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Contents		
No	Title	Pages
1	<b>An analysis of the factors contributing to the popularization of A. Babayev's Song 'Nazende Sevgilim'</b> <i>Sehrane Kasimi</i>	1-10
2	<b>The examination of the musical and cultural characteristics of Yalli dance</b> <i>Telman Ganiyev and Afaq Ganiyeva</i>	11-18
3	<b>Crystallization of culture through analysis: Deleuzian and psychoanalytic reflections</b> <i>Miloš Zatkalik</i>	19-35
4	<b>Analysis of the textbook titled Western Music Theory and Practice for the 9<sup>th</sup> grade of Fine Arts High Schools in Türkiye</b> <i>Mustafa Baran and Gülay Laçın</i>	37-47
5	<b>The Last Viennese Classicist? Reflections on the Aesthetic Views of Carl Czerny Through a Comparative Review of the Aesthetic-Biographical Sources and Analysis of Impromptu or Variations on a Theme from "Oberon", Op. 134 for Piano</b> <i>Nikola Komatović</i>	49-59
6	<b>A perspective on our folk song and Byzantine Chant in the historical context of their development: Some aspects at the meeting point</b> <i>Holta Kilica Sina</i>	61-66

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## Editorial for the June 2025 Issue

Dear Music Researchers,

The June 2025 issue of the *Journal of Music Theory and Transcultural Music Studies (JMTTMS)* has been published. We are pleased to share with you the following outstanding contributions:

**An analysis of the factors contributing to the popularization of A. Babayev's Song 'Nazende Sevgilim'**

Sehrane Kasimi

**The examination of the musical and cultural characteristics of Yalli dance**

Telman Ganiyev and Afaq Ganiyeva

**Crystallization of culture through analysis: Deleuzian and psychoanalytic reflections**

Miloš Zatkalik

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Nikola Komatović

**A perspective on our folk song and Byzantine Chant in the historical context of their development: Some aspects at the meeting point**

Holta Kilica Sina

JMTTMS is an international, peer-reviewed, open-access academic journal dedicated to the fields of music theory and transcultural music studies. It publishes twice a year (June and December) and welcomes theoretical, analytical, and interdisciplinary contributions.

The journal is indexed in *Research Bible*, *ROAD*, *Eurasian Scientific Journal Index*, and *OPENAir*, and as of **April 2025, has been accepted into EBSCO**.

We kindly invite you to contribute to our upcoming issues as authors or reviewers.

Best regards,

**Dr. Gvantsa Ghvinjilia**

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## Research Article

# An analysis of the factors contributing to the popularization of A. Babayev's Song 'Nazende Sevgilim'<sup>1</sup>

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### Abstract

This article examines the song "Nazəndə Sevgilim" by the renowned Azerbaijani composer Andrey Babayev. The performance of the song by Azerbaijani and Turkish artists is studied here. The song is performed in the study by several singers. The first performer of the song, the Azerbaijani and USSR People's Artist, world-famous singer Rashid Behbudov, is introduced in the article. The article touches on the creative works of Andrey Babayev and his career as a music lover and composer. Although he is not originally Azerbaijani, but from another nation, the article highlights the contributions of the great composers he studied under, such as U. Hajibeyli and G. Garayev, in his development as a composer. The article not only discusses the work of Andrey Babayev but also comments on many composers and singers who have made a name in Azerbaijani pop music. Their contributions to pop music, the signatures they added to it, and their creativity are emphasized. Information is provided not only about "Nazəndə Sevgilim" but also about other lyrical songs like "Bakılı Qız," "Pıçıldaşın Ləpələr," "Özünə Qurbanam," "Alagöz," and many others. The article also highlights the life and work of the lyricist of "Nazəndə Sevgilim," İslam Safarlı.

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## Introduction

Estrada is a genre of music that incorporates various forms of art, such as music, illusion, dance, speech, and circus movements. The emergence of Estrada music in Azerbaijan dates back to the mid-20th century. In 1956, the Azerbaijan State Estrada Orchestra (ADEO) was formed, followed by the "We Are from Baku" estrada ensemble in 1957, the Azerbaijan Television and Radio Estrada Orchestra in 1960, the "Qaya" quartet (which later became a vocal-instrumental ensemble) in the 1960s, the Azerbaijan State Song Theatre (ADMT) in 1968, and the Azerbaijan State Estrada-Symphonic Orchestra (ADESO) in 1975. These institutions played an important role in the development of Azerbaijani estrada art. In the years following the Great Patriotic War (1941-1945), the influence of opera singers like Rauf Atakişiyev and Lütfiyar İmanov contributed to the rise of the artistic level of estrada. The creative works of Rashid Behbudov, Müslüm Maqomayev, and Polad Bülbüloğlu enriched estrada music. The "Bakıpayızı" festival, created by Tofiq Quliyev in the 1980s, played a significant role in the emergence of a new wave in Azerbaijani pop music (Web 1)

<sup>1</sup> This study was presented as an oral presentation at the 4th International Rast Music Congress (IRMC), held on November 30–December 1, 2024, in Antalya, Turkey.

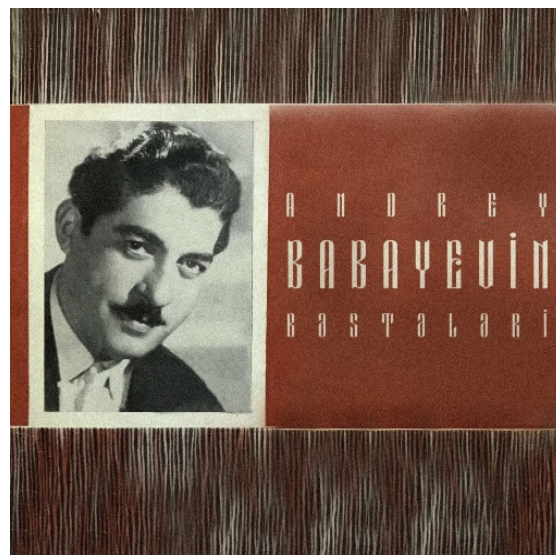
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Shovkat Alekberova, Gulgala Mammadov, Mirza Babayev, Oktay Agayev, Flora Karimova, Elmira Rahimova, Yalchin Rzazade, Ilhame Guliyeva, Mubariz Taghiev, Huseynağa Hadiyev, Akif Islamzade, and others have actively contributed to the promotion of estrada songs. Today, there are many famous artists performing in the estrada genre: Aygun Kazimova, Zulfiyya Khanbabayeva, Brilliant Dadasova, Faiq Agayev, Samir Baghirov, Roya Ayhan, and others.

The estrada genre emerged and began to develop in Azerbaijan in the mid-20th century. The composers and singers mentioned above have contributed to the development of Azerbaijani estrada music. Each of them created a unique school and left a legacy in Azerbaijani musical culture. Before discussing Andrey Babayev, the author of melodic songs and lyrics, and his very famous song "Nazəndə Sevgilim," I would like to mention the names and works of more contemporary Azerbaijani composers.



