainánzǐ* does mention the same number, musical notes, planets, with additional feature of ancient sages and sacred beasts etc., but not the human viscera, taste and odor as noted by *Huángdì Nèijīng*. This actually provides us an important hint that, *Huángdì Nèijīng* talks about the musical note-viscera correlation in length is because of its medical feature, and such correlation is based on and serves as a fraction of a grand panorama, that is, a Chinese version of the universal harmony based on the principle of five elements (*Wǔxíng* 五行). Not only Chinese music therapy, but also the whole traditional Chinese medical system, was built upon this general understanding that the human body echoes the universal order.

Besides this systematisation, there are also other writings that describes about music's healing effect, such as in *Shǐjì* (史記, lit. The Record of History):

Sounds and music are what stir and move the arteries and veins, what pass through and through the vital spirits and what give harmony and correction to the heart; thus, the note gong moves the spleen and (puts man) in harmony with perfect holiness; the note shang moves the lung and (puts man) in harmony with perfect righteousness; the note jue moves the liver and (puts man) in harmony with perfect goodness; the note zhi moves the heart and (puts man) in harmony with perfect rites; the note yu moves the kidneys and (puts man) in harmony with perfect wisdom. Music, then, is that which within supports the heart that has become perfect, and that which without establishes the distinctions between the noble and the vile. Above, it is used for sacrifices in the ancestral temple; below, it is used to transform the multitude of the people.”²⁰

Hence, again, the concept of music as medicine can also be placed within another large framework that, since the “good” music is a mean of universal harmony, it has positive effects not only on human body, but also in building a better and harmonious society. Hence, the Confucianist treatise *Xiàojīng* (孝經, lit. *The Classic of Filial Piety*) famously wrote: “For changing their manners and altering their customs, there is nothing better than music.”²¹

Practical Examples in Ancient Greece and Early China

In the Greek world, there are a few cases that were described with medical cases, such as Xenocrates applied instrumental music to cure hysterics; Ismenias was reputed to apply his aulos music on curing sciatica. Bolus of Mendes mentioned

¹⁸ This is not a good translation, but it is the only available English translation so far and its meaning is at least accurate. See Unschuld & Tessenow (2011: 91-94). The corresponding Chinese text is: “帝曰：五藏應四時，各有收受乎，岐伯曰：有。東方青色，入通於肝，開竅於目，藏精於肝，其病發驚駭，其味酸，其類草木，其畜雞，其穀麥，其應四時，上為歲星，是以春氣在頭也，其音角，其數八，是以知病之在筋也，其臭臊。南方赤色，入通於心，開竅於耳，藏精於心，故病在五藏，其味苦，其類火，其畜羊，其穀黍，其應四時，上為熒惑星，是以知病之在脈也，其音徵，其數七，其臭焦。中央黃色，入通於脾，開竅於口，藏精於脾，故病在舌本，其味甘，其類土，其畜牛，其穀稷，其應四時，上為鎮星，是以知病之在肉也，其音宮，其數五，其臭香。西方白色，入通於肺，開竅於鼻，藏精於肺，故病在背，其味辛，其類金，其畜馬，其穀稻，其應四時，上為太白星，是以知病之在皮毛也，其音商，其數九，其臭腥。北方黑色，入通於腎，開竅於二陰，藏精於腎，故病在谿，其味鹹，其類水，其畜彘，其應四時，上為辰星，是以知病之在骨也，其音羽，其數六，其臭腐。故善為脈者，謹察五藏六府，一逆一從，陰陽表裏，雌雄之紀，藏之心意，合心於精，非其人勿教，非其真勿授，是謂得道。”

¹⁹ See Major et al. (2010: 118). The text is omitted here.

²⁰ Translated after Chavannes (1898: 291-292). In Chinese: “故音樂者，所以動蕩血脈，通流精神而和正心也。故宮動脾而和正聖，商動肺而和正義，角動肝而和正仁，徵動心而和正禮，羽動腎而和正智。故樂所以內輔正心而外異貴賤也；上以事宗廟，下以變化黎庶也。”

²¹ In Chinese: “移風易俗，莫善於樂。”; see Legge (1879: 481-482).

that snakebites can be cured by aulos-playing, and aulos music was also considered helpful for pain relief, etc.²² Those are all scholarly writings, with most of them stressed upon the improving of mental status, which are in fact closer to music's pedagogical function on maintaining better *ethos* (ἦθος). A few cases are recorded by famous medical doctors, such as Celsus and Rufus of Ephesus, but the quantity is unproportionally little compared to the vast amount of medical writing. Instead, writings mentioned music therapy did not seem to find it important. As Martin West observed, “Mainstream medicine relied on diet, exercise, baths, drugs, or, if necessary, surgery. Music therapy was fringe medicine, even if one or two regular doctors are recorded as having made some use of it ... Interest in the idea was sustained not so much by medical literature as by philosophical and musicological literature.”²³

In the Chinese tradition, despite there was systematic theory attempting to correlate musical notes and human body, the real cases of music therapy are even more “fringer”: the only example was found in a literati's sarcastic writing (七發, lit. “Seven Stimuli”), based on a probably fabricated story that listening to plenty of music across regions will have better effect on human body with bad living behaviour²⁴. For all the secondary literatures I have searched, the examples about Chinese music therapy are highly far-fetched – many only talks about obtaining a better mood by listening to “good” music. Those writings are closer to music criticism (on its effect of good politics) or music pedagogy. Such distinction may suggest that the theory and practice of music therapy in Chinese tradition are more detached²⁵ even compared to the Greeks.

Later Influences: A Quick Note

Despite both Greek and Chinese tradition of music therapy developed far differently, their heritage strongly influenced later cultures: the Chinese version of *musica universalis* was transmitted to Japan, which hybrid with Buddhist thoughts on five moral features etc. and hence constituted an even larger framework²⁶.

The Greeks also shared their legacy on music therapy: mythologically, the story of Orpheus' lyre is highly comparable to David's harp in Biblical tradition, which may share a tie of their connections²⁷. In addition, despite the theory of four humours already existed in Greek medical traditions, this idea was inherited by the Arabs and then correlated them with musical features: this is first proposed by Al-Kindi, who related the four-stringed Arabic oud (عود) with four human humours and four elements²⁸. Despite hypothetical, such difference may reflect that there existed a broader “East-West dichotomy” of musical universe, at least in the thoughts of music therapy.

Conclusion

This essay briefly compares the tradition of music as medicine in both Ancient Greece and Early Chinese thoughts. They share several similarities: both are originated from prehistoric period, tightly associated with primitive ritual and divination, and both gained their focus in literary and philosophical texts far more than actual medical writings. Both believed that the power of music is more effective on human mind than human body, which frequently overlapped with traditional pedagogical thinkings. The Greek theory of music therapy was more mythological-influenced than the Chinese – despite Huángdì is a legendary figure here, the music-therapeutic relation in Chinese thoughts is merely a subset of a larger universal order. So, we cannot understand the Chinese mindset of music therapy from a purely medical perspective, but instead, this has to be placed under a grand cosmological view, i.e. the Chinese *musica universalis*, to appropriately access its function and influence within the context of culture.

On the other hand, both traditions are not the ideal pair for addressing comparison because, despite both shared many similarities, they like two apparently similar fruits but are grown on different roots. In the Hellenic world, the key

²² Those various examples are summarised by West (2000: 59-62).

²³ Quoted from West (2000: 63).

²⁴ See Knechtges & Swanson (1970: 99-116).

²⁵ Actually this is not a single case: the Chinese music art and the technical tunings in music system are also detached – the theory of tuning is highly sophisticated, but this is rather symbolic and used in astronomy, calendar etc., and does not effectively converted to any “real” practice.

²⁶ This is first described in *Kangen Ongi* (管弦音義), a medieval Japanese treatise attributed to a Buddhist monk. This writing is not well-known in the English academia; for a brief explanation, see Bialock (2012: 176-177).

²⁷ See Provenza (2015: 298-338).

²⁸ See Abdoun (2011: 46).

idea was music as purifier of the soul, developed by Pythagoreans and Platonists, and it is more pedagogical and philosophical rather than medical. The Chinese counterpart is, instead, more cosmological. Therefore, the “medical” feature as we observe are rather superficial in this sense; the more “ontological” part of both Greek and Chinese culture will be more valuable to compare with.

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Research Article

Thrive and wane of culture: being a musician in Afghanistan

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Abstract

This article focuses on music, which is one of the most significant facets of Afghan identity. The country's rich musical legacy is deeply entwined with many ethnic groups and has played a crucial cultural role throughout its stormy past. Even though singing and playing an instrument were not taught in the majority of Afghan schools until recently, the country has a rich musical culture that is passed down from teacher to student from generation to generation. A rich musical heritage has endured for centuries, but the country's great musical tradition has come to an end over the past three years, with Afghanistan's musical culture suffering significant damage following the Taliban's second return to power in 2021. Fearing for their personal safety, many artists and musicians left Afghanistan. Although the bulk of Afghanistan's popular musicians and singers live abroad, many of those who remain in the country appear to have abandoned music in favor of other careers. Nonetheless, musicians living abroad are making an effort to preserve Afghan music by planning events and concerts all around the world. The article details the stages of the formation of state media, the emergence of new genres that are a symbiosis of traditional and modern, the development of national folk music as well as modern classical and popular music, and the emergence of new styles and trends during times when musical performance was entirely or partially prohibited. The article places a strong emphasis on gender rights and seeks to provide a voice to women who have been barred from performing music for millennia. The article also examines the survival tactics of musicians who strive to preserve a rich musical heritage. Hence, the history of Afghan music reflects greater sociopolitical processes and demonstrates Afghan culture's endurance. As musicians continue to face these problems, their art remains an important tool for preserving cultural identity and encouraging worldwide understanding.

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Introduction

The creative heritage and culture of Afghanistan is rich and extensive. Music is the most essential aspect of Afghan culture and identity, as it has its own aesthetic and magnificence. Music in Afghanistan is distinguished by the fact that it is more secular than religious and it is more instrumental than vocal, and performed mainly by professional musicians and sometimes by amateur musicians (Belyaev, 1960).

Ethnic and Cultural Integration

Being an important part in Afghanistan's cultural history, it has traditionally brought together numerous ethnic groups residing there, including Pashtuns, Tajiks, Uzbeks, Balochs, Turkmens, Pamirs, Hazaras to name the few. Moreover,

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Afghanistan's ethnic groups have historical, cultural, and linguistic ties to peoples residing outside its borders since antiquity (Lierse, 2021; Maliknezhad, 2019). Therefore, the Afghanistan's long-standing musical traditions have developed to encompass cultures of Persia, Central Asia and India. Its culture absorbed Persian and Hindu motives as well as musical traditions of the northern countries of Uzbekistan, Tajikistan, and Turkmenistan. Consequently, its music has been included into the one-of-a-kind art form, as it shares musical styles, genres, and instruments of all these countries.

Musical Traditions and Instruments

The Pashtun music tradition dominates the music of southern Afghanistan. Western Afghan folk music is strongly tied to Iranian folk traditions. Persian music dominated and was considered in the greatest esteem in the Pashtun royal courts of Afghanistan in 18 century, while the Hindu classical heritage of north India became entrenched as Afghanistan's art tradition from 19 century. The Indian classical heritage has had a huge influence. Prior to the 1980s, the vast majority of Afghanistan's elite artists were trained in the Indian classical tradition (Sonneborn, 2011).

Evolution of Afghan Music

Until the early twentieth century, the canonized styles of court music were retained in the country (Broughton and Broughton, 2021). However, the evolution of Afghan music was influenced more by rich and original folk-song art, with the musical folklore of the Pashtuns, the country's most numerous nationalities, taking center stage. Afghan folk music complements singing and dancing and also functions as a distinct art form. It is typically performed at weddings and other types of celebrations such as the birth of a child or festivals. Afghanistan's teahouses have also been the places where most of Afghan musicians performed, as it were the hubs for socializing and entertainment. Heroic songs and ballads about national dignity and the Afghan struggle for freedom, as well as couplet songs about love, are particularly popular among the population.

In terms of musical instruments, for millennia, a variety of Greco-Bactrian, Oriental, and Indo - Iranian musical instruments that originated outside the internationally recognized boundaries of modern-day Afghanistan have been among the musical instruments of this region. Typical classical instruments of Afghanistan include dutar, sernai, doira, table, sitar, dilruba, tambur, gichak.

Linguistic and Ethno-Cultural Diversity

The country's linguistic, ethno-cultural, confessional, and religious diversity contributes to the vitality of this culture, particularly its music (Belyaev, 1960). For instance, Afghanistan's northwestern region Tajiks and Uzbeks make up the majority of the region's urban population. They share a musical style that includes Shashmaqom – the classic musical tradition. In Afghanistan, traditional music has been passed down orally. The learners were able to master the voices and songs as well as playing the instruments by copying the master's performance.

Traditional Music Education

Traditional Afghan music was not formerly part of a formal music education. It was kept within families, and musicians had little opportunities to pass on their knowledge and talents to those outside of their families. Traditional music education dates back to the tradition of birth into a family of hereditary musicians. An amateur musician could also find a professional musician eager to teach or share their vast knowledge of music in an apprenticeship known as *uztoz-shogird* which means "master-apprentice."

Live Performances and Gender Roles

Live performances have been an integral part of Afghan weddings. Thus musicians were invited to celebrate the birth of a child, and even during Ramadan, cafes and restaurants in large cities organized nightly concerts (Aidarkhanova, 2022). Traditionally, music making in Afghanistan has been a gender segregated activity in which men perform in public spaces and women in their domestic space in the absence of men (The Guardian, 2022). In the privacy of their homes women in Afghanistan have been used to playing, singing and dancing to the sound of the frame drum, the only musical instrument considered suitable for women.

Historical View of Afghan Musical Culture

In 1919 Ghazi Amanullah Khan ascended the throne in Afghanistan. He was an excellent pianist and harmonium player. He advocated for music and was influential in the establishment of music academies for youngsters. He dispatched musicians to India to study classical music, and made them return back to Afghanistan. In a tower constructed at Amanullah Khan's royal palace the first broadcasting began in Afghanistan, it was 1925. The following stage was only taken in 1940, when broadcasting was reinstated and Radio-Kabul was established. Since 1941, the musical editorial office of Kabul radio had become the hub of professional musical culture, with 3-year music courses and the formation of folk instrument ensembles and a variety art orchestra. It also harbored numerous amateur choirs throughout the country (Belyaev, 1960).

Afghanistan's musical culture was at its peak in the 1960s and 1970s. It was the time when the country was stable and peaceful under the rule of Mohammad Zahir Shah (1933–1973). The king adopted modern and democratic reforms, such as abolishing the compulsory veiling of women in 1959. Radio-Kabul Afghanistan became the unifying voice of the nation to recruit female singers, mainly from the elite classes, in order to raise the status of women in the entertainment world (Sakata, 2012). This occasion cleared the door for many musicians to adopt a more modern, so-called Western approach to music. For three decades, until the end of the 1970s, many pop artists arrived in Afghanistan and rose to prominence. The 1970s are widely regarded as the "golden era" of Afghan music. At this point, Afghan music had moved beyond its borders, becoming popular in Pakistan, Tajikistan, and India (Sonneborn, 2011).

Radio Influence and Female Musicians

Until the 1950s, the only music on the radio was traditional songs performed on indigenous and national instruments. Thus, Baily argued that 'Radio Kabul brought about changes in public opinion, familiarized listeners with everyday experience of music, and displayed a model of more respectable musician status' (Baily, 2015, p.17)

In Afghanistan, becoming a musician for women was and has been challenging. The first female vocalist to appear live on radio in Afghanistan was Parwin in 1951 (Waldman, 2003, March). One of the most famous Afghan singers, Farida Mahvash, born in 1947, first worked as a secretary at a radio station, but in 1960 she began her musical career and in 1976 received the honorary title of *Ustad*, meaning master. This was very controversial because until this point, the title was reserved for men only (Sonneborn, 2011). However, when the war broke out in the country, Mahvash emigrated to the United States.

Influence of War and Migration

There was also such an Afghan-Uzbek performer named Sabzi Gul (1957-2017). She was the only wedding singer in northern Afghanistan, where Uzbek, Tajik and Turkmen nationalities prevail.

Another woman Elaha, born in 1988, is a Hazara pop singer. Elaha wanted to become a musician and singer. However, she entered a television singing competition under a pseudonym. Having such a beautiful and strong voice it was not difficult for her to win the competition. After becoming an overnight celebrity in Kabul, she had to face a great risk to her own safety because her distant family was against her entering a TV competition. That led to her having to emigrate (Aidarkhanova, 2022).

Emergence of Pop Music

As for pop music, it first gained relative recognition in Afghanistan in the 1950s, remaining popular until the late 1970s. Amateur singers of unconventional music who wanted to showcase their talents contributed to the development and popularity of pop music in Afghanistan. Their performances were heard in the studios of Radio Kabul. The pop music trend most attracted vocalists who came from middle and upper class families and had a higher level of education than those from traditional music backgrounds.

One of them was Ahmad Zahir (1946 - 1979) an Afghan singer, songwriter and composer. Being an ethnic Pashtun, he sang mostly in Dari, thus winning fans in all ethnic groups. He had more songs to his credit than any other Afghan artist, having released almost 22 albums in less than 15 years. He had earned the title of Afghanistan's Nightingale however died aged 33 in a car crash (Majeed, 2021, December 30).