**Photo 1.** Raşid Behbudov (Web 2)



**Photo 2.** Andret Babayev (Web 3)

The name of the singer Rashid Behbudov, who is engraved in golden letters in the history of Azerbaijani art and music culture, stands out. He remains relevant today as a classical artist. His voice gained international recognition in world music. Rashid Behbudov, who laid the foundation of Azerbaijani estrada music in the 20th century, performed many works by classical composers. His renditions of Tofiq Quliyev's romances "Qızıl Üzük" (lyrics by Rasul Rza) and "Sənə də qalmaz" (lyrics by Rasul Rza) are still loved and listened to by the Azerbaijani people. Behbudov was born in 1915 in Tbilisi into the family of the renowned Shusha singer Məcid Behbudov. During the Soviet Union era, he was awarded the title of People's Artist of the USSR. Andrey Babayev wrote the song "Nazəndə Sevgilim" specifically for Rashid Behbudov, and he was the first to perform it.



**Photo 3.** Elza İbrahimova (Web 4)



**Photo 4.** Cover of Elza İbrahimova's book 'Songs for F-No' (Web 5)

Many composers have an undeniable presence in Azerbaijani estrada music. For example, one of the first composers to bring the tango rhythm into Azerbaijani estrada music was Elza Ibrahimova. World-renowned artists such as Tikhon Khrennikov, Georgi Sviridov, Otari Taktakishvili, Cövdət Hacıyev, Qara Qarayev, Niyazi, Murad Kəjəliyev, and Arif Məlikov have spoken highly of Elza Ibrahimova's talent and her original creative style. Elza Ibrahimova composed works in various genres. Among her compositions, ranging from songs to operas, are prelude and variation series for piano, "Sonatina for Piano," "Scherzo for Violin and Piano," "One-movement Quartet for Two Violins," a four-movement "Trio for Piano," symphonic poems, oratorios, vocal-instrumental chamber works, and music written for various performances. All these works, in which the professional musician put her heart, are characterized by deep meaning and high artistic quality. The composer wrote the opera "Yanan Laylalar," reflecting the tragedy of Karabakh, based on a mugham, with the libretto by Ramiz Heydar, and the opera "Afət" based on the eponymous work by Hüseyn Cavid. She dedicated the "Requiem" to National Hero Salatin Əsgərova, the son of the National Poet Xəlil Rza Ulutürk, and National Hero Təbriz Xəlilbəyli. She also created several beautiful works on the theme of war, such as "20 Yanvar," "Qarabağ," "Şəhid Qardaş," and "Səngərlər." Elza Ibrahimova's composition "Neftçilər Himni" dedicated to the 130th anniversary of the Azerbaijani oil industry further confirms her rich imagination



**Photo 5.** Polad Bülbüloğlu (Web 6)



**Photo 6.** Tofiq Quliyev (Web 7)

Elza Ibrahimova's series of preludes and variations for piano, 'Sonatina for Piano,' 'Scherzo for Violin and Piano,' 'One-movement Quartet for Two Violins,' a four-movement 'Trio for Piano,' symphonic poems, oratorios, vocal-instrumental chamber works, and the music she composed for several performances are characterized by deep meaning and high artistic quality. Undoubtedly, the song genre holds a special place in Elza Ibrahimova's music world. Even people without musical knowledge have listened to, loved, and hummed her songs. Works like 'Bilməzdim,' 'Gecələr Bulaq Başı,' 'Ey Vətən,' 'Qurban Verərdim,' 'Gəl Barışaq,' 'Mehribanım,' 'Yoxluğunu Bilə-bilə,' 'Mən Sənin Yanına Qışda Gəlirdim,' 'Sən Yadıma Düşəndə' are as familiar to the people as folk songs.

## Results

### Musical Features of the Song 'Nazəndə Sevgilim'

The song 'Nazəndə Sevgilim' has a melancholic and unusual melody. The lyrics and music of the song are incredibly smooth. The song consists of a whole tandem. 'Nazəndə Sevgilim' is written in a lyrical tempo, Andante rhythm. It is composed in A minor, i.e., in la minor. It has a waltz character and is composed in 4/3 rhythm. The first verse begins with the use of syncopation. The beginning of the score is calm, performed in P (piano) dynamic, and gradually the volume increases, replacing it with F (Forte) in the chorus. The song has a melancholic melody. The music is composed in Azerbaijani mugham (mode). Anyone who listens to this song might not realize that the author studied under the school of U.Hajibeyli. Not only U.Hajibeyli but also Andrey Babayev worked side by side with other great composers like Fikrat Amirov, Rauf Hacıyev, and Gambar Hüseynli.

## Nazəndə sevgilim, yadıma düşdün

Sözləri: İslam Səfərli

İfa edib: Rəşid Behbudov

Musiqi: Andrey Babayev



Figure 1. Notation of the song 'Nazende Sevgilim' (Web 9)

### Lyrical Content of the Song 'Nazende Sevgilim'

The lyrics of the song belong to Azerbaijan's national poet Islam Safarli. Islam Safarli was born in 1923 in Shakarabad village, Babek district of the Nakhchivan Autonomous Republic. He voluntarily participated in the Great Patriotic War (Soviet Union; 1941-1945). During the war, he wrote poems such as 'Dedicated to Our Army,' 'Literary Youth,' 'Thirteen,' 'Be Sure, Father!,' 'Double Willow,' 'New Flowers,' dedicated to Hero of the Soviet Union, Major General Həzi Aslanov, 'We Do Not Want a Third War,' and others. These poems were inspired by the deep marks left in his memory during the war. The theme of war also appeared in the young poet's poems. His notable poems include 'Night of Trial,' 'Love of the Czech Girl,' 'Injured Song,' 'Spark,' 'Island of Storms,' 'Treasure,' 'Alesker,' 'First Secretary,' 'Human Turmoil,' 'Two Sisters,' 'Gate of Honor,' 'Abseron Bed,' etc., which left a strong impact and were memorable. (Web 8)

His songs, such as 'Baku, Good Morning,' 'Delicate Smile,' 'I've Broken a Heart,' 'Come Visit Us,' 'Baku Girl,' 'How Long Will It Stay,' 'Mother,' 'The Girl with Black Eyes,' 'Doctors in White Coats,' 'I Wander in My Youth,' 'Moonlit Nights,' and hundreds of others, became popular and are still loved and listened to as classics.

To immortalize the name of Islam Safarli, one of the ships sailing on the Caspian Sea was named 'Islam Safarli.' Andrey Babayev composed a beautiful lyrical song for his poem 'Baku Girl,' which is still sung with love and enjoyed by a wide audience. Below is the Azerbaijani version of the song.



**Table 1.** The lyrics of the song 'Nazende Sevgilim'

Azerbaijan Language	English Language
Dəydi saçlarıma bahar küləyi, Nazəndə sevgilim, yadıma düşdün. Hərənin baxtına bir gözəl düşər, Sən də təkə mənim adıma düşdün, Nazəndə sevgilim, yadıma düşdün... Sənsiz dağ düşünəçəxdim bu səhər, Ötdü qumru kimi gur şələlələr. De, niyə yalqızsan, sordu lələlər, Qövr etdi nişgilim, yadıma düşdün... Nazəndə sevgilim, yadıma düşdün...	The spring breeze touched my hair, Nazende, my love, you came to my mind. A beautiful woman falls to each one's fate, But you alone fell to mine, Nazende, my love, you came to my mind... This morning, I climbed the mountain without you, Great waterfalls flowed like a river. Tell me, why are you alone, the flowers asked, My sorrow was stirred, you came to my mind... Nazende, my love, you came to my mind...