Soviet Invasion and Cultural Shifts

The Soviet invasion in Afghanistan in 1979, which was a turning point, had a pivotal impact on the further cultural development of the country. The role of state control was strengthened through the media, which was used as a political tool. At that time, the Ministry of Information and Culture began to control all radio and television broadcasts, including music. However, the rich musical culture of the Afghan people began to find its way to listeners through the then-emerging cassette recorders. And here again there was a new exodus of representatives of musical art. At this time, those musicians who did not support the communist regime and refused to praise the one began to leave the country en masse (Karlovič, 2021, September 21). It cannot be said that those who left their homeland were able to find themselves and develop their talent in exile in Pakistan or Iran. In these countries, musical activity was strictly watched by the mujahideen. Ten years have passed and despite all efforts, the new communist ideology, unacceptable to most Afghans, has completely failed. The Soviet Army left because it could not break the resistance in many parts of the country (Baily, 2015, p. 25]

Mujahideen and Music Restrictions

In 1988, after the overthrow of the communist regime, a period of bloody power struggles between warlords began. During that time professional musicians were obliged to obtain a license in order to perform. The mujahidins contend that music, whether it is created or consumed, can be morally compromising. However, the musicians were granted permission to perform pieces honoring the mujahidins' struggle, though no one was allowed to utilize amplifiers during a performance. Male musicians were permitted to perform at private parties and weddings, whereas female singers were outlawed and in case of violation of this instruction, they could have been subjected to imprisonment. Despite of all those restrictions, during the years of civil war from 1992 to 1996, music education and music making continued although with limitation. However, this led to a new wave of emigration of musicians but they carried on their work among Afghan diaspora. Music became a life force among immigrant communities, connecting people through song, poetry, and a sense of heritage to a common place of birth. Consequently, being based in Geneva, the folk ensemble 'Ensemble of Kabul' had traversed the world, conserving and promoting Afghanistan's cultural legacy. The 'Ensemble Kabul' really felt a duty to sustain the music of their country.

Taliban Regime and Music Suppression

The Civil War brought the Taliban regime to power in 1996 that lasted up until 2001. Straight away the Taliban³ had banned nonreligious music. Since they did not recognize any form of entertainment, music was prohibited in all its manifestations. Playing or listening to music, keeping musical instruments or audio recordings, everything somehow connected to music, was prohibited. There has been a suppression of music education in the form of cultural censorship. The Taliban were also against TV and radio, and totally banned them for its idolatrous images. In Taliban's perspective music, steered young people astray and caused moral decay. Therefore, they opted for the destruction of musical instruments. Musical instruments were confiscated and burned. The Taliban groups were patrolling the neighborhoods to identify those who listened to music or played musical instruments. The only music permitted on radio was religious chants or unaccompanied songs in praise of the Taliban. The religious chants did not use instruments, so were not officially regarded as "music". For Afghan Muslims, calls for prayers is primarily the most important sacred ritual in Islam. The recitation of the sacred words by professional reciters has emotional intensity in terms of melody, rhythm and vocal skill of the performer. However, since they are performed without instrumental accompaniment, they are not considered the art of music, which explains why some vocal performances are allowed in public even under the Taliban rule. A restriction on music in cars was already in place in Afghanistan. Though the ban was lifted after the Taliban were ousted, large parts of Afghan society have been still frowned upon music.

³ Taliban - ultraconservative political and religious faction that emerged in Afghanistan in the mid-1990s following the withdrawal of Soviet troops, the collapse of Afghanistan's communist regime, and the subsequent breakdown in civil order.

Women and Music under Taliban Rule

Women's position was even worse under the Taliban rule. Women suffered deeply in Afghanistan over four decades of war. The Taliban excluded women from all public places (Sky News, 2022, December 25). Female voices were also prohibited on television and radio stations. Aryana Sayeed, a top female pop star who was also a judge on the TV talent show "The Voice of Afghanistan," managed to escape the day after the Taliban took over Kabul. She stated:

"I had to survive and be the voice for other women in Afghanistan, ... The Taliban are not friends of Afghanistan, they are our enemies. Only enemies would want to destroy your history and your music" (Armangue, 2021, September 25).

Post-2001 Revival and Educational Reforms

After the 2001 US military intervention in Afghanistan the country witnesses the re-emergence of women in public sphere and re-integrating them in society. Afghanistan's musical culture started to revive, television went back on the air, while Radio Afghanistan put together a band of musicians and started broadcasting to an audience that was eager to hear music (Doubleday, 2011). Both state and private television struggled to balance their programmes in terms of linguistic, ethnic, religious, confessional and musical diversity.

It could be stated that the golden age of Pashtun traditional singing had arrived. Popular genres emerged as well. As a result, 'Kabul Dreams', one of the first local rock bands, was created in 2008. Their music was largely pop rock, with influences ranging from britpop to new wave punk, with a few folk motives interwoven. All members of the group fled Afghanistan in the 1990s, but after the Taliban regime fell, they returned with the objective of becoming Afghanistan's first big rockers, which they achieved.

Modern Developments and Ongoing Challenges

Soosan Firooz, Afghanistan's first female rapper, made a breakthrough in hip-hop. In 2012, her debut single "Our Neighbors" was released. She sang about the repression of women in Afghanistan. In 2017 she left Afghanistan and took refugee in India, because of the Taliban threats (Firooz, n.d.).

"Afghan Star" was the first singing competition program that started airing music competitions among youths in 2005 to discover new Afghan music talents. Despite receiving condemnation from Islamic authorities, it was hugely popular and had featured many female singers. "The Afghan Star" and "The Voice of Afghanistan" were important in the emergence of new stars on the Afghan pop scene (Karlovič, 2021, September 21).

In regards to musical education at that time the only institution in the country that taught music at the university level was the Faculty of Fine Arts at Kabul University. There was also the Agha Khan Music Courses, founded in 2003 that relied primarily on foreign donations and art enthusiasts to sustain their artistic activities. Apart from that there were two military bands, one of which was housed in the Presidential Palace, they only taught how to play brass and woodwind instruments, had a relatively restricted repertoire, and seemed uninterested in development (Terpstra, 2020).

Yet in 2010 the National Institute of Music (ANIM) within the Ministry of Education was formally launched and provided a standard academic curriculum as well as specialized music training for children in grades 4 through 14, allowing students to earn a high school certificate as well as a diploma in music. This institute hosted the students from underprivileged backgrounds, either from orphanages or from a non-governmental organization "Aschiana" that provided services to such children. Children were learning to play musical instruments, read music, while studying music theory and ear training. There were children from Herat, Mazar-i-Sharif, Kunar, Nuristan, Farah, Panjshir, age range from 9 to 20. More than one third of them were girls. They experimented in jazz, rock, hip-hop or any type of music. Students were learning two types of musical instruments: traditional Afghan and western musical instruments. It was planned to open branches in Herat, Mazar-i-Sharif and Jalalabad (Forrest, 2013). The project, intended at reviving the national musical tradition, was created by Dr. Ahmad Sarmast, an Afghan musicologist who returned to Afghanistan in 2008 from exile in Australia. Dr. Ahmad Sarmast became the founder and director of the Afghanistan National Institute of Music, under the auspice of Ministry of Education of Afghanistan. He is an Honorary Member of the Royal Philharmonic Society in UK; an Honorary Fellow of the National College of Music of London; and a Research Fellow

of the Monash Asia Institute and Monash School of Music – Conservatorium, in Australia. The funding for the ANIM was coming from the World Bank and several other NGOs. The school's mantra included ensuring the musical rights of all Afghans and promoting gender-equal learning (Khan, 2021, October 23). Under the American-backed government in Kabul, the institute, had flourished, becoming a symbol of Afghanistan's changing identity. The programs embraced both Afghan culture and Western music, preparing hundreds of young artists, many of them orphans and street hawkers, for careers in the performing arts. The ANIM system of education and practice helped them better specialize in traditional Afghan music while infusing the European notation system, including harmony, composition and arrangement. The ANIM revealed the world its Afghan Youth Orchestra, made of boys and girls. In 2015, the Afghan Women's Orchestra, 'Zohra', was launched. In 2017, 'Zohra' brought Afghanistan's new-found music to the rest of the world. Dr. Ahmad Sarmast endorsed the development of music education encouraging Afghanistan's all girls' orchestra 'Zohra'. The 'Zohra's performance had a significant impact on Afghanistan's culture showing the issues of gender equality (Lierse, 2021, p.78). 'Zohra' was named after a Persian goddess of music. Its musicians were the first women in their families, communities and country to study music in over 30 years. They came from provinces all across Afghanistan to live in Kabul and study at the Afghanistan National Institute of Music. Among 'Zohra's ranks were the country's first female conductors, Negin Khpalwak and Zarifa Adiba (Hernández, 2022, July 13).

Impact of Taliban's Return to Power in 2021

The students of this institute were invited to perform in a music festival outside of Afghanistan. Two pianists participated in a Chopin festival. An ensemble of Afghanistan traditional instruments toured in South Korea. The sitar and sarod student's ensemble performed in Estonia. The 62-member ensemble toured the United States, and gave concerts in the Muscat Opera House in Oman. Before its doors were shut in August 2021, when the Taliban gained the power again, the ANIM had an enrollment of 300 students, with 60 percent from economically disadvantaged families.

The school's doors have been closed since mid-August, 2021. The building became under constant patrol by the Taliban. World Media reported the shocking visuals emerged from Kabul's National Music Institute as the Taliban destroyed musical instruments including piano and drum sets. The students of the Afghanistan National Institute of Music fled after the Taliban seized power. The institute has been closed as all of its trainers, students and personnel were evacuated to Europe in 2021. Now they are trying to remake their school, and their dreams, in Portugal.

After his second coming to power, the Taliban forbade music, believing it had a "corrupting influence." In the weeks after the American withdrawal, Taliban fighters harassed and intimidated musicians, and pressured radio stations, wedding halls and karaoke parlors to stop playing nonreligious songs. The musicians who had given up their careers because of Taliban restrictions on playing music said that they had hidden their instruments inside closets and cellars, fearing they might be attacked for being artists (Afghanistan's Golden Years: Music, n.d.).

Women's Rights and Music Education

In November 2022 another step was taken by the Taliban government to restrict Afghan women's freedoms. Taliban forced many performers into exile or hiding. The harsh punishment waited those who disobeyed. Afghan boys and girls all lost the right to have access to music education. The Taliban lodged strong resentment against Afghans for using modes of entertainment forbidden under Sharia law. According to Taliban explanation music distracts from the remembrance of God, and deviation from piety and modesty (Baily, 2015). The Taliban's return to power exacerbated the situation for women significantly. Women were not allowed to work or study and were permitted to leave the house only when a male relative accompanied them (Majeed, 2021, December 30).

Preservation and Evolution of Afghan Music in Exile

Afghanistan has experienced ongoing war conflict for more than forty years. During these years, education at schools and universities has been disrupted due to security and consequently accessibility (Lierse, 2021: 77). However, the music of Afghanistan is not dead, it lives on in exile. The expulsion of musicians and singers living in the US and Europe has supported various variations of music from Afghanistan. Even this negative aspect, namely flight and immigration, has not only continued the musical diversity of Afghanistan, but all ethnic groups in the country have been able to continue

their music, especially Persians and Pashtuns, while demonstrating how their national identity is preserved through a mutual interest in culture, a shared musical experience. It will take time to rebuild the musical infrastructure and create conditions for the return of exiled musicians and instrument makers.

Throughout Afghanistan's long years of armed turmoil, when music was highly restricted, censored, repressed, and, eventually, entirely outlawed, Afghanistan's musical culture saw ups and downs, as well as brief moments of relative prosperity, followed by another collapse. True progress is impossible under such conditions, but to argue that religious groups have completely destroyed musical culture, art, and education would be an exaggeration. Afghanistan's musical culture not only survived but achieved new creative heights.

It is impossible for the Taliban to strangle music, no matter how hard they try. Many musicians remain in exile, as they did during previous eras of the music prohibition. Furthermore, Afghan music is not only being preserved but also being developed. Because the musicians who fled their nation are dispersed around the world, their music has now spread beyond the limits of this country. Their grief, suffering, and hope for a better future, which they convey through music, will now be available to the global musical community.

Conclusion

The cultural trajectory of Afghanistan's music scene embodies a complex interplay between resilience and repression. Afghan music, deeply intertwined with the nation's diverse ethnic heritage, stands as a critical cultural anchor, continually reflecting and shaping the socio-political landscape. Throughout history, Afghan musicians have faced formidable challenges, yet they have adapted, preserving their cultural heritage and innovating within their art forms.

Table 1. Evolution of Afghan Music: A Historical Overview

Period	Key Events and Developments	References
1950s-1970s	Rise of pop music in Afghanistan. Ahmad Zahir becomes an influential figure, blending traditional and contemporary styles.	Majeed, 2021; Broughton & Broughton, 2021
1979-1988	Soviet invasion and increased state control over media. Emergence of cassette recorders allows music to reach the public. Mass emigration of musicians.	Baily, 2015; Karlovich, 2021
1988-1996	Period of civil war and power struggles between warlords. Restrictions on music, particularly for female musicians. Continuation of music education and performance within the Afghan diaspora.	Karlovich, 2021; Baily, 2015
1996-2001	Taliban regime imposes a ban on nonreligious music. Destruction of musical instruments and suppression of music education.	Baily, 2015
2001-2021	Post-2001 US intervention leads to revival of musical culture. Establishment of the Afghanistan National Institute of Music (ANIM). Integration of traditional and Western music education.	Forrest, 2013; Hernández, 2022
2021-Present	Return of the Taliban leads to renewed threats to music culture. Destruction of instruments and suppression of music education. Many musicians flee, continuing their work in exile.	Majeed, 2021; Baily, 2015; Afghanistan's Golden Years: Music, n.d.

Women in Afghanistan have encountered significant barriers in the music industry, reflecting broader gender dynamics within the society. The first female vocalist to appear live on radio, Parwin, in 1951, and later figures like Farida Mahvash and Elaha, highlight the persistent struggles and occasional breakthroughs for female musicians (Waldman, 2003; Sonneborn, 2011; Aidarkhanova, 2022). These women navigated societal constraints, often facing severe risks, to pursue their musical careers, illustrating the broader gender issues within Afghanistan.

The rise of pop music in the 1950s, with icons such as Ahmad Zahir, marked a period of cultural flourishing, blending traditional and contemporary styles and appealing to a broad audience across ethnic lines (Majeed, 2021). This era, often referred to as the "golden age" of Afghan music, was abruptly disrupted by the Soviet invasion in 1979. The Soviet regime's control over media and subsequent political turmoil led to the displacement of many musicians, resulting in a loss of cultural continuity but also the emergence of a resilient diaspora that continued to promote Afghan music internationally (Baily, 2015; Karlovich, 2021).

The subsequent civil war and Taliban regime (1996-2001) imposed severe restrictions on musical activities. The Taliban's ideological control led to the banning of nonreligious music, suppression of music education, and destruction of musical instruments (Baily, 2015). Despite these oppressive measures, Afghan music persisted among expatriate communities, showcasing the resilience of Afghan cultural traditions.

The US intervention in 2001 marked a significant revival of Afghanistan's musical culture. Institutions like the Afghanistan National Institute of Music (ANIM), founded by Dr. Ahmad Sarmast, played a pivotal role in this cultural resurgence. ANIM integrated traditional Afghan music with Western musical education, fostering a new generation of musicians who embodied the transcultural essence of Afghanistan's musical heritage (Forrest, 2013; Hernández, 2022). This period saw a flourishing of cultural activities, with ANIM becoming a symbol of Afghanistan's changing identity and resilience.

The Taliban's return to power in 2021 once again posed a significant threat to Afghanistan's musical culture. The destruction of musical instruments and the suppression of music education forced many musicians to flee the country, with institutions like ANIM relocating their operations abroad (Majeed, 2021). Despite these challenges, Afghan music continues to evolve and thrive in exile, demonstrating the enduring power of cultural expression as a form of resistance.

In summary, the history of Afghan music reflects broader socio-political dynamics and serves as a testament to the resilience of Afghan culture. Afghan musicians have continually adapted and innovated, preserving their cultural heritage against formidable odds. The efforts of institutions like ANIM and the resilience of the Afghan diaspora highlight the enduring power of music to foster cultural continuity and global solidarity. As musicians continue to navigate these challenges, their art remains a vital medium for preserving cultural identity and fostering international understanding (Eyerman, 2001; Pratt, 1992; Welsch, 1999).

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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" (Babaev, 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 scientific novelty of the research is determined by the following:

- 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. Fuzuli'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 zülfü-pərişanını görgəc, Nitqim 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-i-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-xəndanı 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 "nitqim" (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* *mf*

pə - ri - şa - a - nın - da - dır.

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

The musical score for Appendix I, No. 2b, consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Azerbaijani.

System 1:
 Vocal: A - şı - ya - ni -
 Piano: Accompaniment with triplets and a crescendo.

System 2:
 Vocal: mür - ği - dil zül - fi - pə - ri - şa - nın - da - dır,
 Piano: Accompaniment with triplets and a trill.

System 3:
 Vocal: (No lyrics shown for this system)
 Piano: Accompaniment with triplets and a crescendo.

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

The musical score for Appendix I, No. 2c, consists of two systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Azerbaijani.

System 1:
 Vocal: Eşq dər - di - lə xo - şam,
 el çek əla - cım - dan, tē - bib,
 Piano: Accompaniment with a trill and a 12-measure phrase.

System 2:
 Vocal: Göz - lə - rin ya - şın gö - rüb şur et - mə
 Piano: Accompaniment with a 5-measure phrase and triplets.

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 is divided into 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. Trills are indicated by 'tr' with a flat symbol. A forte dynamic 'f' is marked 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 brace. The score is divided into three systems. The first system contains the first two lines of music. The second system contains the third line. The third system contains the fourth and fifth lines. Dynamics include *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also accents and slurs. The lyrics are in Azerbaijani and are written below the voice staff.