### Language and Expression

The language of the song 'Nazende Sevgilim' is written in simple Azerbaijani Turkish. Turkish artists perform this song without translation. The distinctive features of Azerbaijani Turkish can shape the character of the song.

### Popularity and Influence of the Artist in 'Nazende Sevgilim'

As mentioned earlier, the song 'Nazende Sevgilim' is a melancholic melody written specifically for Rashid Behbudov. The success of the song is undoubtedly related to the performer. If a song has a beautiful and melancholic melody, and the performer sings it beautifully, gently, correctly, neatly, and skillfully, then the song is sure to succeed. Therefore, the primary reason for the success of this song is indeed due to the great artist, Rashid Behbudov, who had a beautiful voice.

### The Artist's Recognition

The performer of the song determines its fate. In the performance of the great artist Rashid Behbudov, 'Nazende Sevgilim' crossed the borders of the country and entered the world stage. Among Turkic-speaking nations, the closest language to Turkish is Azerbaijani, as we know. For this reason, the song quickly spread and became popular. This popularity remains relevant today. The song is still loved and passed from mouth to mouth, not only by Azerbaijani performers but also by Turkish artists.

### Historical and Social Conditions

"Nazende Sevgilim" was composed by Andrey Babayev in 1956. This period came after the end of the Great Patriotic War, and the people were beginning to recover. However, the 15 republics of the Soviet Union, united with a strong voice, were making bold steps in the fields of art and culture. In such a time, the friendship of the nations was very important. Indeed, the victory in the Great Patriotic War (1941-1945) was partly due to the friendship between the nations. There is very little information in the media about Andrey Babayev, a prominent Azerbaijani composer. However, his composition 'Nazende Sevgilim' remains a prominent song in world estrada music today. Many of his works are widely recognized, such as 'Baku Girl,' 'Whispers of Lips,' 'Nazende Sevgilim,' and other lyrical songs, all composed in the national spirit.

Andrey Babayev was of Armenian descent but lived in Baku and was a student of the famous composer Qara Qarayev. Despite his short life (41 years), he created many masterpieces.

Andrey Babayev was born in 1923 in the village of Agbulak, in the Nagorno-Karabakh region. He passed away in Moscow in 1964. In 1950, he graduated from the Azerbaijan State Conservatory, studying under Qara Qarayev. In 1958, he was awarded the title of Honored Artist of the Azerbaijan Republic. He was the author of cantatas like 'October' (1947), 'Song about the Party' (1954), 'Eagle's Fortress' (1957), 'Baghdasar Dayi' (1964), and many symphonic works and songs, as well as two suites for the Azerbaijani folk instruments orchestra, and music for films.

Andrey Babayev's work is based on Azerbaijani folk music. His song 'Who Came, Who Left' remains popular to this day. He also worked with melodies from Tajik, Turkmen, Hindi, and other folk music traditions. In fact, Andrey Babayev is recognized as an opera composer in Azerbaijani music culture. He studied under the great composer U.Hajibeyli and the prominent composer Qara Qarayev at the Azerbaijan State Conservatory. It was from them that he learned the basics of Azerbaijani national music, mugham, and other classical genres.

## Cultural Connections

In an interview, the director of U.Hajibeyli's house-museum, Serdar Fərəcov, says: 'It is no coincidence that in the 1930s-1940s, people with a love for music came to Baku, having heard only the name of Üzeyir bey, without even seeing his face. This also applies to Fikrat Amirov, Hacı Khammamedov, Asaf Zeynalli, and, including Andrey Babayev. Üzeyir bey took all of them under his wing. Andrey Babayev was a very talented person. He lived only 41 years. He played the tar beautifully. Initially, the composer, who was a student of Üzeyir bey, was loyal to his teacher's musical ideas. It is no coincidence that later, when he was studying for postgraduate education in Moscow under the supervision of Dmitri Shostakovich, he emphasized in his documents that he was a student of Üzeyir bey.' (Aytac, S, 2024).



**Photo 7.** Andrey Babayev (Web 10)



**Photo 8.** İslam Səfərli (Web 11)

## The Artist's Style and Influence

Many of Andrey Babayev's popular songs formed the core of the repertoire for famous artists such as Polad Bülbüloğlu and Rashid Behbudov. Songs like 'Bir Qız Gördüm' (Я встретил девушку), 'Sevgilim' (Любимая), 'Alagöz,' 'Bakılı Qız,' 'Özünə Qurbanam,' 'Pıçıldaşın, Ləpələr,' 'Sevdiyim, Ləblərin Yaquta Bənzər,' 'Bulaq Üstə Gədan Gözəl,' 'Küsüb Getdi,' and other melodies are loved and widely listened to.

Andrey Babayev's song 'Nazende Sevgilim' was met with special love and affection when performed by the USSR People's Artist Rashid Behbudov. This song soon gained popularity not only in Azerbaijan but also beyond its borders. Turkish artists began paying attention to the song, and it was performed by several Turkish artists. Neşe Karaböcek, Gülden Karaböcek, İnci Çayırılı, Muezzez Ersoy, Figen Genç, Nalan Altınörs, Mine Çeçeli, Sibel Can, Bengü, and others each performed the song in their own unique style. The song evokes different feelings with each rendition. The way the song is performed by both Turkish and Azerbaijani artists gives it a distinct flavor. The song, in terms of Azerbaijani folk music, national spirit, and scientific perspective, has a melody that is knowledgeable and neatly composed, characterized by maqam-intonation.

Let's look at what composer Sərdar Fərəcov once said: *'It is impossible to say that Andrey Babayev's music is Armenian because he was trained by Azerbaijan's great composers. His music was Azerbaijani music. There is no such music in Armenia. Which Armenian could write 'Nazende Sevgilim'?' (Web 11).*



**Video 1.** Rəşid Behbudov - Nazende Sevgilim

A video of the first performer, Rashid Behbudov, performing 'Nazende Sevgilim'.

### Nazende Sevgilim and its Social and Cultural Context

Ramazan Khalilov, the creator of the house-museum of U.Hajibeyli and former assistant of Üzeyir bey at the Conservatory, says: 'So, in the early 1960s, Andrey Babayev was invited to Yerevan to meet with Armenian composers. After returning from there, he appeared very sad. When Ramazan asked about the reason, Andrey Babayev explained it as follows: "There, I was called a 'catholikos' and told, 'You are becoming very famous, we are proud of you, but why should your surname remain Babayev? Cut your ties with Azerbaijan and become Babayan.' I responded that I had been raised by Üzeyir bey, I grew up alongside Fikret Amirov, Rauf Hacıyev, and my friends are Azerbaijanis. I have written songs for many Azerbaijani poets. I have only seen good things there." (Web12)

'Composer Andrey Babayev spoke Azerbaijani at a high level. You can see how well he knew Azerbaijani to compose such beautiful songs. Could any other Armenian composer write such music? For example, Khachaturian could not write such songs. In Andrey Babayev's music, you can hear the traditions of Üzeyir Hajibeyli, Fikret Amirov, and Qəmbər Hüseynli. Andrey Babayev benefited from the environment created by Üzeyir bey. Even if a thousand Armenian composers came, they could not write one of Andrey Babayev's songs. They neither received that training nor experienced that environment. Andrey Babayev was a true Azerbaijani composer. Look how close he was to the world of Eastern music, having composed music for films in Uzbekistan and Tajikistan,' says Sərdar Fərəcov in an interview."

Let's listen to the song 'Nazende Sevgilim' performed by Turkish singer İnci Çayırılı.



**Video 2.** İnci Çayırılı - Nazende Sevgilim

As you can hear, this performance differs from others. İnci Çayırılı is an artist who performs in Turkish classical music. Her performance is sung in a style similar to Turkish makam. Let's also listen to the performance by Figen Genç:



**Video 3.** Figen Genç - Nazende Sevgilim

Figen Genç performed this song in her own unique way. Over time, performances change and are reflected in new interpretations. This performance is presented in a new arrangement within the framework of modern estrada music. The younger generation particularly loves and accepts this version.

Azerbaijani artist Çinare Melikzade:





**Video 4.** Çınare Melikzade - Nazende Sevgilim

The young Azerbaijani singer Çınare Məlikzadə performs this song with great emotion and passion. The song is performed in the estrada genre. Here too, the arrangement is reflected in a different style. We can say the same for the performance by Abbas Bağirov. In this performance, the arrangement also follows the estrada interpretation. This performance manifests itself in a unique way." (Web 13).

### Conclusion

We would like to bring to your attention that in Turkey, the song 'Nazende Sevgilim' is performed as Turkish classical music. Within Turkish classical music, songs such as 'Sevmekten Kim Usanır', 'Kimseye Etmem Şikayet', 'Ada Sahilleri', 'Kadehin de Zehir Olsa', 'Fikrimin İnce Gülü', 'Duydum Ki, Unutmuşsun', 'Veda Busesi', 'İstanbul Sokakları', 'Mevsimler Yas Tutup', 'Gizli Aşk Bu, Söyleyemem Derdimi Hiç Kimseye'-in addition to these, 'Nazende Sevgilim' is also accepted as a Turkish classical song.

In an article published in 2017 by the newspaper 'Haberci', Mitat Çelik writes in his article 'Reşid Behbudov, Nazende Sevgilim, Murat Karahan': 'Reşid Behbudov's role in the worldwide recognition of Azerbaijani (P.S. Azerbaijani) folk and songs is very significant. In this regard, his contribution to our culture cannot be denied. Especially, the song 'Nazende Sevgilim,' which is always associated with his name, is on everyone's lips.' (Mitat Çelik, 2017).

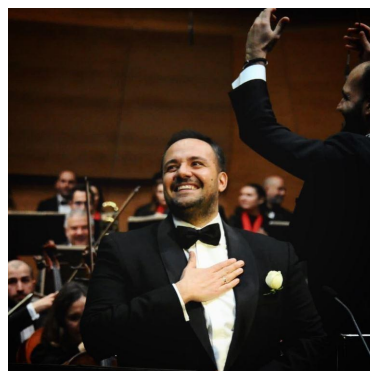
Later, the author Mitat Çelik talks about the prominent performer of this song, Murat Karahan. Before discussing Murat Karahan, he talks about the history of the song. However, his statements do not reflect the truth. The author of the article writes: 'The composer of the song 'Nazende Sevgilim' is Azeri Bekirov. Who Bekirov is, remains a mystery. If you try to research him, you won't find any information other than that he is Azeri.'

We would like to emphasize that, as mentioned earlier, the music of the Azerbaijani song 'Nazende Sevgilim' was composed by Andrey Babayev, and the lyrics were written by İslam Safarlı. Both are prominent figures in Azerbaijani arts.

The song 'Nazende Sevgilim' was performed by Murat Karahan, the tenor soloist of the Ankara State Opera and Ballet. Murat Karahan was a student of the late masters of Turkish opera, Suna Korad and Pekin Kırgız, and graduated from Bilkent University. He has achieved great success by performing leading roles in more than 10 works in some of the most prestigious opera stages in Europe, including the Bolshoi Theatre.



**Photo 9.** Murat Karahan within the circle of artists  
(Web 14)



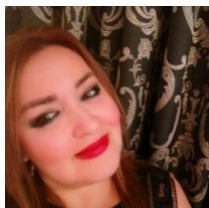
**Photo 10.** Murat Karahan (Web 15)

Murat Karahan, in September 2022, performed in Aspendos Ancient Theatre as part of the Aspendos Born Again events, together with the famous Italian tenor Placido Domingo, accompanied by the Limak Philharmonic Orchestra. In October 2022, he performed two concerts with the famous soprano Kristine Opolais at the CSO Ada Ankara Concert Hall and Istanbul AKM Opera Hall. In the same month, he participated in the '3 Tenor Concert' in Diyarbakır and Istanbul. In November 2022, he performed at the UNESCO Headquarters in Paris as part of the Turkish and Azerbaijani Permanent Missions Concert. In December, he performed the lead role in Tosca at the Ankara State Opera and Ballet stage," says the Hürriyet newspaper (Web14). Now, let's listen to Murat Karahan's performance of 'Nazende Sevgilim.



In this research, the song 'Nazende Sevgilim' has been chosen as an example from the perspective of popular music. In Azerbaijani popular music, the factors influencing the popularization of this song have been examined. Specifically, I identified the cultural transfer concept and key codes in terms of its popularization in Turkey. Based on this study, other songs can also be examined. Further research could be conducted with different research types."

#### Biodata of Author



Assoc.Prof. SehranaKasimi, Leading Researcher of the Department of History and Theory of Music at the Institute of Architecture and Art of ANAS, Candidate of Art History, Associate Professor. Since 1996, she has worked at the College of Music and the Republican Art Gymnasium at the Azerbaijan National Conservatory. Since 2000, she has been a senior lecturer, associate professor, and head of the Department of Social Sciences at the Pedagogical Institute. She has received honorary awards such as 'Golden Pen,' 'Khan Gizi Natavan,' 'Influential People's Intellectual,' 'Heydar Zirvesi,' 'İlhamla İleri,' and others. She is the author of scientific monographs including Musical Culture of Azerbaijan in the Context of East and West (2015), Periods of Cultural Development of Caucasian Albania (2018), Periods of Cultural Development of Azerbaijan (Az., 2021), and Periods of Cultural Development of Azerbaijan (Eng., 2022). She has authored more than 110 scientific articles both in the republic and abroad. She has participated in major national and international scientific conferences, festivals, and symposiums, and in 2022, she was elected a full member of the TURON Academy of Sciences (Uzbekistan).