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

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

f *sf* *mf* *sf* *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.-

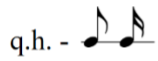
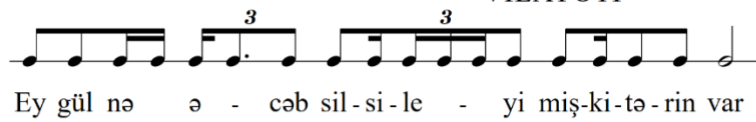
u.h.- uzun hecalar

q.h.- qısa hecalar

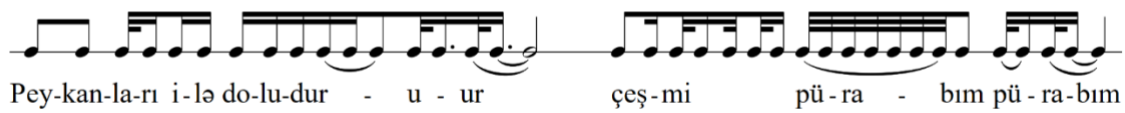
u.h.- long syllable

q.h.- short syllable

VİLAYƏTİ



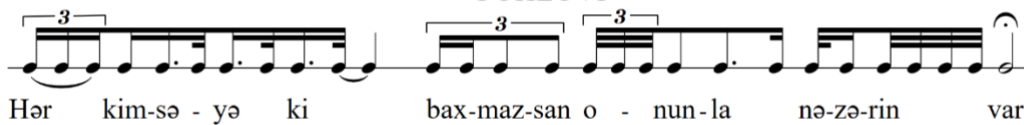
ŞAHNAZ-XARƏ



KÜRDİ



PƏHLƏVİ



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 xən-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



Research Article

Aruz in Azerbaijani Makam Music and examination of current issues

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Abstract

This study aims to address the issues in the use of the aruz meter, the fundamental source of the art of makam music, which is an important component of Azerbaijani music, in contemporary Azerbaijani modern music. It is observed that very few authors utilize the aruz meter. As a research method, examples of the aruz meter in Azerbaijani music were selected to demonstrate the proper use of the aruz meter in makam music. The literary and musical qualities of these examples were analyzed in detail to determine their high skill characteristics. Particularly using content analysis and comparative analysis methods, the mastery levels in the use of the aruz meter were revealed. The research results included an examination of Hacıbeyli's "Şebi-Hicran Chorus" and "Duet" from Leyla and Mecnun, written according to the aruz meter, as well as İlgar Fehmi's "Geceler Ghazal" in modern times. High skill levels in the use of the aruz meter were observed in these works. However, there are few other works available for examination. The reasons for the scarcity of aruz meter use in the contemporary period include the difficulty and complexity of using aruz, changes in society's music consumption preferences, and consequently, musicians' avoidance of using aruz in their works, as well as changes in music education. The creation and examination of works using the aruz meter can ensure the continuation of cultural richness in this field. Further examination of other works is recommended.

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Introduction

In the history of Azerbaijani music, mugham and mugham instruments hold a significant place. Azerbaijani music encompasses the art of makam, which has a rich and deep-rooted tradition. Makam is defined as a musical structure performed through specific melodic and rhythmic patterns, and it holds a crucial place in Azerbaijani music (Farmer, 1988). The art of makam not only serves as a form of musical expression but also reflects societal, cultural, and artistic values. Particularly in the 20th century, the works of composers like Fikret Amirov facilitated its integration with modern music (Nettl, 1986). The mugham of the East and the Islamic world occupies an important place in the history of world music. This integration has contributed to elevating Azerbaijani music to a universal dimension. Research indicates that the profound meanings and aesthetic structures of makams enhance the uniqueness and universality of Azerbaijani music (During, 1997; Blum, 1972). Additionally, developments during the Soviet era and beyond have shown that Azerbaijani makam art contributes to both local and global music culture (Bohlman, 2002). Each mugham performer in the history of Azerbaijani music has a unique place and role. I have compiled as much information as possible about these masters from various sources.

This study aims to address the issues related to the use of the aruz meter, the fundamental source of the art of makam, in contemporary Azerbaijani modern music. In this context, the article begins by outlining the framework of basic

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concepts such as aruz meter, ghazal, and makam in detail. The aruz meter plays a significant role as a poetic and rhythmic structure in classical Azerbaijani music, and its integration into modern music poses various challenges (Nettl, 1986).

In the subsequent sections of the article, the importance of artists' fundamental competencies and high talents in using the aruz meter is emphasized. The aruz meter requires not only technical knowledge but also a deep artistic sensitivity. Therefore, the lack of these skills leads to significant issues in the use of the aruz meter in modern music (Blum, 1972).

Examples of the interactions of the art of makam not only in Azerbaijan but also around the world are provided, and the musical and cultural dimensions of these interactions are discussed (During, 1997; Bohlman, 2002). For instance, the mutual interactions between Western music and Azerbaijani makam music and the innovations that emerged during this process are examined. Finally, a structural analysis of the issues related to the use of the aruz meter is conducted, and suggestions for overcoming these issues are presented. This analysis is important to ensure the sustainability of the aruz meter in both traditional and modern music.

Aruz Meter

Azerbaijani music, with its rich history and cultural heritage, has a deep relationship with the aruz meter. The aruz meter is a significant component that forms the poetic and rhythmic foundations of Azerbaijani makam music (Farmer, 1988). This meter is frequently used with the ghazal form and determines the melodic structure of the music (Blum, 1972). According to Azerbaijani musicologist V. Aslanov, the aruz meter is one of the fundamental elements of traditional music and plays a crucial role in the works of modern composers (Aslanov, 2004). The works of composers such as Fikret Amirov in the 20th century have particularly facilitated the integration of the aruz meter with modern music (Nettl, 1986). Research shows that the aruz meter enhances the uniqueness and universality of Azerbaijani music (During, 1997).

According to Necefzade (2019), in the book "Research and Dictionary of Azerbaijani Instruments (ud instrument)", the "Dictionary" section explains that Aruz-Vazni is frequently used in the art of poetry (hazaj, ramal, muzare, dance) (pp. 27-28). The aruz meter, created and systematized by the Arab poet and scholar Khalil ibn Ahmad al-Farahidi (Abu Abdürrahman al-Khalil ibn Ahmad ibn Amir ibn Tammam al-Farahidi az-Zadi al-Yahmadi, circa 718-791), was first mentioned between the 6th and 2nd centuries. Later, it was used in many Muslim countries in the East. The first work in the Turkish language using the aruz meter is "Kutadgu Bilig" (Gift of Happiness) by Yusuf Khas Hajib (Balasagunlu) (1017-1077), written in Kar Shar in 1068-1069. The aruz meter is a highly complex poetic form. The primary requirement here is not the equal number of syllables in the lines but the presence of long and short syllables, adhering to the rules. Therefore, in poems written in the same aruz meter, the first stanza may have 11 syllables, the second stanza 10, and the third stanza 9.

The art of mugham holds great importance in the world music culture. If we approach ethnic music with an analytical theoretical perspective on intercultural development and integration in a globalized world, we can see the interaction between avant-garde music and ancient mughams. The art of mugham has been studied not only in the Muslim world but also in Christian countries. On March 18, 2011, a concert titled "Mugham and Avant-Garde" was held at the Azerbaijan Composers Union. This concert took place within the framework of the II International Mugham Festival "Mugham World", jointly organized by the Heydar Aliyev Foundation, the Ministry of Culture and Tourism, and the Azerbaijan Composers Union.



Photo 1. Images of the exterior and interior structure of the Azerbaijan Mugham Center

In the concert accompanied by the art director and conductor of the Folk Instruments Chamber Orchestra, People's Artist Agaverdi Pashayev, young musicians performed Tarzi-mugham, Karabakh folk song (for solo tar), Humayun, and other works. As the name suggests, the performed works were presented in the avant-garde style of mugham.

Numerous distinguished mugham masters have emerged in the history of Azerbaijani musical art. Each mugham performer has a unique place and contribution to the history of Azerbaijani musical culture. Information about these masters is compiled from various sources.

The art of mugham is directly related to ghazal and poetry. It is evident that ghazals are written in the aruz meter. Ghazal is an art form written in the classical Eastern style. According to scholars, the origin of the ghazal genre comes from Arabic literature. It is an ancient classical form of written literature. It is a lyrical poetry type commonly used in the poetry of Southeast Asia, the Near, and the Middle Eastern countries, as well as in Azerbaijani poetry (Jabrayil, 2023). Aruz is one of the most important meters of Azerbaijani poetry. Since the works of our classics are written entirely in this meter, it is often referred to as the classical meter. Aruz is an Arabic word meaning wide road, cloud, pillar, etc. In poetry, aruz refers to the magnitude and weight of the verse. Aruz is thought to be a model corresponding to the length of the lines, with its various segments and feet. When fitting the lines to any meaning, it is necessary to use the appropriate pattern. The expressions are word patterns. Selecting the words according to the pattern of separately repeated different segments creates a special harmony and rhythm.



Photo 2. Statue of Khalil ibn Ahmad (Web 1)

Sometimes, a composer writes a musical piece and asks a poet to write a text that fits the rhythm of that music. In music, the term "balvanka" is used to refer to a template. The poet writes the text according to the rhythm of the given balvanka word templates. Texts that do not fit into the balvanka are not suitable for the music.

The creator of the aruz meter, Khalil ibn Ahmad (718-780, Basra, musicologist), was the first to create various word patterns—tefilas—using rhythmic Arabic words. Khalil ibn Ahmad was also known by the pseudonym Al-Basri.



Photo 3. Bahtiyar Vahabzade (Web 2)



Photo 4. AlagaVahid (Web 3)



Photo 5. Ekram Cafar (Web 4)

In Azerbaijani literary studies, Ekram Jafar scientifically researched the aruz meter and examined its adaptation process to Azerbaijani poetry and the rules of our language based on the works of our classics. Ekram Jafar created the Azerbaijani version of the aruz patterns. He demonstrates with evidence that the main issue in the pattern is not the lexical meaning of the word, but its dimension and rhythm. For example, instead of "Maf a'ilün," he uses "kalamdildil"; instead of "nuvadildil," "Fa'il atün"; instead of "dilparda," "Fa'ilun"; instead of "dilqalamdil," "fA'ilAtün"; instead of "mafA'Ilü," "kalamparda," etc. These patterns are named "Ekrami" (dil, perde, kalem) in honor of our prominent literary critic (Mammadov, 2016).

It is known that the first works of Azerbaijani classics were written in Persian and Arabic. Aruz is also more consistent with the rules of the Arabic language. Our classics, who wrote works in other languages besides their native language, tried to use Arabic and Persian languages, and since these rules did not conform to the rules of the Turkish language, some flaws initially appeared in Turkish. However, over time, famous poets adapted aruz to the rules of the Azerbaijani language. The aruz meter, as a verse of poetic art, has been adopted by some Middle Eastern peoples and practiced by poets, including Azerbaijani poets. However, this verse is not the same. In the languages of different nations, it has transformed into different forms over centuries, resulting in differentiation with Arabic and later Uyghur, Ottoman, Chagatai, Uzbek, Azerbaijani, Turkmen, and Tatar symbols (Jafar, 2023).

In the early periods when aruz was first used, words were sometimes lengthened or shortened because they did not fit the weight and patterns. However, over time, as a result of the work of Azerbaijani artists, aruz was completely adapted to the rules of the Azerbaijani language. Poems written by M. Mushfig, S. Vurgun, S. Rustem, Gabil, B. Vahabzade, and others demonstrate that aruz is a weight beneficial to our modern poetry and has not lost its importance. Thus, the creative examples of our classics show that it is possible to create beautiful works of art with fine meanings in all patterns. It is more appropriate to attribute the weak output of poetry not to the weight but to the defect in the artist's talent.

Ghazal

Azerbaijani music, with its rich melodic structure and rhythmic diversity, prominently features the ghazal form. Ghazal is a form where lyrical poetry merges with music, typically performed using the aruz meter (Blum, 1972). In Azerbaijani makam music, the ghazal provides artists with a broad scope for emotional expression and technical mastery (During, 1997). Azerbaijani musicologist V. Aslanov emphasizes the significant importance of the ghazal in terms of musical expression and poetic depth (Aslanov, 2004). Furthermore, the works of composers like Fikret Amirov showcase the integration of ghazal forms with modern music (Nettl, 1986).

Mugham cannot be imagined without the ghazal. Mugham is based on the ghazal. In Azerbaijan, another name for mugham is muğamat. Famous Azerbaijani ghazal singers have dedicated ghazals and poems to Muğamat.

Table 1. A ghazal by Bahtiyar Vahabzadeh

Azerbaijani language	English language
Xüsusən şad olar könlüm, muğamat var olan yerdə; Ve ya Çox kitablar oxudum, zənn elədim Bəxtiyaram Mənə bu mətləbi əhəstə qandırdı muğam Kürü ahıyla qurutdu, salı yandırdı muğam	Especially, my heart rejoices where there is mugham; Or I read many books, thought I was Bahtiyar Mugham slowly conveyed this fact to me With its sighs, mugham dried up the Kura, burned the raft

Many poets and ghazal singers have masterfully created examples of classical Azerbaijani ghazals. Shushali Mir Mohsun Navvab, Sahib Tabrizi, Khurshudbanu Natavan, Nizami Ganjavi, Imamuddin Nasimi, Muhammad Fuzuli, Seyyed Azim Shirvani, Mirza Alakbar Sabir, Shah Ismail Khatai, and others created classical examples of the ghazal. The main reason for our research is the absence of original poetry, ghazal, and artistic examples created by the mentioned poets in the modern era. Mir Mohsun Navvab's famous musical treatise "Vuzuhu'l-argam" was first published in Baku in 1913 (his work "Kashful-hakikati-masnavi" related to music is also known). In this treatise, Mir Mohsun examines the origins of individual mughams, some destgahs, and the etymology of their names. Navvab, by naming six destgahs known in Karabakh at that time, uses the term destgah for the first time: Rast, Mahur, Shahnaz, Rahavi or Rahab, Chahargah, and Nava. According to Navvab, the composition of a performed destgah in many cases depends on the taste and talent of the performer. The scholar mentions 82 songs performed by Karabakh musicians in his work. Mir Mohsun Navvab examines the origins and etymology of various mughams. Thus, he associates the names of Azerbaijani, Nishapur, Zabuli, Baghdadi, Shirvani, Gajari, Shah Khatai, and other mughams with the names of places and people involved in their formation. He relates Rast mugham to the spring breeze, Rahavi to raindrops, Chahargah to lightning, Dughah to fountains, Humayun to the flight of birds, Navan to the lament of unhappy lovers, Mahur to the murmur

of waters, Shahnaz to the chirping of nightingales, Ushshaq to the flight of birds in the air, and Uzzali to the movement of meteors.

I present a few ghazals of Mir Mohsun Navvab.

Table 2. A ghazal by Mir Mohsen Nawab

Azerbaijani language	English language
Mir Möhsün Nevvab - Ey bivefa, qoyubsan eceb qale tekjneni)	Mir Mohsun Navvab - Oh faithless one, you have left me in an amazing state
Ey bifeva, qoyubsan eceb qale tekjneni, hicran odun ehate edip haletək meni.	Oh faithless one, you have left me in an amazing state, surrounded by the fire of separation.
Bilmem, ne etmişəm sana zalim, ne zülümdür, ettin kebab ateşi-cüvaletək meni.	I don't know what I did to you, cruel one, what oppression is this that you have made me kebab with the fire of your departure.
Allah rizası etməginən hor aşkı, aşıklar içre dağlama sen laletək beni.	For the sake of God, do not hurt the lover, among the lovers, do not burn me like a dry leaf.
Bir lehze ger üzülse elim qürbi-vesilden, eyle yaqın ki, yanduru sed saletək beni.	If for a moment my hand is freed from the embrace of longing, be certain that your cry will set me on fire.
Nevabı zarü zerd edip benzetti qemlerin, Divari-qemde naqş olan eşkaletək beni.	Navvab made me pale and likened me to sorrow, with the mark of your shape on the wall of grief.

I would like to provide a brief reference about the ghazal written in the aruz meter. The ghazal form of poetry consists of approximately 5-12 couplets. The first line is called Matla, and the last line is called Magta. The most memorable verse is called the Shah verse. It is also referred to as *beitül gazal*. The two lines of Matla and Magta are called verses. The first verse is also rhymed. In the last quatrain, the poet or author mentions his pen name or real name.

It is known that mugham masters predominantly recited ghazals on the theme of love. In fact, most ghazals are related to love. Ghazals have also been composed on themes such as education, religion, ethics, family, and nature. Modern Azerbaijani ghazal poets include Alağa Vahidi and Süleyman Rüstem.

It should be noted that the flawless and complex structure of the ghazal, along with the fluidity of its literary material, results in this work being based on a perfect literary tradition and leaving a deep mark on Turkish poetry. Primarily, this poetic form (inner dialogue) is the "Reddul-acaz" form developed in classical Eastern poetry in earlier periods. Its original name is "Reddul-ajilasul-sadr," which means the rejection or explanation of the first. The ghazal is composed by repeating the *mefail* pattern four times throughout the entire structure of the poem. The value of this poetic example lies in it being the first example of written Azerbaijani literary language and an original poetic form among classical poetry-ghazal styles (Demirchizadeh, 2015, 557). One of the factors that made this ghazal popular and famous is that it is written with the first type of *hazaj*, the most melodic, musical, and rhythmic pattern of the aruz verse with two long vowels (A and I-) *maf'ail* (creating melody and artistic harmony in the pattern) and the artistic harmony increases fourfold due to the repetition of this pattern in the first type of *hazaj* four times. The realization of this type of fluidity and pleasant harmony in written measured verses and its provision in the artistic recitation of the famous ghazal adds a distinct value to the work. The famous linguist Abdülazal Demirchizadeh provides a complete definition of the ghazal in his book "History of Azerbaijani Literary Language" (part 1, 1979). The ghazal "Apardı konlumu..." by the Azerbaijani poet Izzeddin Hasanoğlu, who lived and created in the 13th-14th centuries, is the first example of the native language ghazal in our hands to date. This ghazal is in the form of a question and answer.

Table 3. A ghazal by Izzeddin Hasanoğlu

Azerbaijani language	English language
Apardı könlümü bir xoş qəməryüz canfəza dilbər; Nə dilbər, dilbəri-şahid, nə şahid, nə şahidi-sərvər.	A charming moon-faced beauty who enlivens the soul took my heart; Not a beloved, a witness's beloved, not a witness, not a witness of the master.

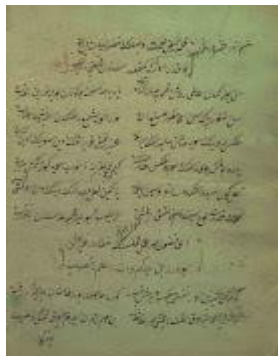


Photo 6. An old manuscript of Muhammad Fuzuli
(web 5)



Photo 7. Seyid Azim Şirvani (web 6)

This ghazal contains rich poetic and heavy features. It is as if the poet Dahi wrote the ghazal "Apardi könlümü" after falling in love with the Azerbaijani poet Muhammad Fuzuli (Hüseynli, 2010). M. Fuzuli says:

Table 4. A ghazal by Muhammad Fuzuli

Azerbaijani language	English language
Heyrət, ey büt, surətin gördükdə lal eylər məni	Astonishment, oh idol, when I see your face, it renders me speechless.

Both poets are helpless and speechless in the face of beauty and express this in their ghazals (Cafer, 1962: 128-129). Such awe-inspiring verses and lines are sufficient in literary examples.

Table 5. Other Ghazal Examples

Azerbaijani language	English language
Füzulide: Vəh nə qamət, nə qiyamət, bu nə şahı-gülü tərdir Nə bələdir nəzər əhlinə, nə xoş maddi nəzərdir.	In Fuzuli's: Oh, what a stature, what a resurrection, what a fresh rose of a king is this, What a disaster for those who look, what a pleasant material gaze it is.
Qövsidə: Nə sərkeş şölədir bu vəh, bu nə qəddü, nə qamətdir Qiyamətlər qiyamindən qiyam etmiş qiyamətdir.	In Qovsi's: What a rebellious flame is this, what a figure, what a stature is this, Resurrections have risen from its rising resurrection.

The use of words and symbols like Dilbar, Dilbari witness, martyred master, idol, jug, wine, etc., in the ghazal is a characteristic feature of our classical poetry. Additionally, words and expressions such as beloved, sultan, wine, mouth, (dehan) rosebud, etc., are "ordinary artistic depiction tools" (Aliyev, 2017:8). Wine is used not only in the mystical sense but also in many other meanings. Guluzadeh notes that world-famous Western orientalis have written that wine is used in at least four meanings in classical poetry. The real (literal) meaning of wine is also based on these real and symbolic meanings (Guluzadeh, 1965: 474).

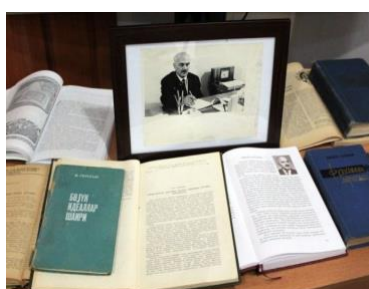


Photo 8. Mirzağa Kuluzade Web7



Photo 9. Aliyar Safarlı Web8

Safarlı writes that the ghazal gains a mystical character after the third verse: "In the following verses, the relationship between love in the ghazal and the 'unity-body' philosophy is emphasized. To justify his view, a famous scholar notes

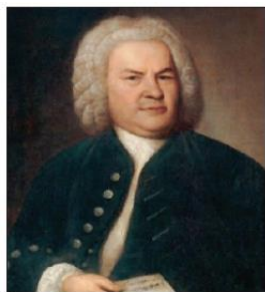
that the lover drinks wine while sober, "Azerbaijani diplomat Professor Alyar Safarli analyzes ghazals, rubais, and masnavis in his divan and considered him a lover. Due to his unique poetic nature, he was also called the emperor of Turkish literature. Of course, the main theme of these ghazals was the exaltation of love and beauty. His poems stood out with their innovations (Safarli, 2017). "Jesus, wearing a black robe covering his thin, delicate body, compares the covering of beauty with a black robe to the life water hidden in darkness. The beautiful world praised by the poet is beautiful, highlighted by its attire, posture, and stance, a beautiful-blue love. In the ghazal, contrasts such as black darkness, night, black robe, and the darkness of the pupil are used, creating the image of the beloved shining like the sun behind these darknesses." (Yusifli, 2017).

Classical poetry has its own rules, and it is unimaginable to write about Fuzûlî, Nasîmî, or Mesihî without knowing them. Alyar Safarli was well-versed in all the subtleties of classical poetry. In 2014, his book "Dictionary of Divan Literature" was published, and it became the most valuable gift of Alyar Safarli to the literary and scientific community (Naghisoylu, 2014, 6).

Explaining the meaning of countless words and expressions, and illustrating the rules of processing these words and expressions in classical divan literature with examples, proves that Alyar Safarli was not just an ordinary wordsmith and lexicographer, but a profound expert in classical poetry. The "Dictionary of Divan Literature" contains words and idioms introduced to us by Alyar Safarli for the first time: bazmi-elast, beraati-istihlal, ilmi-ledün, ehli-esma, sabul-mesani, hacrül-esved, tecdidi-matla, shahna, shitaia, dirafshi-gavayani, husuf, etc.

Mugham

It is currently difficult to say definitively when mugham as a genre emerged. Associating it with the "Sumerian" period by some researchers is also incorrect. This is because factors influencing the development of the "Sumerian" culture's lower layers have not yet been fully investigated. On the other hand, we can see some elements related to the mugham concept in the early periods of human society (e.g., Mesolithic paintings) (Alekbarev, 2015: 279-287). This proves that the history of mugham is as old as human history, and it is a musical genre that emerged together with humans, created to establish unity "between heaven and earth" like a sound column (Alakbarov, 2002: 52-55). We can definitely say that Azerbaijani culture, especially Azerbaijani music, has a unique place in the formation of world music. To analyze the facts in this way, let us look at the German composer I.S. Bach's (1685-1750) "Toccata and Fugue" in the world of classical music. Is the tonal similarity between I.S. Bach's "Toccata and Fugue" and "Bayati-Shiraz," considered the "bride" of Azerbaijani instruments, a coincidence? Or should the creation of this work be regarded merely as the fruit of the composer's innate talent? The reflection of the mentioned instrument in I.S. Bach's "Toccata and Fugue" - "Bayati-Shiraz" mugham should be considered a historical-traditional indicator of the mutual relationships of art. Indeed, the genius composer skillfully used the tonalities of the classical Azerbaijani mugham "Bayati-Shiraz" in his work "Toccata and Fugue." But where did Johann Sebastian Bach hear our "Bayati-Shiraz" mugham? After all, did he never leave Germany during his lifetime? It is assumed that, as now, there were commercial relations between different countries at that time. It is likely that Johann Sebastian Bach (Figure 9) heard "Bayati-Shiraz" mugham while reading from merchants who went to Germany. This is a version, a conjecture. No one can confirm this definitively. However, there is no insurmountable boundary between the music of the world's peoples. "Berdaşt" is a rhythmic instrumental prelude that appears at the beginning of the "Bayati-Shiraz" mugham. Berdaşt conveys the mood of the mugham to be performed to the listeners in advance. The "Berdaşt" section of the "Bayati-Shiraz" mugham is extremely identical to the basic tonality of Johann Sebastian Bach's D minor "Toccata and Fugue." The following images show both the sheet music of I.S. Bach's "Toccata and Fugue" and the music notes of the Azerbaijani mugham "Bayati-Shiraz." Here again, the similarity of the melody catches our attention.

**Photo 10.** Bach (Web 9)**Photo 11.** Muqam Trio (Web 10)

When we look at historical sources, we will see that the homeland of the Prophet Abraham was Media [23, V, VII:7], and these lands consist of the historical lands of Azerbaijan. From this, the following conclusion can be drawn: the main pillar of I.S. Bach's "Toccata" is Azerbaijani mugham (Simokatta, 1957). We should also mention that among the representatives of Western literature, even the German thinker Johann Goethe, Russian poet A.S. Pushkin, Russian historian and poet Valery Bryusov, and others used ghazal forms in their works related to the East.

Research Problem

When we examine aruz poetry and the ghazal form, we see that there are few writers in Azerbaijani mughams. That is, new works written in the aruz-metered ghazal style occupy a limited place in modern mugham art. In fact, mugham is like a river. It has depths and is limitless.

But let's see if our modern mugham is rich in new ghazals. We think the answer is known. Our writers who write in the ghazal and aruz genre can be counted on one hand. Let me draw your attention to another point.

A second question arises. Are the ghazals and other poetry types created by modern poets and ghazal singers writing in the aruz poetry included in our mughams, destgahs, and classifications? The main criterion and problem of the scientific article we present is this. Therefore, it is the duty of musicologists and other cultural workers to use the works of poets and writers raised in Azerbaijan and include them in mugham concerts. In fact, the teaching materials prepared by musicologists, scientists, musicians, and even graduate students, pianos, notes, and works written in different versions have been published, and all these are, of course, commendable. However, for mugham projects, there are still few new, deeply meaningful ghazals written in the aruz language and various poetic forms.

Method

This research aims to examine important documents in music history and include musical analyses in this examination. The textual content of the documents has been compared based on certain criteria to test the main hypotheses of my research. As the research method, examples of the aruz meter in Azerbaijani music were selected, showing the good use of the aruz meter in makam music. The literary and musical qualities of these examples were analyzed in detail to determine high-skill characteristics. Particularly, using content analysis and comparative analysis methods, the levels of mastery in the use of the aruz meter were revealed (Krippendorff, 2018; Silverman, 2020). This research is based on qualitative research methods and was carried out using the document analysis method. Document analysis is considered an appropriate method for describing the characteristics of a particular form (Bowen, 2009). The literary and musical contents of the documents used in the research were compared according to the determined criteria, and the success levels in the use of the aruz meter were identified. This method is a widely used approach in the fields of musicology and ethnomusicology (Creswell, 2013).

Findings

Examples of the Use of Aruz

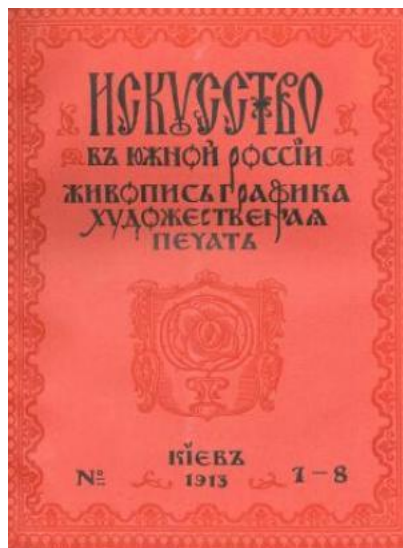


Photo 12. Bryusov's Eastern Style
(Web 11)



Figure 1. Toccata and Fugue Sheet
Music (Web 12)



Figure 2. Sheet Music of Bayati-Shiraz Mugham

Muhammad Fuzuli is one of the world-renowned wordsmiths of Azerbaijani literature. Creating unique examples of ghazal poetry, M. Fuzuli also tested the power of his pen in the epic genre. His poem "Leyli and Majnun," written in this genre, is considered one of the most beautiful examples of our epic poetry. M. Fuzuli dedicated his poem "Leyli and Majnun," written in 1537, to the Ottoman ruler Sultan Suleiman the Magnificent. While writing "Leyli and Majnun," the author did not merely intend to create a new love poem. The poem "Leyli and Majnun," a product of the genius of Fuzuli, is one of the most beautiful works written on the theme of love in world poetry. Our beloved composer U. Hajibeyov wrote the opera "Leyli and Majnun" based on this poem in 1908. One of the most beloved parts of the opera is the chorus "Shabi-Hicran." The performance of the "Shabi-Hicran" part by the chorus is excellent and unique. I am presenting the sheet music of the "Shabi-Hicran" chorus from the "Leyli and Majnun" opera.

The musical score is for a piece titled 'Şebi-hicran khora' by Ü. Hacıbeyli. It is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo/mood is marked 'mf'. The lyrics are 'Şa-bi hic - ran ya - nar ca - nim'. The score is divided into two systems, with a measure number '14' indicated at the start of the second system. The vocal parts have the following lyrics: S. (Soprano) has no lyrics; A. (Alto) has 'Şa-bi hic - ran ya - nar ca - nim'; T. (Tenor) has 'Şa-bi hic - ran ya - nar ca - nim'; B. (Bass) has 'Şa-bi hic - ran ya - nar ca - nim'. The piano accompaniment consists of chords and single notes.

Figure 3. Ü.Hacıbeyli. Leyli və Mecnun. Şebi-hicran khora

Leyli was taken out of school and married to another man, Ibn Salam, whom she never loved and did not know. In a letter to Majnun, Leyli describes how she was deprived of her rights:

Time has cast me away, I do not know who sold me, who took me,
If I had a choice, I would not have another lover besides you.

Xor (Şəbi-hicran)

Figure 4. Ü. Hajibeyli. Leyli and Majnun. Shabi-hicran Chorus

Hajibeyli uses mughams in the characterization of the characters, embodying their inner worlds, emotions, and excitements, and selects them with dramaturgical sensitivity according to their character and emotional impact. Mughams play an important role in the sequential unfolding of the plot, the depiction of dramatic conflict, and the tragic conclusion of events. For example, in Act I, the meeting scene of Leyli and Majnun is based on the brightly characterized "Mahur - Hindi" and "Segah" mughams, reflecting their hopes, dreams, and feelings of love. As the events develop further, mughams with a gloomy mood dominate the parts of the main characters. Thus, the "Shahnaz" mugham played after Majnun's messengers are rejected reflects Majnun's deep spiritual turmoil. Wandering in the desert, far from people who do not understand him, from pains and loneliness, Majnun is characterized by the sorrowful "Bayati-Shiraz" mugham. After the wedding scene of Leyli and Ibn-Salam, Majnun's despair finds expression in the "Shushtar" mugham. Majnun's cry of "You are not Leyli" to the one who turned his back on his beloved and chose the illusion comes out very piercing in "Kharij Segah." In the final scene, the sounds of the "Bayati-Kurd" mugham express his endless sorrow as Majnun searches for Leyli's grave. It is especially heartbreaking that Majnun performs the "Beste" section of the "Shushtar" mugham with his last breath. (J. Hasanova. Leyli Majnun, electronic lesson)

Leyli və Məcnunun dueti

Moderato

Məcnun *p* Ah, ey - lə - di - yim sər - vi xu - ra -

Leyli *p* Ah, ey - lə - di - yim sər - vi xu - ram -

Moderato

Piano *p*

ma - nın ü - çün - dür, ah, ey - lə - di - yim

ma - nın ü - çün - dür, ah, ey - lə - di - yim

Pno.

Figure 5. Ü.Hacıbəyli. Leyli və Məcnun .Duet

Table 6. M. Fuzuli; Leyli and Majnun. Ghazal of Leyli

Azerbaijani language	English language
Gazeli- Leyli	Ghazal of Leyli
Felek ayırdı beni cövr ilə cananımdan	Fate separated me from my beloved with cruelty
Hezer etmezmi eceb nalevü efkanımdan	Does it not heed my cries and laments?
Oda yandırmasa ger şöle ilə nöh feleyi,	If it does not set the ninth heaven on fire with a flame,
Ne biter ateşi-ahu-dili-suzanımdan?	What would grow from the fire of my sighs and burning heart?
Qemi-pünhan beni öldürdü, bu hem bir meqam kim,	My hidden sorrow killed me, it is such a moment,
Gül ruxum olmadı agah, qemi penhanımdan	My rose-faced one did not become aware of my hidden sorrow
Ah idi hem nefesim, ah ki ol hem axır	Ah, it was both my breath and my end
Çıxdı ikrah kılıb külbüyi-ehzanımdan	Disgust arose, turning away from my heart's sorrow

Figure 6. Ü.Hacıbəyli. Leyli və Mecnun. Duet

Table 7. M. Fuzuli. Leyli and Majnun. Ghazal of Majnun

Azerbaijani language	English language
Şimdi Mecnun'un partisini, daha doğrusu gazelini dinleyelim:	Now let's listen to Majnun's part, more precisely his ghazal:
Mecnuni-hezin ayağa durdu, sehlara seyr üçün üz vurdu	Majnun, the sorrowful one, stood up, turned to the deserts to wander
Gıryan-gıryan qılırdı seyrən, heyran –heyran gezerdi her yan	Crying, crying, he would wander, amazed, amazed, he would roam everywhere
Gah sebzeye erzi-raz ederdi, gah laleye bin niyaz ederdi	Sometimes he would confess to the grass, sometimes he would make a thousand pleas to the tulip
Çəşmine sürərdi lale dağın, aşiq sanıban öpüp ayağın	He would apply the tulip's mountain to his eyes, thinking of it as a lover and kissing its foot
Leyli deme, cennət içre bir hur, Mecnun deme, zülmət içre bir nur	Do not call her Leyli, she is a fairy in paradise, do not call him Majnun, he is a light in darkness
Leyli deme, övci-hüsni bir mah, Mecnun deme, mülki-aşka bir Şah!	Do not call her Leyli, she is a moon in the height of beauty, do not call him Majnun, he is a king in the realm of love!