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## Research Article

# The examination of the musical and cultural characteristics of Yalli dance<sup>1</sup>

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### Abstract

One of the dances that is widely spread and performed collectively in the folklore of the Turkish world is the Yalli. The Yalli dances, which are widespread in Western Azerbaijan—especially in Sharur-Deralayaz, Vedi, Agbaba, and other regions—are very well known. Yalli are dances performed by Azerbaijanis in ancient Iravan and several of its districts with specific sequences of movements. The first person to collect and record Western Azerbaijan Yallis was Rauf Bahmanli. The purpose of the presented research is to analyze the Yallis belonging to the musical folklore of the Agbaba district in Western Azerbaijan, one of the oldest and richest regions of Azerbaijan in terms of climate. The folklore samples of the Agbaba district have been formed as a result of long-term historical development, and studying these samples constitutes an important stage in identifying the ethnic characteristics of the area. This research is significant for those working in relevant fields such as folklorists, musicologists, and music literature experts, and it can also serve as an additional resource in music education institutions. The Yalli of the Agbaba district were analyzed in this article. In this research, Yalli samples from Agbaba were recorded by researchers for the first time and included in the study. Additionally, the Yalli recorded by R. Bahmanli was also incorporated into the research. Among the Yallis included are “Agbaba Yalli,” recorded by the Azerbaijan State Dance Ensemble at the “Khari Bulbul” Festival held in Shusha in 2024; the “Agbaba Yalli” performed at the wedding ceremony of Amasians in 2019; and Gasham Ismayilov's Yalli performance, notated by R. Bahmanli in 2015. The notation of the first three Yallis was prepared by researchers. The main time signatures found are 6/8, 2/4, 5/8, and others. Document analysis, one of the qualitative research methods, was used as the research model. Based on the findings, Yallis were examined in terms of fret-intonation, formal structure, time signature variations, and performance characteristics. It should also be noted that Yalli often reflects life and historical events.

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## Introduction

Western Azerbaijan, a painful part of the glorious history of azerbaijan, was the birthplace of dede gorgud, who gave name to the brave, and koroghlu, who made the enemy bleed. At the same time, the land of western azerbaijan gave azerbaijani science outstanding figures - public figures, people who left their mark on world science, culture, literature and art (Bayramov, 2017: 568). If we look at the geographical position of the lands of western azerbaijan, we can see that it is located in the southern part of transcaucasia, bordering the republic of georgia in the north, modern northern

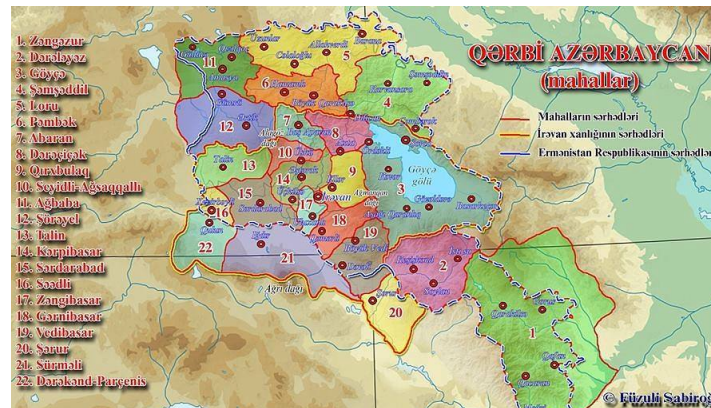
<sup>1</sup> This study was presented as an oral presentation at the 4th International Rast Music Congress (IRMC), held on November 30–December 1, 2024, in Antalya, Turkey.

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azerbaijan in the east and southeast, the republic of turkey in the west and iran in the south. the territory of western azerbaijan, populated mainly by oghuz-turk tribe tribes, includes 16 large regions - agbaba, shorail, lori, pamlek, daralayaz, zangibasara, garnibasara, vedibasara, talyn, zardarabad, karbibasara, darachichek, ataren, zangazur, garagoyunlu and goycha.



**Figure 1.** Western Azerbaijan provinces (web 1)

If we look back at history, we will see that the original inhabitants of western azerbaijan were azerbaijani turks. as a result, by 1991, more than 90% of the toponyms of the territory were of turkish origin (bayramov, 2017: 568). however, considering that not a single azerbaijani lives in western azerbaijan today, we can understand how rich a source the folklore examples in the memories of older people from that region are. The historical roots of the material culture of western azerbaijan, which is a branch of azerbaijani culture, are connected with the ancestors of all azerbaijanis. its folklore is formed on the basis of certain rules and norms, as a creative field of all strata of the people, and acquires national content. it is based on artistic thinking and mythological sources of thought.

### Music folklore of Agbaba

Among the folklore samples of the peoples of the world, azerbaijani folklore stands out for its richness and originality. here, azerbaijani folklore is presented, based mainly on cosmogonic and seasonal myths, as well as ethnogonic myths, based mainly on azerbaijani literature. here we can mention the azerbaijani musical folklore, which was formed on the basis of labor, epic, lyrical songs created by the people since ancient times, as well as the creativity of ashugs, khanende, and folk singers. A. Isazade especially notes that the singers played an important role in the development of azerbaijani musical folklore: “their azerbaijani folk song art - ritual, labor, everyday, lyrical, heroic, humorous, satirical, etc. it made a great contribution to the preservation and dissemination of various samples among the masses. many folk singers, in addition to performing folk songs and enriching them in an ideological and artistic sense, also created new beautiful songs dedicated to communist labor in everyday life, factories and plants, agriculture, and cotton growing. all these songs are distinguished, first of all, by their ideological and emotional content and imagery, cheerful mood, and optimistic outlook on the future. here the lively attitude of the masses to contemporary events and their high creative activity find their expression” (Isazade, 1984:125).

When examining the folklore of the aghbaba province of the amasya region, it becomes clear that the ethnocultural environment of aghbaba was an environment that played the role of a “bridge” in the context of the anadolu-azerbaijani culture, which had a regionally specific musical folklore and was distinguished by a special manner of performance and musical dialect (Azizova, 2022: 69). A number of scientific studies have been conducted in this region. as an example, we can cite scientific studies devoted to the literary and cultural, as well as the ashug environment of this region, such as “ashug environment of agbaba” by tajir gurbanov and “ashug environment of agbaba-chyldyr” by avtandil agbaba. however, it would not be wrong to say that this area has been somewhat neglected in terms of ethnomusicology. research in the field of ethnomusicology includes gulchin mirzayeva's research on “music-theoretical principles “tiringi” and “nanaies (based on agbaba’s materials)”.

## Yallis

speaking of "yalli", it should be noted that "yalli" dances can be found in various regions of azerbaijan. for example, this type of dance is widespread in the southern region, sheki and nakhchivan regions. thus, in the nakhchivan region there are more than a hundred "yalli", and in the sheki region - more than eighty. "yalli" are mainly dedicated to various life and everyday events, which is due to their names and wide distribution among the population. these characteristics are most often associated with work, play, humor, etc. can be found in the content. According to their choreographic content, "yalli" are divided into two groups:

- Gameable "yalli"
- Anceable "yalli"

The names of the playing yalli are "kochari", "gaz-gazi", "chop-chopyu", and the names of the dancing yalli are "dene yalli", "siyagutu", "tanzara", "urfany", and etc. "yalli" are also divided into two types according to musical accompaniment:

- Yalli dances are performed to song accompaniment.
- Yalli is performed with musical accompaniment.