Thus, the art and rich poetry of Fuzuli are based on the great literary and artistic heritage of his people. The main source of power and strength in Fuzuli's ghazals is humanity and life. However, it is clear that Fuzuli's poetry, one of the greatest achievements of the art of words, could only emerge as a result of high cultural development. Fuzuli, due to his perfect knowledge of three languages, rapidly studied the culture of the Turkic-speaking peoples and the scientific and literary works created in Persian and Arabic, making him a thoughtful artist. His words, which hold an important and

decisive place in his versatile and rich creativity, are shaped based on the beautiful artistic traditions of the local people and the cultural achievements of the Middle East with its ancient culture. On the other hand, as a legitimate result of Azerbaijan's literary and historical development, he created the most beautiful examples of Azerbaijani poetry in our native language after Nasimi. The words that play a key and vital role in his versatile and rich creativity are shaped based on the beautiful artistic traditions of the local people and the cultural achievements of the Middle East with its ancient culture. Modernity is one of the most beautiful qualities that Fuzuli has contributed to both the history of Azerbaijani artistic thought and the literature of Turkic-speaking peoples. In his ghazals, the poet appears as a wise life teacher who relies on the experiences of the people, a scientist equipped with the achievements of science, and a sensitive, humanist poet who deeply feels the difficult life of the masses and defends their interests. As the genius teacher and master who continued the works of Nizami Ganjavi, Fuzuli, in his ghazals, envisions a humane ruler concerned with the people and a just social structure. Inspired by this idea, his praises to rulers and governors also served as admonitions.

The poet calls those who do not appreciate poetry and ghazals ignorant. Fuzuli refers to the ghazal, his preferred form of poetry, as the "flower of the garden of art." The high value attributed to the ghazal by Fuzuli stems from his love for lyrics, heart poetry, and poetry that elevates the spiritual world of humans.

Table 8. M.Füzuli. Gazhal example

Azerbaijani language	English language
Gazaldır sefa bahşi ehli-nazaar, Gazaldır güli-bustani –hüner, Gazali-gezal seydi asan degil, Gazal münkiri ehli-irfan deyil	The ghazal is a pleasure-giver to the observers, The ghazal is the flower of the garden of art, It is not easy to hunt the ghazal of the gazelle, The denier of the ghazal is not a person of wisdom.

Fuzuli wrote all of his lyrical works and poetic compositions in the aruz meter. Being a highly cultured artist and knowing the aruz meter, an essential skill for a poet, as well as Arab and Persian poets, he did not force his inspiration anywhere. Despite the weight of aruz, he made great sacrifices to create "fine verse" in the Azerbaijani language. Fuzuli tried all the famous fruits of modern dreams. One of the beautiful features of Fuzuli's poetry is its perfection, with few words, yet full of meaning. Fuzuli is a lyricist, a poet of the heart. The ghazal form existed in Azerbaijani literature long before Fuzuli. The ghazals of great poets like Nizami, Khagani, Nasimi, and Khatai stand out in this field. However, neither the poets before Fuzuli nor those who came after him, such as Vagif, Vidadi, Zakir, Seyyid Azim, Bahar Shirvani, Hadi, and others, wrote ghazals with the subtlety and artistic quality of Fuzuli. Fuzuli was also a great scholar of his time. He had a deep understanding of life and modern culture. His extraordinary sensitivity, accurate observation skills, and ability to grasp the essence of every event allowed him to encompass objects perfectly. This is why he could create different images and scenes from the same thing, the same word (Askerov, 2024).

Current Examples

The foundation of mugham performance, hanendelik, has been connected with aruz for about fourteen centuries. We do not have a complete understanding of the poems and texts performed on mugham before aruz. However, considering that mugham was a divine ceremony, it can be inferred that poems dedicated to God were recited during these ceremonies. These were texts similar to "qasidas" known by their names as "bayati." This is confirmed by Herodotus calling it "theogony." The presence of the name "Bayat" in many dastgahs' names also confirms this idea. We do not want to focus on the origin of the name "bayat" in this article because there is enough information about this name in the press (Aleksperov, 2011).

I would like to inform you that modern Azerbaijani poet Ilgar Fahmin has meaningful poems in the ghazal form. His works such as "Doymur," "Kunut," "Living and Dying," "What Is There," "When Wishes Meet in My Heart," "I Suffered and Burned," "The Direction of Fate Changed," "Her Eyes on You," "Don't Die, My Angel, Don't Die," "A Word Is Something" (Fahmi I. 2014), and other ghazals are examples of art written in the aruz meter. Among modern writers, Araz Efendi, Akhund Azer Sani, Elmar Salahi, Meshedi Khalid, Sabit Gasim, and others write in the ghazal form. We think that it is time to sound the alarm and use the ghazals of contemporary poets in mugham projects.

I would like to draw your attention to a few paragraphs from Ilgar Fahmin's ghazal "Nights":

Table 9. Ilgar Fehmi. Ghazal of Nights

Azerbaijani language	English language
Ağ duman tek uykuna kaş ki, geleydim geceler, Qemli ruhun haralar gezdi, bileydin geceler. Her sabah sübh nesimiyle doğulmaqçün kaş, Baş koyub sinene sakitcə öleydim geceler. Bölünüb min yere, her zerremi bir yıldız edib, Başın üstünde semaya düzüleydim geceler. Ağlayıb gündüzü biçare bulud tek sensiz, Baharak göz yaşma senle, güleydim geceler.	Like white mist into your sleep, I wish I came, nights, Where your sorrowful soul wandered, I wish I knew, nights. Each morning with the breeze of dawn to be born again, I wish I lay my head on your chest and died quietly, nights. Divided into a thousand pieces, making each particle a star, I wish I aligned in the sky above your head, nights. Crying like a helpless cloud during the day without you, With tears of spring, I wish I smiled with you, nights.

How fitting and mysterious it would be if this ghazal written by modern ghazal singer Ilgar Fahmin were to be sung in Azerbaijani mugham. Including these ghazals in mughams is the responsibility of the singer and the mugham section instructors. I believe that using modern ghazals in mughams would add a new dimension to the Azerbaijani mugham art.



Photo 15. Toghrul Narimanbekov "Mugham" 1966 (Azerbaijan National Art Museum) Web 13

The monumental, serial forms of mughams stand out with the extreme polishing of even the smallest details and the versatility in reflecting the expressive possibilities of the melody. To this day, many musicologists and performers are interested in the history of the names of mugham branches and corners. Scientific works on mughams were created by the great musicologists of the East, such as Abdulgadir Maragayi, Safieddin Urmavi, Al-Farabi, and others. In their scientific studies, they discuss the history of the creation of mughams, the interaction of sections and corners, the performance strokes used on musical instruments, and many other features (Vugar, 2010).

Looking at the combination of music and poetry in rhythmic mughams, we see that ghazals are sung with mughams like Heirati, Simai-Shams, Heydari, and Mansuriyye. Manis, Arazbari, Ovshari, and shikastes are sung with bayati. In classifications, music and poetry are sung together. Most of the texts of classifications consist of ghazals. Classifications based on syllable weight are rare. Mughams, rhythmic mughams, classifications, vocal-instrumental, and music-poetry types are addressed because they are sung with ghazal and poetry examples.

Reasons for the Limited Use of Aruz in Contemporary Azerbaijani Music Art

In modern times, the reason why the ghazal form in the aruz meter is not written or is written infrequently is related to the fact that the ghazal is not presented to the reader in its perfect classical form. Aruz meter is a complex and intricate form. In addition to writing in the correct poetic form as required by the aruz meter, it is also important for the poem to carry deep meanings. In ancient times, the ghazal masters' poems written in the aruz meter had multiple meanings in every couplet. In M. Fuzuli's ghazal "Söz", the great power of words is discussed. It is emphasized in this ghazal that a single word can determine a person's life and fate.

Azerbaijani poets modified Arabic and Persian aruz. They adopted only the rhythms suitable for the Azerbaijani language. Thus, a system called Azerbaijani aruz emerged. From this perspective, there is a need for the development and revival of Azerbaijani aruz. Let us once again consider the tandem of mugham and aruz. Regarding the "construction of mugham music on aruz," it should be noted that the history of mugham's origin is much older than the history of aruz (İmrani R. 1998), and as an oral traditional professional music, mugham is not an art confined to a rhythmic system limited by aruz. Aruz meter was later incorporated into mugham as a tradition. Poems in aruz meter, except for tasnifs, are sung with non-rhythmic (non-rhythmic) music in mugham (İsmayilov M., 1984). It is not possible to speak of a connection between non-rhythmic music and aruz (Zöhrabov Ramiz, 1991). Because aruz is determined only by rhythm (it is a rhythmic phenomenon). In non-rhythmic vocal mugham music, since the poem rhythmically follows the music, not vice versa, poems in various aruz rhythms, as well as syllabic meter, can be sung in the same mugham. In other words, there is freedom in the use of poetic meters in non-rhythmic music. Because the music adapts to the rhythm of the words sung on non-rhythmic music. Therefore, it is entirely wrong to say that mugham music is "built on aruz." It should also be noted that most contemporary singers, not knowing aruz well, violate the rules of aruz when singing, but remain within the framework of mugham. As for the tasnifs with texts in aruz meter, these tasnifs were composed later to poems in aruz meter. Other rhythmic mugham samples (other tasnifs, diringis, etc.), being close to folk songs, Ashug melodies, and dance tunes, also feature rhythms close to aruz rhythms. In a word, mugham is not synonymous with aruz, but since aruz has a beautiful harmony, rhythm, and is considered an "elite meter," its use in mugham has become a tradition. It should also be noted that the rhythmic units belonging to aruz templates (especially quintets like "mütəfə'ilün", "müfA'ilAtün", "müftə'ilAtün") are widely used in the words and music of contemporary Turkish pop music. However, we do not find aruz rhythms so often in modern Arabic songs (Şirvani Ə., 2020). Researcher Şirvani Ədilli touched on and clarified many issues in his study on aruz. He writes: "Let us not be quick to consider aruz templates alien to our language. First, it should be noted that in Turkish words, the extension of the last syllable's vowel sounds normal in poetry because this even happens in speech, meaning it is not very contrary to the phonetics of our spoken language. The closed syllables in our Turkish and the extension of the last vowel in words almost suffice to fill the place of long syllables in aruz templates. Thus, it is possible not to allow the artificial extension of vowels at the beginning or in the middle of words in aruz contrary to the phonetics of our language. Secondly, the forced extension of vowels (even in the middle syllables of words) also occurs in syllabic meter, which is considered the native meter of the Turkish language. Although there is no fixed sequence of long and short syllables in the syllabic meter, a balance of the approximate number of long and short syllables is required (though this aspect is not usually considered in science). Otherwise, the recitation of the poem would be disrupted and would not differ from speech. For example, it is impossible to imagine all the syllables in a line of syllabic meter as either long or short. So, how is the balance maintained in syllabic meter when there are few long syllables in a line? Here too, as in aruz meter, the long syllables are filled by the long syllables in Arabic words or the forced extension of vowels in Turkish words. For instance, let's take the line 'Bağa girdim üzümə' from a folk bayatı in pure Turkish.

Bağa girdim üzümə, tikan batdı dizimə
 Əyildim çıxarmağa, yar sataşdı gözümə

In this line of 7 syllables, 2 ('gir' and 'dim') are long (actually, when the consonant 'm' in 'dim' joins with the word 'üzümə', only one long syllable ('gir') remains), and the other 5 are short. Therefore, for approximate equality to be maintained (to minimize the difference), the final vowels in the words 'bağa' and 'üzümə' are forcibly extended in the recitation of the poem. Even if we change the position of the word 'üzümə' in the line, it is impossible to make the extension fall on the last syllable, and the middle vowel in this word is extended contrary to the phonetics of our spoken language. Such cases occur quite often in syllabic meter, yet no one has ever said that the syllabic meter violates the rules of our language, and these instances are accepted as normal. However, when such cases occur in aruz, aruz is considered alien to our language. However, unlike syllabic meter, in aruz, it is possible to place such words in the line so that the forced extension of vowels at the beginning or middle of the word does not occur. Let's pay attention to a very interesting

fact in the example we mentioned. The line ‘Bağa girdim üzümə’ also perfectly fits the 10-syllable ramal (“Fə’ilAtün fə’ilün”) template of aruz, and when the line is read in this template, one or two vowels may be extended. For instance, when the consonant ‘m’ in ‘girdim’ is combined with the word ‘üzümə’, the final vowels in both words, or if not combined, only the final vowel in ‘üzümə’ is extended. As seen, in both cases, the extension falls on the last syllable of the word, which is not very contrary to the phonetics of our spoken language. However, this was not possible in the syllabic meter. Thus, when reading the same line in the syllabic meter, the rules of our language are violated, but not when read in the aruz meter” (Şirvani Ə., 2020). According to the researcher, “This fact once again confirms that aruz is not an alien meter to our language, and it is indeed possible to create aruz in Turkish without artificially extending the vowels at the beginning or middle of the word, because the closed syllables and the extension of the last vowel in words are sufficient to fill the place of long syllables in aruz templates.”

Aruz is a classical poetic meter widely used in Persian, Arabic, and Turkish literature, and it has played a significant role in Azerbaijani music, especially in ghazal and mugham compositions. However, the use of Aruz in contemporary Azerbaijani music has significantly declined. The reasons behind this decline include changes in cultural and musical preferences, the complexity of Aruz, and shifts in educational and artistic priorities.

As I have presented in this article, Aruz has been an essential element of Azerbaijani music. It has been effectively used in ghazals and mugham compositions. However, it is evident that there has been a decline in the practice and talent of this tradition. Let us now examine the reasons for this decline. The use of Aruz requires an intelligence akin to that of a computer encoding system. This indicates that individuals who use Aruz possess a high level of intelligence. It is not easy to bring together various components such as linguistic features, adherence to form, and semantic richness within certain templates. However, due to the contemporary artists' concerns with producing works based on understanding and societal acceptance, they do not engage in this field (Safarli, 2017). Additionally, changes in the Azerbaijani language make using Aruz more difficult and less appealing to modern artists (Aliyev, 2017). Furthermore, there has been a change in the society's music consumption habits. The demand is for music products that are popular globally, such as pop and rock. This change in demand is driven by a preference for products with emotional and instant accessibility (Abasov, 2010). The suppression of classical forms and nationalist elements during the Soviet era may also have influenced this shift, weakening Aruz-based artistic tendencies (During, 1997). Moreover, the increased use of universal music theories in Azerbaijani music education has weakened the new generation of musicians' ability to learn classical methods like Aruz (Blum, 1972). In this research, as seen in the works of Hacıbəyli and Amirov, efforts have been made to preserve Aruz through integration and use in their compositions. However, these efforts have not changed the general trend. Institutionally, there are some support, organization, and events related to the use of Aruz (Jafar, 2019).

In summary, while Aruz has historically been a crucial component of Azerbaijani music, its usage has declined due to various cultural, educational, and societal changes. Efforts to revive and support this classical poetic meter continue, but the general trend indicates a decrease in its application.

Conclusion and Recommendations

In this study, I have presented an analysis of examples of the use of Aruz in Azerbaijani music art. These analyses also demonstrate the high level of skill and talent required in the use of Aruz. The efforts of individuals like Hacıbəyli in applying Aruz in music cannot be underestimated. Similarly, it is possible to encounter examples of the use of Aruz today. In the research, I provided the example of İlgar Fehmi. While all the works highlight both the beauty and the continuity of Aruz as fundamental elements, the reasons for the decline in its usage are also explained. The scarcity of individuals with the skills to practice this art, changes in the musical preferences of the new era, shifts in society's music consumption habits, and consequently the changes in the content produced by musicians are cited as reasons. Additionally, we cannot ignore the impact of the Soviet period. Furthermore, changes in modern music education also play a role. Despite various efforts to support the survival of Aruz, it is evident that the general trend is towards a decline. Continued efforts to support this art form are recommended. It is suggested to increase and develop ghazals written in the Aruz meter and to produce works with profound content. Our Mugham masters sing dastgahs and tasnifs in all

types of mugham to the ghazals of Muhammad Fuzuli and Alaga Vahid. In this research, we showcased the works of new, talented poets and ghazal singers in modern Azerbaijani mugham. Young and talented writers, poets, and ghazal singers need to present new works to mugham performers. Turkish poet Nazım Hikmet wrote: "Whoever says poetry cannot be written without meter and rhyme is as unjust as someone who denies writing poetry with meter and rhyme. Poems can also be written this way" (Bayramov, 2017).

As in every field, it is natural to have deficiencies in musical culture as well. One of these is the insufficiency of ghazals and poems for mugham performers. Gradually, new ghazals are emerging in modern times. There is a need for these ghazals and poetic forms. From this perspective, there is a significant need for such critical approaches and scientific articles written in the field of Azerbaijani mugham art and music. The Azerbaijan National Conservatory should support more of these kinds of studies. Thus, it can facilitate interaction with talented Azerbaijani poets and ghazal singers and incorporate their ghazals, rubais, and other poetic examples into mughams and tasnifs. This task should not fall solely on poets and singers; scholars, educators, and educational professionals working in various fields may also need to engage regularly in the development of mugham, which is one of the most important subjects of culture and art.

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Research Article

War and music: a discourse analysis of Ukrainian musicians' messages from a transcultural perspective

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Abstract

Just as war changes many things in human life, does it affect music, the most important product of human cognition? If so, how is this impact reflected in the axis of transculturalism? This article was structured with research problems such as: Ukraine was taken as a war example. In this research, discourse analysis method, one of the qualitative research methods, was used. In the research, the discourses of Ukrainian musicians about the war reflected in the press were determined as the area of examination. Sviatoslav Vakarchuk, Andriy Khlyvniuk, Stepan Burban's (Palindrom), Victoria Plevá, Alexey Botvinov are musicians whose discourses can be accessed and their discourses were accessed through internet sources within the scope of the research. By subjecting these discourses to content analysis, those containing the transcultural context were turned into meaningful codes and quotations were given to them. As a result of the research, it was seen that discourses were formed under seven themes: cultural solidarity, global connection, cultural heritage, humanitarian efforts, transcultural collaboration, artistic expression, humanitarian efforts. The statements of Ukrainian musicians emphasize that, in the face of war, music serves as a language that fosters international solidarity and communication from a transcultural perspective. They highlight that the music produced is a cultural heritage that requires the collective effort of all humanity to preserve, and that solidarity is needed to protect the music culture from harm. Additionally, they stress that art and music are the most extensive languages used as forms of expression. Future research could explore other phenomena that involve transculturalism.

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Introduction

War is one of the most primitive ways used by the human species to impose its rule on other human beings³. Throughout history, even in recent times, humanity has witnessed wars caused by leaders with flawed ideas or those who misunderstood the theories of significant scientists, resulting in the deaths of millions. War is so ugly and incompatible with human values that it is best understood by artists with the most sensitive and developed emotions.

Some works created by artists deeply affected by the phenomenon of war have won Nobel Prizes and broken box office records in cinemas. Among them, it is quite enough to mention the masterpieces of the following writers: "All Quiet on the Western Front" by Erich Maria Remarque (1928) and "A Farewell to Arms" by Ernest Hemingway (1929) are among the most famous literary works dedicated to the events of World War I; Reflections on the events of World War II are given in the following novels: "Catch-22" by Joseph Heller (1961), "Slaughterhouse-Five" by Kurt Vonnegut (1969), and "The Book Thief" by Markus Zusak (2005); The American Civil War is excellently described in "Gone with

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³ Not defensive but wars of military intervention, conquest, annexation and occupation are in mind

the Wind” by Margaret Mitchell (1936) and “The Red Badge of Courage” by Stephen Crane (1895); “The Things They Carried” by Tim O’Brien (1990) and “Matterhorn” by Karl Marlantes (2009) are focused on the Vietnam War; It is impossible not to underline the extreme popularity of “War and Peace” by Leo Tolstoy (1869), “The Plague”; “Resistance, Rebellion, and Death” (Essays on war) by Albert Camus, “The Tin Drum” (1959, the first book of his Danzig Trilogy) by Günter Grass, J.R.R. Tolkien’s “The Lord of the Rings” among readers worldwide.

The themes of war and military conflicts have always been and remain one of the important sources of inspiration also for artists. It is enough to recall the following famous artists of past times: Jacques-Louis David (1748-1825), Francisco Goya (1746-1828), Eugène Delacroix (1798-1863), Otto Dix (1891-1969), John Singer Sargent (1856-1925) as well as representatives of modern and contemporary Art: Pablo Picasso (1881-1973), Gerhard Richter (b. 1932), Fernando Botero (b. 1932), Käthe Kollwitz (1867-1945), Zdzisław Beksiński (1929–2005), Anselm Kiefer (b. 1945), Steve McQueen (b. 1969), Banksy (b. 1974), Ai Weiwei (b. 1957). Given the spectacle of cinema as an art form, it’s natural for war and military conflicts to be prominent subjects in cinematic plots. The Movies about World War II have millions of viewers: “Schindler’s List” (1993), “Saving Private Ryan” (1998), “The Pianist” (2002), “Inglourious Basterds” (2009), “Dunkirk” (2017); about Vietnam War: “Apocalypse Now” (1979), “Platoon” (1986), “Full Metal Jacket” (1987) as well as popular movies about several military conflicts, such as: “Braveheart” (1995), “The Hurt Locker” (2008), “War Horse” (2011), etc.

As War and music also experienced an intersection, now let’s give examples of the interaction between war and music through historical processes and important wars of the world. This will help us more clearly understand how music written during wartime most strongly highlights the issue of transculturalism, for completely understandable reasons.

Music as a war propaganda tool

Art, which at first glance has nothing to do with the military field, can be used for significant propaganda purposes. If politicians use various political techniques to mask their military goals, art is the field that is openly used for propaganda purposes. So, for example Researcher Ellul distinguishes between black, i.e. covert and white, i.e. overt forms of propaganda (Ellul, 1965). The greatest power of words, colors, images, and music lies in the mind. As Research Paul A. Smith states -“Political war may be combined with violence, economic pressure, subversion, and diplomacy, but its chief aspect is the use of words, images, and ideas, commonly known, according to context, as propaganda and psychological warfare” (Smith, 1989).

Since music is a syncretic art and is widely known to have the greatest impact on human emotions, its role is outstanding. The greatest role is played by songs, because they are based on text and the power of words is combined with the power of music. Besides, the wide accessibility of melody, they can be the most effective carriers of ideas.

It is common knowledge that musical works are written both in times of peace and in times of war. Music, which can be a means of entertainment, spiritual sustenance, and acquiring non-verbal knowledge, may indeed become an integral part of political warfare during times of war and military conflict. It may be laden with political messages, overt or covert, by the composer or creators, ultimately reaching a large audience. In this case Music is a valuable branch of art along with Political posters; It provides an easily identifiable and memorable way to convey the intended message, that makes music particularly useful medium for propaganda goals.

When it comes to Wartime or War-related music, and songs as a separate subject, it is practically impossible to study without considering political issues. Therefore, wartime and war-related music is an object of interdisciplinary research. It is because of this that war songs can be considered in a completely different context. On one hand, they strengthen the military attitude of the army; on the other hand, they can contribute to the psychological demoralization of the enemy. In this case, such songs are also tools in the form of musical sounds. Let us recall the great power of Jericho’s trumpets: when the army could not defeat the enemy, the power of music worked wonders. In particular, The Old Testament tells us that when the Lord’s cavalry entered the Promised Land, which was represented by the nation of Israel at that time, they silently guarded the walls of Jericho for seven days at the sound of the seven jubilee trumpets. On the seventh day, the walls of Jericho collapsed with the force of the trumpet’s sound vibrations. This is a symbol that the release of the afflicted and the captives will surely happen. All this is demonstration of force of music.

Thus, music is obviously used for different purposes: entertainment, education, war propaganda, protest, and, most importantly, as spiritual nourishment, that is, for humanitarian purposes.

While music is a universal language that best expresses human emotions and is used for good purposes, it is also seen to be used for evil, such as war, which has painful consequences. In wars, music has been used as a propaganda tool by the United States during the Second World War. Convincing the public and society to support a war, especially one that does not directly threaten them, is not easy. Therefore, there are studies showing that music has been used as a tool to persuade people to war (Fauser, 2013; Gordeeva, 2021).

The use of music therapy for the psychological resilience of soldiers during wartime

Music well known for its emotional benefits. Music has been used to maintain the dynamism of soldiers and as a form of therapy for wounded soldiers during the American Civil War and World Wars. It is known that music has been used to enhance the motivation and morale of wounded soldiers (Bensimon, Amir, & Wolf, 2008; Cohen, 2016).

World War I and the Lost Generation

The First World War is seen by artists as a period during which many values were lost, and this is reflected in the concept of the "Lost Generation" first observed in Ernest Hemingway and Wilfred Owen. However, this conceptualization was also accepted by many other artists. It can be said that this generation lost its consciousness, in a sense, the human species was "reset." Not only artists but also many other groups have examined the impact of the First World War across various disciplines (Fussell, 1975).

The general reflection of artists' stances and reactions to war is seen through their art. Every artist explores ways to express themselves, raise awareness, and create consciousness. It is observed that artists in the field of music actively used their talents ideologically and as a tool during the First World War. Examples include "Mademoiselle from Armentières," "The Hearse Song" (also known as "The Worms Crawl In"), "Roses of Picardy," "Keep the Home Fires Burning," and "Over There." Many similar songs can be seen. When world wars are analyzed, it is seen that societies polarize, people are forced to belong to a group, and emotions are manipulated. Musicians played a role in boosting morale and enhancing the sense of unity among soldiers and society during this process.

Use of Music for Propaganda Purposes in World War II

One of the most tragic events in world history, the Second World War, was a platform where leaders used all means for their purposes, including the manipulation of national feelings, focusing society, and perception management. It is noted that the countries involved in the war also used the art of music. For example, Germany and the Soviet Union used musicians to produce songs to manipulate the emotions and thoughts of society. Some of Germany's songs that can be categorized as propaganda songs include: "Horst-Wessel-Lied," "Erika," "Das Lied der Deutschen," and "Lili Marleen." The Soviet Union's use of music is also observed. However, their purposes were similar. The use of music as an ideological tool to support the war is quite sad. This period saw music taking on the role of a tool that strengthened the patriotic feelings of the public, instilled the country's identity in them, and elevated the morale of those suffering during the war. Some of the war propaganda songs produced in the Soviet Union during this period were: "Smuglyanka," "Katyusha," "Dark Night," and "The Sacred War."

Use of American popular music during the Vietnam War

Interestingly, during the Vietnam War period in America, the development of American popular music is observed. Popular music, with its rapid dissemination and consumption in society, was grounded in anti-war sentiment. The reason for such a phenomenon, which concerns the entire society, in the development of a music genre has become a separate area of study (James, 2017; Pieslak, 2009). It is seen that musicians such as Bob Dylan, Joan Baez, and Marvin Gaye used music, the fastest consumption medium of society, to raise public awareness during that time in American popular music (Peddie, 2006).

The Vietnam War era inspired a vast array of songs that encapsulated the era's complex emotions, political views and sentiments. Notably, an unprecedented number of songs were connected to the Vietnam War, a conflict that struck a deeper and more painful chord in America compared to World War II.

Here are some of the most popular and significant songs associated with the Vietnam War, each reflecting different sentiments and experiences of the time: "Where Have All the Flowers Gone?" by Pete Seeger (1955), "Blowin' in the Wind" by Bob Dylan (1963), "We Gotta Get Out of This Place" by The Animals (1965), "Paint It Black" by The Rolling Stones (1966), "Ballad of the Green Berets" by Barry Sadler (1966), "For What It's Worth" by Buffalo Springfield (1966), "All Along the Watchtower" by Jimi Hendrix (1968), "Give Peace a Chance" by John Lennon (1969), "Gimme Shelter" by The Rolling Stones (1969), "Fortunate Son" by Creedence Clearwater Revival (1969), "War" by Edwin Starr (1970), "What's Going On" by Marvin Gaye (1971), "Imagine" by John Lennon (1971), "Goodnight Saigon" by Billy Joel (1982).

These songs, whether they were anti-war anthems, depictions of soldiers' experiences, or portrayals of the wider cultural and political scene, were instrumental in shaping public opinion and the collective memory of the Vietnam War.

Use of Music During the Cold War

The Cold War period was a time when various arguments and tools were used for ideological shifts and the formation of national identity consciousness. During this period, music was also a propaganda tool. There are many studies on the use of music for the dissemination of ideologies (Adlington, 2019; Richards, 2017).

The popular songs associated with the Cold War era reflected the tensions and cultural shifts of the time. While not all songs were dedicated directly to the Cold War, the song's themes discussed the existential problems of our civilization. These songs became popular hits and clearly show how global war threads can link nations' wishes and fears. The world was united by the fear of global catastrophe, which fueled both: cross-culturalism and transculturalism in music. Some of the most notable songs from that period are the following: "Another Brick in the Wall" by Pink Floyd (1979), "99 Luftballons" by Nena (1983), "Russians" by Sting (1985), "We Didn't Start the Fire" by Billy Joel (1989), "Two Tribes" by Frankie Goes to Hollywood (1984), "Wind of Change" by Scorpions (1990), etc.

Thus, the biggest source of transculturalism during hostilities or wars is precisely music, because the theme of war songs, the area of distribution of songs, their intonation sources are not limited to the characteristics of the music of any one country. The songs mentioned above are clear examples of transculturalism.

Theoretical Framework

In this research, which examines the discourses of Ukrainian musicians about the impact of the war, the theoretical foundations that may be effective in the formation of these discourses are examined. These theoretical foundations constitute the general perspective of the research. In order to comprehensively understand the impact of the war on artists and their works, it is necessary to know some sociology and psychology theories. These theories address war with a multidisciplinary approach. By analyzing these theories and practices a deeper understanding of the complex relationship between war music is gained. Now let's examine these theories.

Conflict Theory; The main reason for the conflicts that occur within and between societies is due to power struggles and systemic inequalities. Conflict is present in Marx's philosophy. War is also one of the types of conflict. Artists criticize conflicts, focus on the causes of conflict, and use this concept in their works and messages (Wallerstein, 2004).

Collective Memory and Identity; This theory examines all behaviors aimed at ensuring that the destruction caused during war does not disrupt the preservation and transmission of cultural wealth and heritage. For example, during the war, artists and the works they produce emphasize the cultural memory and identity of the society they live in and contribute to the remembrance of the society. At this point, they play an important role in preserving collective memory and identity (Eyeran, 2001).

Intercultural Theory; Music plays an important role as a link and bridge between cultures during war. In this process, music is a dynamic tool for cultural exchange, sensation, transfer and understanding (Welsch, 1999).

Cultural Trauma Theory; Since trauma is an important field of study in individual psychology (Becker, 2004), it is also an important field of sociological study in examples such as the collective trauma experienced by societies. The subject of this theory is the in-depth examination of the situations experienced by the cultures participating in the

conflict (Eyerman, 2001). The extreme stress situations experienced by artists and society during the war may also affect their creative abilities.

This indirectly causes trauma to the society's culture. Artistic expression is used as a coping strategy due to war. In this way, engaging in artistic activities is included in the principles of expressionist art therapy (Huss & Sarid, 2012).

Now let's touch on the broader aspects of cultural trauma theory; It explores how the following traumatic experiences-any kind of war, occupation, genocide, civil war, annexation/cultural annexation, natural disaster or virus epidemic, shape first of all the mental, then cultural/social-political landscapes of society. As a result of experiencing trauma, it often leads to the emergence of new artistic methods, approaches, and new cultural expressions that reflect people's collective mood. Music, as the most abstract branch of art and therefore most universal language that can express human feelings and worldview, always played a crucial role in these processes. Why is role of music so important? It is common knowledge then when people express resilience and their suffering through music, they begin to heal from their trauma. Music offers them a means to convey their experiences or emotions which can be therapeutic. This artistic expression of pain and strength aids individuals and communities in processing their emotions, moving towards healing, and attaining closure regarding their traumatic experiences. In other words, music that always incorporates elements from diverse cultural backgrounds can effectively depict the multifaceted nature of shared trauma. This amalgamated form of expression assists individuals in processing their experiences and promotes unity and empathy among diverse communities. Through music, people can articulate their pain, facilitating their healing journey and aiding in finding closure. It becomes a means for communities to process and articulate collective trauma, incorporating diverse cultural elements that mirror the multifaceted nature of people's experiences. The music encapsulates the complete complexity and richness of the collective trauma shared by these diverse groups. This synthesis also fosters a sense of unity and mutual understanding among the different cultural groups involved. By integrating their unique traditions into a shared artistic expression, they can cultivate empathy as well as solidarity so much essential for collective healing. This implies that music has the capacity to integrate elements from diverse cultural traditions, amalgamating them into a novel, hybrid form of artistic expression and turn cross-cultural relations into transcultural. This blended or hybrid form of music style mirrors the varied experiences and emotions of individuals from different cultures who have all encountered the same traumatic event, such as a war or any kind of military actions.

Thus, during local or world wars, art, including music often serves as a tool for strengthening the relations of nations involved in conflict serving as a bridge between diverse cultures lead us to the transculturalism.

Transculturalism, Music and War

In transculturalism, there are results such as the collision, intersection, blending and merging of different cultural elements. It leads to the collision of different cultures through war, colonization, migration, and occupation (Pratt, 1992). War is one of the important sources in transculturalism. Music is one of the important tools in this transculturalism during the war. Let's consider this with some examples. For example, during the First World War, the formation of new musical forms and genres occurred due to the relationship between soldiers from different cultures and each other (Shephard, 2001). Similarly, the spread of American jazz music to Europe occurred during the Second World War, providing an example of interculturalism (Gennari, 2006). Similarly, after the Vietnam War, interculturalism developed as American rock and folk music was adopted and used by other musicians in anti-war countries (Peddie, 2006). The devastating war that took place in Sarajevo caused the music of the ethnic cultures in that region (Balkan folk music) to merge with the electronic and rock elements of the West. It can be said that these Balkan wars in the 1990s created a unique landscape in terms of transculturality (Baker, 2010). In addition, it is seen that local musicians of the Middle East, which is the center of constant conflicts, have achieved a new intersection in a transcultural context by using the American hip hop style. They used this type of music for their own socio-political purposes (Aidi, 2014).

The Ukrainian war also affected Ukrainian musicians in many ways. These effects can be listed as being displaced, not being able to do musical activities, and not being able to develop their creativity. Examples reflecting their displacement due to the effects of war began to emerge in their works (Petrov, 2022). Musicians created musical protests

that included protests against the war and encouraged public solidarity. This produced music is available in the form of folk songs as well as contemporary compositions (Kuznetsova, 2022).