## Method

It is impossible to give a specific number of yallis as examples of folklore in the aghbaba district of western azerbaijan. most of these yallis are still remembered today by both the older generation and the younger aghbaba residents. the authors conducted a study of the performance characteristics, fret-intonation, and form structure of the notated yallis. the article examines the features of the musical language of yalla, recorded from videotapes, their form-content characteristics, melodic, metro-rhythmic and modal structure using typological and comparative methods. in developing the topic, the theoretical foundations of modern folklore and musicology were creatively used.

## Results and Discussion

As mentioned at the beginning of the article, it provides information about the musical folklore of the agbaba region, in particular the yalli, which is native to the region and is performed with great enthusiasm by both the older and younger residents of the region. according to the analysis of the notational variants of the yalli dances, which constitute the main line of musical folklore of the agbaba region, it can be noted that the agbaba yalli are based on the intonations of segah and shur. There are different versions of the yalla of the aghbaba region of western azerbaijan, and these yallas were formed during folk festivals and festive ceremonies held in a number of villages and districts of this region, and have undergone various versions and variations, which led to the creation of unique melodies. sometimes the expansion of the motives and sub-motives of many yallis from which these melodies originated led to the creation of new yallis in the works of different ashugs, especially zurna (azerbaijan national instrument) players .

Although the majority of aghbaba yalli are performed instrumentally, there are also vocal yallis. these vocal yallis often derive from the fact that yallis, which are often performed instrumentally, are danced over a long period of time. thus, during a long dance it often happens that one of the performers or singers participating in the celebration becomes even more inspired and eventually pass to vocal performance. this principle is fully consistent with the vocal and instrumental yallis of the turkish-speaking peoples, preserving traces of a great culture. in general, the performance of yalli and halai originates from the themes of life, everyday life and heroism of the overwhelming majority of turkish-speaking peoples.

When performing aghbaba yalli, yalli performers try to create a new period each time, including symmetrical and asymmetrical periods in their performance. these periods, in the form of variants and variations of each other, embody the mastery of the ashug (zurna player), his playing skills, his ability to compose melodies and the purpose of these melodies - to entertain the audience. One of the "agbaba yalli" [web 2], is noted from the performance of the azerbaijan state dance ensemble at the "khari bulbul" festival held in shusha in 2024, consists of 2 parts. the first part of the yalli has a simple two-part form with the structure a+b+a1+b1. yalli, performed in allegro tempo and 2/4 measure, and this

period based on segah intonation, which corresponds to d segah makham. the performer prefers to play variations of motifs and submotifs during the performance to make the yalli sound even more cheerful. this is from this point of view that the interrogative and response sentences in section b seem to be developed simultaneously. Here, the interrogative sentence consists of 14 bars, and the response sentence consists of 12 bars. the interrogative sentence is based on the shikastayi-fars intonations and begins with the f shikastayi-fars step of the re segah. at the end of the interrogative sentence of the period, there is a transition to the shur intonation. the interrogative sentence is on the shur intonation and corresponds to the c shur moment. after this, the a and b periods are repeated. here, the a period is again sounded, and the b period is sounded in the form of a cutted reprise.

**Agbaba yalli**  
**I**

musical notation: Telman Ganiyev

**Allegro**  $\text{♩} = 70$

The musical notation for Agbaba Yalli-I is presented in a single staff with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 70 beats per minute. The notation is divided into two main sections: 'I period' and 'II period'. The 'I period' consists of an 'interrogative sentence' (measures 1-14) and a 'response sentence' (measures 15-26). The 'II period' also consists of an 'interrogative sentence' (measures 27-40) and a 'response sentence' (measures 41-53). The notation includes various musical symbols such as notes, rests, and bar lines, with some measures containing a 'tr' (trill) marking. The piece concludes with a double bar line at measure 53.

**Figure 1.** Agbaba Yalli-I

The second part of the yalli is in presto tempo, 6/8 measure. the yalli is in a simple 2-part form and uses 2 periods. the periods are expanded and asymmetrical. here, the interrogative and response sentences of the 1st period are repeated 2 times as a variant. the performances in the 1st period of the yalli are based on the segah intonation and correspond to the re segah makham. the shikastayi-fars intonations are appropriate in the response sentence. Then, a variant repetition of the interrogative and response sentences of the 2nd period is heard here. during the variant repetition of the interrogative sentence of the 2nd period, the culmination is heard in the irak step that belonging to the segah. the end of the interrogative sentence refers to the upper leading tone of the d segah. the performance of the response sentence of the period is based on the shur intonation. here, the response sentence, together with the variant repetition consist of 13 bars and corresponds to the c shur makham.

**Agbaba yallı**  
**II**

**Presto ♩ = 140**

I period

interrogative sentence

7

14

response sentence

21

II period

interrogative sentence

35

response sentence

41

45

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of two main periods. The first period, labeled 'I period', contains an 'interrogative sentence' (measures 1-6) and a 'response sentence' (measures 7-13). The second period, labeled 'II period', contains an 'interrogative sentence' (measures 14-20) and a 'response sentence' (measures 21-27). The score includes various musical notations such as eighth notes, sixteenth notes, and trills (tr). Measure numbers 7, 14, 21, 28, 35, 41, and 45 are indicated at the start of new lines of music.

**Figure 2.** Agbaba Yalli-II

The another “agbaba yalli” [web 3] performed at the wedding ceremony of amasyans in 2014 differs from the previous yalli analyzed earlier in some features. unlike the previous yalli, this yalli begins with an instrumental introduction in the form of an 11-bar period. these introductory bars are presented in andante tempo, in 2\4 measure. the sounds here are on the shur intonation and correspond to the g shur makham. this yalli has the following structure: introduction+a+closing bar+b+a1+a2 (vocal).

After the introductory part, the rest of the yalli is played in presto tempo, in 6\8 measure. in the introductory part, 1 period is repeated 2 times. this part is on the shikastayi-fars (segah) intonation and corresponds to the e segah makham. in section a, which follows the introduction, the interrogative sentence is repeated 9 times. here, the interrogative and response sentences are repeated in an expanded and variant form. in this section, the repetition of phrases 1 and 2 in particular leads to the creation and expansion of variant forms of the interrogative sentence.



Agbaba yalli  
Yan-yana, yan-yana  
Amasiya

Andante  $\text{♩} = 70$  musical notation: Telman Ganiyev

Presto  $\text{♩} = 140$

interrogative sentence

response sentence

linking bars

vocal part

Çal - sın a - gar - zur-na lar, yan - ya na

yan - ya na, Oy - na-sın gül - sün dost - lar, yan - ya - na yan - ya - na.

Figure 3. Agbaba Yalli-III

The performances in the interrogative sentence of section a are on the segah intonation and correspond to the g shikastayi-fars step of the e segah position. In the response sentence, the first phrase is on the shikastayi-fars step of the e segah. The second phrase ends on the maya (basic) step of the e segah. After the connecting bars are sounded 3 times, the interrogative and response sentences of section b are repeated 2 times. After this section, section a1 is sounded and here, the interrogative and response sentences of this section are played differently in terms of intonation. Here, the interrogative sentences are on the g shikastayi-fars step belonging to the e segah position, and the answer sentence is on the shur intonations, corresponding to the d shur position. After that, the variant sounds of the a section are based on the vocal performance. Then the zurna instrument repeats the vocal performance instrumentally and the yalli ends.