During this war, Ukrainian musicians were motivated to preserve their traditional musical culture and identity. Research has been conducted on the situation of the war affecting this ethnomusicological wave movement (Stryker, 2023). In addition, it seems that Ukrainian musicologists have increased their archiving efforts to preserve the musical heritage. This situation is also a separate area of investigation (Ivanova, 2022). It seems that something similar to the use of music therapy in other wars in world history also occurred in the Ukrainian war (Melnyk, 2023).

One of the most important actions in transculturalism is the struggle of Ukrainian musicians against the war, encouraging international support and cooperation. It is seen that these struggles are in the form of creating an international target audience through musical communities and musical events (Thompson, 2022). This situation has created an important picture in terms of transculturalism with the formation of cultural resistance at national and international levels.

The manifestation of transculturalism is also evident in the cooperation between Ukrainians and Western media on matters of art. This collaboration aims to ensure that the international community has accurate information about the cultural artifacts and monuments destroyed in Ukraine. It is about these issues in her study 'Cultural Heritage of Ukraine in the Context of the Russo-Ukrainian War,' Ukrainian scientist Natalia Moussienko reports that after the large-scale Russian invasion of Ukraine, the world community and specialists in the field of culture are investigating the damage caused to Ukrainian culture. They are identifying destroyed cultural heritage monuments and cataloging a list of stolen art exhibits. Western media and certain organizations are involved in this process (Moussienko, 2023). It was the western media that ensured the great popularity of Ukrainian songs, gave the latter the dimension of transculturalism which is also an expression of support for Ukraine in general. From the point of view of the problem of transculturalism, a very impressive case is related to some Ukrainian music samples; the most popular became the Ukrainian anthem, Ukrainian Patriotic March song "Ой у лузі червона калина" (Oh, the Red Viburnum in the Meadow) based on folk motives and "Stefania". As musicologist Valentyna Kuzyk states in her research—"The National Anthem of Ukraine and the songs *Oi u luzi chervona kalyna / Oh, Red Viburnum in the Meadow* (version by Andriy Khlyvnyuk⁴ and the *Pink Floyd* ensemble), *Stefania* by Kalush Orchestra (winners of Eurovision Song Contest–2022) have become the most widespread" (Kuzyk, 2022). In 1914 its modernized version of by composer Stepan Charnetsky was dedicated to the Ukrainian national anti-Russian youth organization Sich Riflemen, that formed anti-Soviet military unit of the People's Republic of Ukraine. For well-known reasons, this song was prohibited during Soviet times. However, one can listen to this song performed by Ukrainians despite the expected consequences—beating and even imprisonment. Starting in 2022, the song gained international resonance and attention when an Instagram video from February 27 showed Andriy Khlyvnyuk, a member of the Ukrainian band BoomBox, wearing army fatigues and standing near Sophia Square in Kyiv, singing the first verse a cappella.⁵

⁴ In the article there is used also the romanized version—Andrii Khlyvniuk;

⁵ When the Russian invasion of Ukraine started, members of BoomBox interrupted their concert tour in the USA, and Khlyvnyuk immediately joined the Ukrainian defence forces.



Image 1. Andriy Khlyvnyuk (Web 1)

Since then, YouTube has been full of new versions of this song. As the scholar, Kateryna Kovtun states—“Heavy rotation of the *Oi u luzi chervona kalyna* song enables concluding that it became a part of the mainstream of the present time” (Kovtun, 2023). The song was remixed by many artists throughout the world.

In early March, the first artist to remix Khlyvnyuk’s rendition was South African musician David Scott, also known to the world audience by his stage name, The Kiffness. The same month, Ukrainian ice dancers Maksym Nikitin and Oleksandra Nazarova expressed a political protest performing brilliant ice dance show to this music at the 2022 World Figure Skating Championships.

In April 2022, Pink Floyd incorporated Khlyvnyuk’s recording into their track “Hey, Hey, Rise Up!” to support Ukrainian humanitarian relief efforts (Euromaidan Press, 2022).

All the above-mentioned clearly demonstrates how the song can unite people worldwide against an unjust militaristic attack on a sovereign state and once again convinces us that the song can become a source of transculturalism.

Thus, artists, including musicians played great role in establishing the transcultural resonance of art, including music. Valentyna Kuzyk emphasizes not only activities of Ukrainian musicians who show support for their country by holding concerts in many cities around the world but also activities of many foreign music groups have started singing Ukrainian songs in recent years. According to scholar “The actions of representatives of Ukrainian culture, musicians in particular, have become a powerful “humanitarian weapon” in the contemporary confrontation between civilization and the savagery of the horde” (Kuzyk, 2022).

Purpose of the Research

This research aims to examine the discourses of Ukrainian musicians about the war they experienced from the perspective of transculturalism.

Method

Research Model

This research is research in which document analysis, one of the qualitative research methods, is used. Discourse analysis focuses on finding the meaning behind the text and the language used. In this study, the underlying meanings of Ukrainian musicians’ discourses on the basis of transculturalism are examined in terms of themes, ideologies, and

emotional reactions. For this purpose, Ukrainian musicians whose discourses on social media and communication platforms were selected and their discourses were evaluated as the unit of analysis (Gee, 2014; Fairclough, 2013).

Participants

Sviatoslav Vakarchuk, Andriy Khlyvniuk, Stepan Burban's (Palindrom), Victoria Polevá, Alexey Botvinov are musicians whose discourses can be accessed and their discourses were accessed through internet sources within the scope of the research.

Analysis

The discourses of the selected musicians were analyzed around codes, which are certain meaningful units. There must be a "transculturalism" context in determining these codes. In this respect, the themes or codes determined were as follows; cultural solidarity, global connection, cultural heritage, humanitarian efforts, transcultural collaboration. Quotations from the discourses related to these codes are presented. These discourses do not require any ethical permission since they are on the internet and can be read and accessed by all people and are not obtained from a separate interview.

Results

In this section, the statements and interviews given by Ukrainian musicians on various platforms regarding the transcultural aspects of their activities and music during the Ukrainian war are analyzed. Now we present these musicians and their statements in order. We will examine his discourses thematically and give some quotes.

Sviatoslav Vakarchuk

The first person to start is a Ukrainian musician and public activist, who became the soloist of the rock band Okean Elzy in 1994. He earned a PhD in theoretical physics in the field of supersymmetry from Lviv University. Politically active, he served as a member of the Ukrainian parliament and founded a liberal, pro-European political party in Ukraine called the Voice on May 16, 2019. As a political activist, he supported the Orange Revolution and Euromaidan. He is one of the most successful musicians in Ukraine and holds a PhD in theoretical physics.



Image 2. Sviatoslav "Slava" Vakarchuk at 24th brigade concert in October 2022 (Web 2)

Vakarchuk's statements were analyzed and coded into key themes relevant to transculturalism in music. The identified themes include "Cultural Solidarity," "Global Connection," "Cultural Heritage," and "Artistic Expression."

Table 1. The codes and analysis for Vakarchuk's statements within the theme of War, Transculturalism, and Music

Codes	Statement	Interpretation
Cultural Solidarity	"We generally feel obliged to act and to contribute to our future victory and understanding that our voice could be heard by millions of people both in the country and abroad" (Pop Culture, 2022).	Here, she emphasizes the role of music, a field of art, as a tool of "cultural solidarity" at home and abroad.
	"Vakarchuk has recently embarked on a series of solo impromptu performances in unusual places, where he sings and sometimes plays the guitar or piano. These are indeed not concerts, but impromptu performances for different audiences" (Global Voices, 2022).	Here, it can be interpreted that music aims to establish "solidarity" by embracing the masses, conveying messages to them and being a means of communication. From here, the role of music as a tool of "cultural solidarity" can be underlined.
Global Connection	"We went on tour, which we call Help Ukraine. The main purpose of this is both to collect funds for Ukraine and also to spread the word about Ukraine" (Pop Culture, 2022).	The organized "Ukraine Help" music tour is not only aimed at raising funds for Ukraine, but also emphasizes the role of music as a "global communication" tool.
	"Performing like this boosts my desire to do more. It allows me to do three things: to show I share their responsibility and fight next to them, without being afraid; to provide emotional and spiritual support, and finally to deliver supplies" (Global Voices, 2022).	Vakarchuk's actions and explanations about her work underline that she uses a means of communication such as music and a transcultural means of communication.
Cultural Heritage	"We love The Warfield in San Francisco. We love Madison Square Garden in New York. We love these places. We just love playing there" (Pop Culture, 2022).	In fact, Vakarchuk mentally equates these important places and the music she made there with Ukrainian music's status as a "cultural heritage."
Artistic Expression	"These songs have the war as their main topic, but even if they reflect the wartime, they do not necessarily depict literally, the combat or the war itself" (Pop Culture, 2022).	Vakarchuk's discourse, beyond the concept of war, actually emphasizes the role of war in creating the style of "artistic expression" that appears in many artistic works..
	"...I think I still would be to create some good things in music because I think its something which I call irrational and transcendental its something which is there. I am happy to have both ..." (Wilson Center, 2022).	He emphasizes that music is a very different way of "artistic expression" in terms of expressing human emotions and thoughts, and that he wants to continue his life both as an activist and a musician.

In summary, Table 1, where the analysis of Sviatoslav Vakarchuk's statements is made, shows us that four basic codes (Cultural Solidarity, Global Connection, Cultural Heritage, Artistic Expression) emerged with the inclusion of interculturality, war and music. In this respect, the expressions expressed with these 4 basic concepts were interpreted in the background of his words collected from different environments.

Andriy Khlyvniuk

At the beginning of his career, this famous Ukrainian musician, Andriy Khlyvniuk, was interested in jazz and swing styles. However, the most significant event in his life was the creation of a new group: in 2004, he and Andriy "Mukha" Samoilo, the guitarist from the band Tartak, formed the funky groove group BoomBox.

During his carrier he won the Yuna Music Award for Best Lyricist in 2012 and 2013, received the YUNA Award in 2016 for Best Song ("Злива") and Best Duet, and was honored with the Order for Courage (3rd class). After the Russian invasion of Ukraine, the famous singer became politically more active.



Image 3. Andriy Khlyvnyuk (Web 3)



Image 4. Andriy Khlyvnyuk (Web 4)

Khlyvnyuk's statements were analyzed and coded into key themes relevant to transculturalism in music. The identified themes include "Cultural Solidarity," "Global Connection," "Cultural Heritage," "Humanitarian Efforts" and "Transcultural Collaboration."

Table 2. The codes and analysis for Khlyvniuk's statements within the theme of War, Transculturalism, and Music

Codes	Statement	Interpretation
Cultural Solidarity	<p>"Musicians are peacemakers, now it's not time for playing guitars. It's time to take the rifles" (Euronews.com, 2022).</p> <p>"Khlyvnyuk declined to speak about the combat missions he's taken part in but was happy to talk about his music, which he said he still finds some time for"</p> <p>"I was one of the top live bands in Russia. I got two of the top three Russian music awards, and I had a platinum album in Russia. [Russians] sang my songs across the country," (Buzzfeednews, 2022)</p> <p>"They bombed us. But what I hear now is complete support from everywhere, from everyone who knows me and listens to my music." (Fmhiphop, 2022)</p> <p>"It was a time when we needed to raise the mood of people, but that was two days ago. Today it's a real war, and probably it's time not just for signing, it's time for fighting. But you can also fight with words." (Euronews.com, 2022).</p>	<p>When Khlyvniuk's statements are analyzed, it is seen that the musician's definition is a "peace ambassador" and that he calls on all other musicians to "cultural solidarity" in order to protect the most important culture, music and culture. Again, in törporatj, his desire to talk about music instead of war can be given as an example of this. His receiving awards in Russia can again be considered as his desire to bring music culture to the forefront. His desire to express himself as "those who know me and know me" again points to solidarity centered on music and music culture. Again, in the last quote, his expression as "time to fight" can be understood as not actually war but as stopping the war with cultural solidarity.</p>
Global Connection	<p>"We are no longer businessmen, bar owners, rock stars for the next I don't know how many days," Khlyvnyuk said. "We are soldiers. Some of us are police officers." (Buzzfeednews, 2022)</p> <p>"They bombed us. But what I hear now is complete support from everywhere, from</p>	<p>Khlyvnyuk's words seem to emphasize that the profession or the work done no longer has any meaning for him or anyone who knows him, and that the main thing here is that the whole world should act together. "Everyone who knows me" actually refers to a global connection.</p>

	everyone who knows me and listens to my music.” (Fmhiphop, 2022)	
Cultural Heritage	“It's them who need us. Both the West and Ukraine declare adherence to the same principles: equal rights for all, rule of law, right to choose, human rights above all, not the animal rule of the strongest, but morality and intellect,” Khlyvnyuk said. “They need us as the shield to protect it all” (Peoplecom, 2022).	Khlyvnyuk emphasizes that what the West, namely the developed countries, have in common is the understanding of civilization and cultural heritage that has been brought and developed so far. He emphasizes the importance of preserving this and points out that human cultural heritage should not be destroyed.
Humanitarian Efforts	<p>“To write songs about the war, you have to be directly involved in it. And since I'm a rear-guard rat... I came, bombed, and left. I can't afford this, it would be a bluff... When you're in the 'material', there, it will be born in you. And if you're beautiful, well-fed, and well-slept, you go to an elite job... In my case, I worked for 20 years, developed a base of people who trust me. But to write songs about the war... I have never been able to write to order” (English.nv.au, 2023)</p> <p>I'll take my kids to a safe house, to granny's. And then I'll return to follow the instructions of the government, and if there is a need, I'll take my gun and go fight for my country.” (Fmhiphop, 2022)</p> <p>“Musicians are peacemakers,” he states, but now it's not time for playing guitars. It's time to take the rifles.” (Fmhiphop, 2022)</p> <p>“The proceeds from the single will go to Ukrainian humanitarian relief, the band said” (independent.co.uk, 2022)</p>	Khlyvnyuk explains that he has not written a song about the war until now, and that in the current situation, he actually shows a “humanitarian effort” by doing what a soldier should do, even as a musician, and that he actually wants to invite other countries to humanitarian efforts. Again, the fact that other musicians he is friends with are also spending money on humanitarian aid in Ukraine can be understood as the meaning of his statements being understood and coming to life.
Transcultural Collaboration	“Pink Floyd has taken Khlyvnyuk's vocals and composed a charity single around it, the band's first new original music since 1994's "Division Bell." The track, "Hey Hey Rise Up," features 90 seconds of David Gilmour's string-bending solo” (The Current, 2022).	Khlyvnyuk's calls for an influence on all musicians in his country, as well as influencing people from different cultures, seem to have resulted in the birth of “intercultural cooperation”.

We have obtained Andriy Khlyvnyuk's statements from different sources and shown them in Table 2. As a result of the analysis of the meanings behind these statements, 5 codes emerged: cultural solidarity, transcultural collaborations, global connection, cultural heritage, and humanitarian effort. Comments were made regarding the emergence of these codes.

Stepan Burban (Palindrom)

Stepan Petrovych, better known by his stage name Palindrome, is a Ukrainian rapper, singer, composer, director, and music producer. He prefers to work in various vernacular music styles, including hip-hop, new wave, lo-fi, trip-hop, synth-pop, post-punk, and alternative rock.

He is known for his work in a variety of music styles. Besides, his approach to music involves expanding creative boundaries by blending different genres and always considering trends in vernacular music. The goal was to resonate

with all types of audiences, influenced by his directorial experience. His collaborative projects enrich not only his creative ideas but also inspire other musicians and producers.



Image 5. Stepan Burban (Web 5)

Stepan Burban's statements were analyzed and coded into key themes relevant to transculturalism in music. The identified themes include "Cultural Solidarity," "Global Connection," "Cultural Heritage," Artistic Expression.

Table 3. The codes and analysis for Burban's statements within the theme of War, Transculturalism, and Music

Codes	Statement	Interpretation
Cultural Solidarity	<p>"I make music in this time, but it's a little bit difficult" (npr.org, 2022).</p> <p>"In April 2022 I boarded a plane to Warsaw with a one-way ticket and intended to get to Ukraine by bus. My sister, parents, and grandparents belonged to the previous generation of Ukrainian refugees. In Warsaw, I interviewed Ukrainian immigrants, thinking that I would make a documentary about Ukrainians who, like my family, left because of the war. But when I crossed the border into Ukraine, it became clear that I was going to make a film about the remaining Ukrainians" (DTF Magazine, 2023).</p>	<p>When looking at Burban's statements, it is a very important emphasis "even in this period", and the fact that he states that he will continue his art shows that he is calling for cultural solidarity from the masses. In the other quote, the fact that he sees the situation of the Ukrainians and what he will do is to convey this through art again shows his emphasis on cultural solidarity.</p>
Global Connection	<p>"Russians, get out. Go to hell," he raps. "You're not even fit to be fertilizer on Ukrainian soil" (npr.org, 2022).</p>	<p>Burban's use of rap, one of the best musical communication tools, to explain how bad what is being done is and what those who do it deserve, points to global connection here.</p>
Cultural Heritage	<p>"I had to express my anger [about the war]. I couldn't keep it inside" (npr.org, 2022).</p> <p>"I make music in this time, but it's a little bit difficult" (npr.org, 2022).</p>	<p>It is understood that Burban was very much affected by the role he assumed as the transmitter of culture, which is the reason for his anger that he could not hold in. In another quote, he actually stated that he continued to make music and that this was difficult, in order to emphasize the importance he gave to the transmission of cultural "heritage".</p>
Artistic Expression	<p>Frayer-Interviewer describes the place where Burban and other artists stayed: It's become this shelter for evacuees, but it's also a place where people are creating art in the middle of a war (npr.org, 2022).</p>	<p>Frayer's description of artists coming together to "create art" in the midst of war, after Burban describes being tired and forgetting her own lyrics during the interview, demonstrates how Burban and others understood the power of artistic expression.</p>

Table 3 shows the analysis of Burban's discourses. In the analysis of these discourses, it is seen that the codes of cultural solidarity, global connections, cultural heritage, and artistic expression emerge. In particular, it is seen that artistic expression is an important power and the artist's desire to make his art and resort to artistic expression even in all difficulties is emphasized.