### Conclusion

During the analysis, study has revealed the deep cultural and musical characteristics Western Azerbaijan. Works of this kind also include yalli dances which is seen intensively in the Ağbaba region of Western Azerbaijan. This article is devoted to Yalli dances, which are performed in daily life and historical events in Azerbaijani music culture, reflect the rich folklore and reflect the ethnic and cultural heritage of the Azerbaijani people. It can also be noted that yalli dances have become widespread in the regions of Azerbaijan and have become one of the main routines of people's lives and livelihoods. These dances are especially popular in the southern region, in Sheki and Nakhchivan. From the conducted research it is clear that the role of singers in the development of Azerbaijani musical folklore was noted by A. Isazade. Singers have rendered great services in the dissemination of various examples of folk art among the people.

The article also examines the musical language, tone and form structure of Yalli dances are seen as the unique identity of regional variations and Ağbaba's musical culture. Along with this, fret-intonation features are diverse and different mugham intonations follow each other.

This study has shaped the evolving forms of Yalli, as seen in its vocal and instrumental variations. It is recommended that research on the musical structure of Yalli dance be conducted in different dimensions.

As a result of the analysis of ghazal-romances, the following results were obtained.

- Yalli dances are very popular in all regions of Western Azerbaijan.
- There are various versions of yallis from the Ağbaba district of Western Azerbaijan.

- Although the yallis of the Agbaba district are mainly performed instrumentally, there are also spoken yallis.
- Symmetrical and asymmetrical periods are encountered during the performance of Agbaba yalli.
- The periods are characterized by the variant repetition of question and answer sentences.

### Biodata of authors



Telman Ganiyev was born in 1970 in the city of Sumgait. In 1985-89, he graduated from the Sumgayit Music College, then from the Baku Music Academy named after U. Hajibeyli with honors diplomas. While BMA was a student, he worked as an artist in the choir chapel of the Azerbaijan State Philharmonic named after M. Magomayev. In 1994, he was appointed a teacher in the choir conducting department of Sumgayit Music College, and during his work there, the students he trained in his specialty were repeatedly awarded the highest places in republican competitions. He worked as a teacher at the music colleges of Baku and Sumgayit cities, and worked as a conductor in concerts of national and international importance together with the choral collectives he created in these institutions. For these activities, he received honorary degrees from local organizations and the Ministry of Education of the Republic. In 1997, he received the assistant-internship qualification at the Graduate School of BMA, and in 2004, he defended his dissertation to receive a candidate of art studies degree. In 2010, he received the title of associate professor of general sciences. In 2001-2012, he worked as a senior teacher and associate professor at the Sumgait branch of the Azerbaijan Teachers' Institute, in 2010-2011 as a senior researcher at the Institute of Culture and Art of ANAS, and since 2011 as an associate professor at the Azerbaijan National Conservatory. Currently, he works as an associate professor at Sumgayit State University. In 2007, he published the classifications created by the People's Artist of the Republic, singer Alibaba Mammadov, together with the Honored Worker of Art, Professor G. Abdullazadeh as a teaching aid. In 2012, he recorded the songs composed by A. Mammadov and published them as textbooks. In 2015, by the order of the Heydar Aliyev Foundation, all the songs and classifications composed by A. Mammadov were recorded by T. Ganiyev, compiled in the form of an anthology called "Songs" and "Tasnifs" and included in the Golden Fund. He is the author of up to 50 scientific articles, subject programs and books.

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## Research Article

# Crystallization of culture through analysis: Deleuzian and psychoanalytic reflections

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### Abstract

Cultures do not exist in isolation, contained within regional or ethnic boundaries, or as immutable, ossified entities. The need to study their changes and interactions gives rise to the concepts of multi-/inter-/cross-/trans-/culturality (for the present purpose distinctions between these terms will not be addressed, with transculturality used as an umbrella term). Transculturality, however, is not (only) something that exists in a given cultural artefact, but arises through collaboration between various actors, and when music is concerned, the important role is played by the listener and the analyst. Different analytical approaches do not only illuminate, but effectively construct different aspects of the work, including those facets that can be ascribed to different cultures. The present essay examines how this plays out in music, with special emphasis on the pentatonic scale. Examples from various genres, regions, and styles will be used, the primary one being the composition *Hadedas* for cello and piano by Serbian composer Srđan Hofman. Freely borrowing certain concepts from Deleuze (and Guattari), I argue that pentatonicism, as part of diverse cultural assemblages, can be highly territorialized, yet possess nomadic qualities. The deterritorialization (“lines of flight”) – reterritorialization processes are “out-of-phase” activities of the composer and the analyst. Further along these lines, we can describe such processes in terms of what could tentatively be called (as per Manuel DeLanda) Deleuze’s ontological dimensions: virtual/chaotic – intensive (“molecular”, related to heat, velocity etc.) – extensive (“molar”, as an object given in time and space). Any cultural activity, whether emphasizing creativity, performance or interpretation, engages a field of interacting forces, where both individual works and individual cultures are established around certain pre-individual singularities, emerging as partially “crystallized” entities with fuzzy boundaries. Finally, in order to account for music’s remarkable predilection for embodying and blending diverse cultural contexts, the essay takes a psychoanalytic turn, and – assuming powerful connections between music and the unconscious – invokes primary-process mechanisms, particularly condensation, and subject-object ambiguity.

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## Introduction

Let us begin with some commonplace phrases. The vast majority of cultures do not exist in isolation, within closed homogeneous communities. The studying of culture, or *a* culture, or cultures, almost by definition implies examining connections with other cultures, the way they interact, negotiate, intermingle, perhaps fuse together, or, on the contrary drift apart. Rather than being static, cultures change and evolve; rather than being clearly delineated objects, they manifest their protean character, and fuzzy boundaries. This gives rise to the concepts of multi-/inter-/cross-/trans-

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/culturality. These concepts address several specific areas, such as comparisons of different cultures, results of cultural interactions, cultural traits that transcend individual cultures, and more. My present purpose does not require that I address distinctions between them, and I will use “transculturality” as the word of choice. Going beyond the boundaries, as the prefix *trans-* suggests, whether to reach out to the Other, or to overcome one’s own limitations, is what motivated my choice of this word.

Without losing sight of broader cultural issues, my aim here is to examine how this plays out in music, with a special emphasis on the pentatonic pitch collection. My chief example will be the composition *Hadedas* for cello and piano by the Serbian composer Srđan Hofman (1944–2021), but I will also adduce examples from other genres, styles, and regions. In doing so, I will largely, and sometimes loosely borrow concepts from the French philosopher Gilles Deleuze, including his collaborative work with Felix Guattari. Generally speaking, Deleuze is a philosopher who will dismantle any ossified identities; a philosopher of becoming in an affirmative way, dispensing with the Hegelian labor of the negative; a philosopher for whom any system (also culture as a system) must be defined by its challenges, appropriations, external contacts, for whom any concept cannot be dissociated from the external circumstances – a philosopher of that kind helps us think not within the narrow confines of a single culture but looking beyond it, at what it might become, at its rhizomatic relations and productive encounters with the other, its unpredictable future states; a paramount philosopher of creativity as I like to read him. For my own understanding of Deleuze I am also indebted to the Mexican-American philosopher and artist Manuel DeLanda, who interprets Deleuze in a specific way of one who has been brought in the tradition of analytic philosophy. A handful of other authors will also be included. Productive encounters are key.