Victoria Vita Polevá

Prominent Ukrainian composer Victoria Poleva, the author of numerous piano, symphonic, choral, and chamber music works, is actively performed by world-class musicians. While Poleva's early works were associated with the aesthetics of the avant-garde and poly-stylistics, after the dissolution of the Soviet Union, her music became stylistically identified with 'sacred minimalism.' (Starodub, 2021).

As she was influenced by composers of different epochs and eras, this gives us opportunity to discover cross-cultural influences in her music. It is not by chance that she describes herself as the "explorer of the world" (Starodub, 2021). After Russo-Ukrainian conflict she reflects on the vicissitudes of war with the music written on religious themes. Among her numerous compositions in terms of the problem posed in the article here can be mentioned two astonishing works that are available on YouTube ^{6 7}:

- "David's Psalm 50" (2000)
- "Bucha. Lacrimosa" (premiered at Beethoven Festival in Bonn in 2022).

These compositions contain the primary archaic codes of Ukrainian folk music, which is filled with the greatest energy of an invincible, spiritually strong and undefeatable nation. The compositions with their combination of the archaic spirit of Ukrainian music and contemporary technologies of European music reflect the universal human experiences associated with the devastating effects of war -profound tragedy, deep sadness, and enduring faith in the permanence of goodness. As Ukrainian scholar Iryna Starodub states- "Her music delivers the opportunity for the listener to submerge into the depths of spiritual exploration of people coming from different backgrounds and religious confessions. The music which originated from the ancient times has adopted the modern sound and different ways of expression and yet it still conveys the values common to all humanity" (Starodub, 2021).



Image 6. Victoria Vita Polevá (Web 6)

⁶ YouTube. (2010). Retrieved from <https://www.youtube.com/watch?v=xL00w0u6TEE&t=3s>

⁷ YouTube. (2010). Retrieved from <https://www.youtube.com/watch?v=9RzoxWmYt2g>

Polevá's statements were analyzed and coded into key themes relevant to transculturalism in music. The identified themes include "Cultural Solidarity," "Global Connection," "Cultural Heritage," Artistic Expression.

Table 4. The codes and analysis for Poleva's statements within the theme of War, Transculturalism, and Music

Codes	Statement	Interpretation
Cultural Solidarity	<p>"From the very first days of the Russian attack, composers based in Kyiv have reported their discomfort with the sounds of air raids on social media. Victoria Polevá posted statements about sirens she heard during the first week of the invasion, when she started composing a musical setting of Psalm 90" (Musicology Now, 2022).</p> <p>"It is funny to compose music during the war—for some reason the air raid alarm always sounds at the most inconvenient moments. So much time is wasted in the basement!" (Musicology Now, 2022).</p>	When we look at Poleva's statements, she expresses her passion for music and art more than the Russian attack and the war getting more intense. She says that what is actually holding me back and what is bothering me the most is the interruption of my art, she is implicitly trying to "stop this" and is actually calling for "cultural solidarity". It is possible to see this in her sarcastic statements against the war that prevented her from composing.
Global Connection	<p>"The Dallas Symphony Orchestra's performance of Victoria Polevá's Symphony No. 4, 'The Bell,' co-commissioned by the DSO, the London Philharmonic Orchestra, and the American Composers Orchestra, reflects on the brutality of the war in Ukraine" (The Violin Channel, 2023).</p> <p>"The most important thing I wanted was to reflect what happens in space after the most powerful bell chime," Polevá said. "This is the phenomenon of the subtlest echo, an angelic choir that sounds either in the air or in the subconscious when the bell sound ends." (The Violin Channel, 2023).</p>	When we look at Poleva's statements, we see that she calls for a global interaction with the sphere of influence of the people she works with through her art. In fact, it is understood that the details in her analogy touch on the naivety and sacredness of this interaction.
Cultural Heritage	<p>Nesterenko's statements about Poleva's condition: "The works she posted online in the following days provide insight into her emotional response... a cantata on John Donne's poem, which the composer believes expresses 'the courage of persevering till the end'" (Musicology Now, 2022).</p> <p>"In her early works, including the ballet Gagaku, Transforma for symphony orchestra, Anthem for chamber orchestra and others, Polevá adopted avant-garde and polystylistic aesthetics. Since the late 1990s, she became increasingly drawn to spiritual themes and simplicity, developing a style identified as 'sacred minimalism'" (UCMF, 2023).</p>	The expressions and situations attributed to Poleva or the impressions she left show us her concern for the permanence of her art and its transparency and transience in different dimensions. It can also be seen that her style is to leave her art as a cultural heritage.
Artistic Expression	<p>"The most important thing I wanted was to reflect what happens in space after the most powerful bell chime" (The Violin Channel, 2023).</p>	In this sentence, Poleva seems to emphasize the importance of artistic expression by not only revealing the unknown, such as reflecting what is in space, but also by trying to convey it as much as it is known.

In the analysis of the data consisting of the statements of Ukrainian musician, Victoria Polevá, in different environments, or impressions towards her, it is seen that the codes of cultural solidarity, global connections, cultural heritage, and artistic expression emerge. Especially the presentation and emphasis of music as a transcultural language that emerges in the artistic expression code is quite important.

Alexey Botvinov

Alexey Botvinov is a unique and multi-talented Ukrainian pianist who performs concerts worldwide and serves as the president of the renowned Eastern European music festival “Odessa Classics.” To date, he is the only pianist in the world to have performed J.S. Bach’s grandiose masterpiece, the Goldberg Variations, 300 times in his career. The Italian press has described his pianism as “white magic on piano” (Botvinov, 2024). The festival, founded through Botvinov’s greatest efforts, is a clear example of how music, as a planetary language, can transcend boundaries and promote a transcultural agenda. It is important to note that this festival, established in 2015, has not been able to be held in Ukraine since 2022 due to the war. According to Odessa Classics Official in 2022-2023, “Odessa Classics’ managed to find a new home in Europe – with 35 concerts in six countries - Switzerland, Estonia, Greece, Germany, Poland and Lithuania.

2024 Odessa Classics will celebrate its 10th Jubilee. There will be editions in Vilnius (28 march), Zurich (4 -9 April), Luzern (25 June), Bremen (24 -29 September) and more. This next step of the festival will endeavour to include expansion into other European capitals and so to further enlarge the Odessa Classics brand” (Odessa Classics Official, 2015).



Image 7. Alexey Botvinov on stage (Web 7)

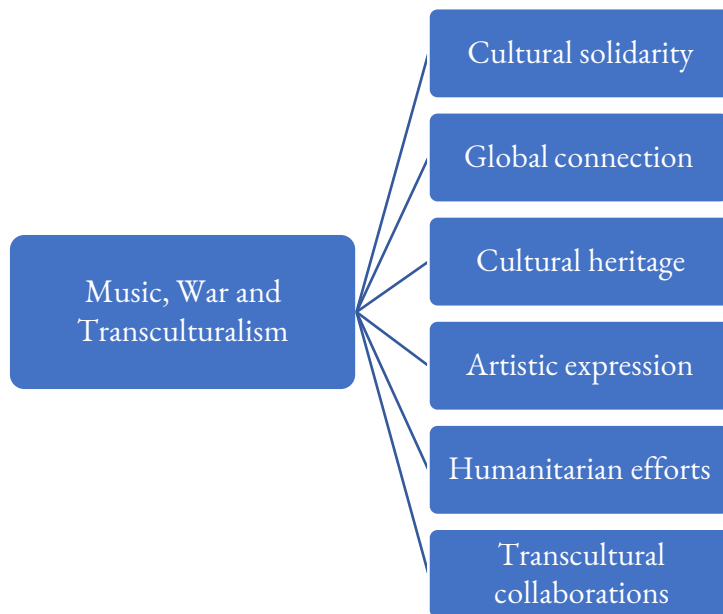
Botvinov’s statements were analyzed and coded into key themes relevant to transculturalism in music. The identified themes include “Cultural Solidarity,” “Global Connection,” “Cultural Heritage,” Artistic Expression.

Table 5. The codes and analysis for Botvinov's statements within the theme of War, Transculturalism, and Music

Codes	Statement	Interpretation
Cultural Solidarity	<p>"United in their support for Ukraine, Daniel Hope and pianist Alexey Botvinov recorded this EP featuring works by Ukrainian composers Valentin Silvestrov, Myroslav Skoryk, and Jan Freidlin" (Hope, 2022).</p> <p>"In times of adversity, music takes on heightened significance. It has the power to unite, to uplift, to transcend the boundaries that divide us" (Muscat Daily, 2022).</p>	With these statements and the behaviors seen in the news, Botvinov emphasizes the necessity of cultural solidarity with musicians from different countries or cultures and puts this into practice. The expression "recent times" shows how necessary this unity and solidarity is with the effect of war, and that it is a cross-border, that is, transcultural situation.
Global Connection	<p>"Through concerts in Switzerland, Germany, Poland, Lithuania, Estonia, and Greece, we have raised almost a million euros in charitable contributions for Ukraine" (Kyiv Post, 2022).</p> <p>"United in their support for Ukraine, violinist Daniel Hope and Ukrainian pianist Alexey Botvinov recently joined forces to perform A Concert for Peace from Dresden's Frauenkirche and Berlin's Gedächtniskirche." (deutschegrammophon.com, 2022)</p>	In Botvinov's statements, and -the situation regarding the collaboration with Daniel Hope- the countries and the whole world emphasize music as a tool for global interaction and the collection of donations. In this regard, he also mentions what he did with Hope, emphasizing its global aspect.
Cultural Heritage	<p>"Bach's masterpieces, in particular, hold a special place in my heart," he confesses, with his eyes alight with passion. "They encapsulate the essence of life, the universe, and everything in between. To me, they represent the pinnacle of European musical heritage – a legacy that I am honoured to perform." (Muscat Daily, 2022).</p> <p>"Attending concerts is an act of support for both the festival and Ukraine. The music of the great composers tells of man's love for freedom and life, resists totalitarianism and war" (Kyiv Post, 2022).</p>	These discourses reveal all of music to the whole world and to emphasize its importance by transferring it as a cultural heritage. In addition to the aspect of music being a cultural heritage, it is also a separate transcultural emphasis that it is the greatest force resisting something as bad as war.
Artistic Expression	<p>"Music, for me, is more than just a profession – it is a calling, a responsibility. It is my hope that through my performances, I can contribute to the healing of our world"</p> <p>"Arts has a big power," he affirmed, "It's an international and universal language, understood by all. It has the ability to evoke honesty, kindness, and peace – values that transcend linguistic and cultural divides. I believe that cultural diplomacy has more power than political ones" (Muscat Daily, 2022).</p>	In the background of Botvinov's statements about music, his emphasis on it as a form of artistic expression can be seen. It can be seen that he emphasized that he wanted to use the music he made as a means of expression for the betterment of the world.

Alexey Botvinov is the final musician whose statements were examined in our research. Similar codes to the others have emerged, as seen in Table 5. His statements include calls for cultural solidarity, the use of concerts to achieve international unity, and the emphasis on music being a transcultural language

The graphical representation of the codes derived from the statements of Ukrainian musicians is shown in Graphic 1.



Graphic 1. The presentation of the codes resulting from the analysis of the statements of Ukrainian musicians about war and music from a transcultural perspective

The graphical representation of the codes derived from the statements of Ukrainian musicians clearly depicts the kinds of interactions that may be established between music, war, and transculturalism. Additionally, it clearly shows the social function of music in wartime, highlighting several key aspects.

Music has a crucial function in conflicts, wars, or military operations because:

- It activates humanitarian efforts;
- Strengthens the feelings of cultural heritage;
- Motivates artists' creative expression;
- Promotes global connections and transcultural collaborations.

Art music, which has the greatest emotional impact on a person, plays the most important role in promoting cultural solidarity, providing global connections, and preserving cultural heritage amidst the terrible consequences of war, which inevitably lead to chaos and economic-demographic problems, as well as total frustration. Music always has served, and in this case serves, as a means of artistic expression, reflecting and responding to the emotions of those people (whether they are military personnel or civilians) affected by conflict. Music also contributes to humanitarian efforts by providing solace and unity and fostering transcultural cooperation that brings together different cultures and promotes understanding in times of strife.

Conclusion and Discussion

Our main evaluation point in this research, which is discussed within the scope of war, is transculturalism and music; before discussing the main research object of the article, we have reviewed the impact of war on art in general, and musical art in particular, and established the following: War has historically been used for human domination and remains a tool of powerful nations. Its impact inspires numerous works in various branches of art: literature, visual arts, theatre, cinema, and more. On one hand, war is a source of inspiration for creating works with military content; on the other hand, it also leads to the creation of pacifist art filled with humanistic ideas. These works reflect specific military actions and the emotional landscapes of wars. That's exactly the paradox of war's destructive power and its ability to inspire artistic achievements that transcend national cultures and art's boundaries. However, when it comes to musical art, its abstract nature makes its language universal and understandable, giving it a unique power for propaganda and influence during wars. This is why musical works, especially songs with lyrics, created during wartime frequently reflect transculturalism. Since world wars and large-scale military operations often involve several or many countries, music's role illustrates its power to shape perceptions, convey emotions, and foster unity across diverse cultures and ideologies,

music works naturally transcend national boundaries and illustrate the universal impact of war and the experience that binds different peoples and nations together.

That is why traces of cross-culturalism and transculturalism can be felt the most in the musical works dedicated to the theme of war. Wars like the First and Second World Wars, Vietnam War, and the ongoing Ukrainian war have all influenced musical expressions and interactions between cultures.

Our research explores how Ukrainian musicians discuss the impact of war, drawing from various theoretical frameworks to understand their discourses:

Conflict Theory highlights power societal inequalities and struggles, that become the object of critique in artworks.

Collective Memory and Identity theory focuses on preserving cultural heritage during the war, with artists contributing to societal remembrance, a clear example of which are Ukrainian musicians' activities and works.

Intercultural Theory views music as a bridge between different cultures during wars or other military conflicts, fostering exchange.

Cultural Trauma Theory delves into the effects of trauma on artistic expression, with music serving as a therapeutic tool for each person as well as whole nations.

The main target of the article are the discourses of Ukrainian musicians on war and music. The themes that emerged as a result of analyzing these discourses on the axis of transculturalism are as follows; cultural solidarity, global connectivity, cultural heritage, artistic expression. Now let's discuss the status of the meanings behind these discourses as themes.

The concept of cultural solidarity encourages the formation of a sense of collective identity among individuals who are in conflict. Transculturalism is an important factor in cultural engagement with mutual support and understanding (Welsch, 1999). In the research, Ukrainian musicians reflect solidarity by emphasizing their commitment to their rights and state with their statements. At this point, they argue that they will not lag behind in making and performing music even if there is a war. This strengthens cultural identity and provides emotional support to its citizens. This situation, according to Eyerman (2001), is an important example in terms of creating cultural identity and collective memory.

Intercultural theory suggests that cultural exchange and interaction are fundamental to the development of new, hybrid cultural forms (Pratt, 1992).

In our research, Ukrainian musicians show that they want to establish global connections through the music they make. For this reason, he also tries international musical events. This situation can be exemplified by the emergence of hybrid cultures in Intercultural Theory. In the musicians' discourses, their efforts to spread Ukrainian musical culture can be seen. Vakarchuk, for example, offered statements that demonstrated efforts to connect with international audiences. Within the framework of musicians' discourses, the emphasis that music is a common language of cultural exchange has also emerged (Frayer, 2022).

In the research, it is seen that the musicians emphasize the presentation of Ukraine's traditional and contemporary music to audiences all over the world on the axis of cultural heritage. This situation shows that transculturalism assumes protective and transmitting roles with the perspective that Ukraine's musical cultural heritage is also the musical cultural heritage of the whole world (Welsch, 1999).

In transculturalism, artistic expression plays a vital role in the emotions and confusion musicians experience in the face of war. In the research, Ukrainian musicians used their art to show the impact of the war to the whole world. This situation is also reflected in their statements. At this point, art is a good tool to convey such cultural traumas (Eyerman, 2001). Ukrainian musicians have produced works with their efforts and discourse in emphatically presenting this cultural trauma experienced on a global level to the whole world (The Violin Channel, 2023).

This research, which looks at the war from the perspective of music and transculturalism, has revealed the codes in the discourses of Ukrainian musicians. These codes also reflect that music is a very powerful cultural and interactive element. In general, it may be suggested that these discourses, which are woven with meanings such as cultural heritage, cultural solidarity, and artistic expression, should be detailed by examining different data sources.

Thus, Music plays a crucial role in articulating and processing collective trauma, fostering unity and empathy across diverse cultural backgrounds, and promoting transculturalism during times of war. The interaction between war and

music acts as a catalyst for transculturalism, blending diverse cultural elements seamlessly. Amidst the ongoing conflict, Ukrainian musicians have embraced music as a powerful tool for protest, solidarity, and the preservation of cultural identity. Their musical activism has not only garnered international attention but also nurtured cooperation and support across borders, showcasing music's ability to transcend cultural barriers and promote unity during challenging times. The Ukrainian Patriotic March song "Ой у лузі червона калина" stands as a brilliant and striking example of how music can symbolize resistance and transcultural solidarity, uniting people worldwide against unjust aggression and fostering a profound sense of shared humanity.

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