### Pentatonicism Nomadic and Territorial

An important notion from my introductory paragraph is that elements of a culture can transcend its boundaries, or be shared by other cultures, sometimes achieving an almost world-wide distribution. We will first illustrate this with several ethnomusicological transcriptions from various parts of the world (Fig. 1)



a. Round Dance of the Hurons, Canada (Tiersot, 1910, p. 153)



b. Song of the Sámi (Sachs, 1962, p. 166)



c. Inuit song, Alaska (Hauser, 1977, p. 47)



d. Dirge of the Mashona People, Africa<sup>2</sup> (Hornbostel, 1928, p. 44)

**Figure 1**<sup>3</sup> Transcriptions of selected pentatonic music

<sup>2</sup> Possibly present-day Zimbabwe (no precise data available).

<sup>3</sup> Since this is not an ethnomusicological study – for which I am not sufficiently qualified in the first place – I have omitted texts of the songs, as well as various ethnomusicological annotations, focusing on the parameter of pitch. The choice of examples is arbitrary.

What do these examples have in common? We can identify several things, but I will zero in on their pitch content. All of them contain the anhemitonic pentatonic collection. Some embellishing extras may be included, or only a subset of the collection is used; intonations are non-tempered by default, but basically, we can recognize pentatonicism as their core pitch organization. The sample could easily be expanded to Scotland, the Slavic world, East Asia, and more: some of these other regions will be introduced later on. Making such an observation presupposes the notion of the anhemitonic pentatonic scale as a theoretical construct, and the adaptation of indigenous intonations to the twelve-tone equally tempered system. Furthermore, I have used the term “subset” from Allen Forte’s set theory, even if set analysis is meant for an entirely different repertoire. The appropriateness of this is debatable, but for the time being, what matters is that I have selected a certain set of concepts, and a certain toolbox to produce a certain observation and interpretation. We could even say that I have produced a certain reality of the music.

Clearly, this is just one way to examine this sample. What is most obviously missing from the picture are the cultural contexts in which this music arises. After all, we have been taught that culture is an organic unity in which every element becomes meaningful only in relation to all other elements, right? Well, things tend to become more complicated. A culture can indeed be understood as an organism, and yet its elements can be freely detachable; but even if they are detached and made to function in another culture, that still doesn’t make a culture a mere collection of elements. Cultures must have some stable, well-defined properties – how else could we produce any descriptions thereof? – yet we cannot adequately describe them until we examine their tendencies, becomings, and rates of change. Obviously, we are liable to come up with several competing ways of understanding culture(s).

Here is where the Deleuzo-Guattarian concept of assemblage, as used in *A Thousand Plateaus* (1987/1980), and *What is Philosophy* (1994/1991), and later discussed by a few other authors (Grosz 2008; DeLanda, 2002, 2016; Buchanan, 2021), helps us negotiate these sometimes contradictory claims. A culture is an assemblage. Assemblage is a whole, but such that decidedly diverges from Hegelian tradition, where a whole is totalizing, where parts lose their independence, and are defined in terms of their belonging together: the relations of interiority. A totality defined by interiority is not decomposable, and everything is subsumed under one general idea. In contradistinction, an assemblage, to begin with, must contain heterogeneous elements. These elements must connect in some ways, yet, at the same time, retain their independence. They can be detached from the assemblage and “plugged into” a different one, possibly obtaining a different function: these are relations of exteriority. Parts interact, otherwise, it would only be a collection. Properties arising from these interactions are emergent: they are not fully predictable, and they are immanent to the assemblage, that is, not governed by a transcendent instance, and by an overarching principle. They are contingent: they do not occur necessarily owing to their inner essences that must be realized, to some kind of Aristotelian *causa formalis* and *causa finalis*. An emergent property disappears when parts stop interacting, and the property’s being immanent to the parts means that it belongs neither to any one individual part, nor to some abstract totalizing whole: they are immanent to elements as a multiplicity, the one-many – Deleuze and Guattari’s favorite example is a swarm or a pack, and DeLanda (2002, p. 47 and *passim*) uses the term population thinking.

In interactions, parts exercise their capacities, which are virtual, but must be actualized for an assemblage to be produced, with its emergent properties. Note that it is important to distinguish between capacities, properties and possibilities. Properties are indeed defined by their belonging to the whole; possibilities are an *a posteriori* phenomenon: once an event is realized, we can deduce its prior possibility as something waiting to be realized, pre-existing in the form resembling that which will occur in reality. An important feature of the virtual is its *non*-resemblance to the actual; this guarantees creativity, the production of something new. An added value to the concept of assemblage is revealed in the French original – *agencement* – as it contains the word agent or agency, stressing the mobile, dynamic character.

If a culture can more fruitfully be viewed as an assemblage rather than totality, then pentatonicism as a cultural feature can disentangle from its original cultural context, and enter into other assemblages, gaining different social and cultural meanings, and certainly meanings that go beyond its mere acoustic or experiential facticity: effectively, this is what makes transculturality possible in the first place. It can even lose its cultural significance, and become no more than precisely an acoustic fact, and listening impression. When I put the label “pentatonic collection” on the above examples,

I have turned the living cultural activity into a theoretical abstraction. As such, it is located within the field of theoretical discourse, and while this field is highly diversified (hence could possibly qualify as an assemblage in its own right), it still possesses a certain level of homogeneity which would sooner fit the Deleuzo-Guattarian term *stratum* (although we will see that the concept of strata is more complex than that).

Why pentatonicism proved to be so versatile, and to have the capacity to enter into numerous assemblages is the question I will not deal with; others have done that more or less convincingly, and more competently than I could.<sup>4</sup> Instead, I am moving onto our next batch of concepts. The strength of connections between elements in assemblages is variable; so are the intensity of their interactions, the stability of their relations, the predictability of their emergent properties, all of which constitutes *coding*. (We must always bear in mind that we can talk about codes only as strictly immanent to the assemblage). With low intensity of interactions, no assemblage can come into existence; if there is little variation, if the assemblage acquires a relatively stable identity, we can talk about a highly coded entity, which would amount to the creation of the aforementioned strata. The process of solidifying or stabilizing connections within an assemblage is called *territorialization*: again a concept that goes beyond its spatial and material content, but since no Deleuze's concept ever receives a straightforward definition, we will prefer to enrich its meaning as we go along. A territory must have boundaries, yet cannot be totally closed within itself: there are lines of escape, lines of flight: *ligne de fuite*, in French. These lines enable deterritorialization; they are pathways out of the given territory, as well as tendencies and forces that carry us along these pathways.<sup>5</sup>

Our pentatonic examples demonstrate the processes of deterritorialization – reterritorialization. The pentatonic scales are indeed territorialized in the literal sense: their different varieties have strong connections to certain well-defined spaces or territories. The character of the scales is *nomadic* – another important term from *Plateaus* – as they territorialized on many different locations.

To follow the process further, I will first introduce the composer Josip Slavenski (1896–1955), a Croat by birth, German by distant origin, Hungarian by education, Serb by affiliation as professor at the Belgrade Academy of Music, self-identified variously as a Slav, South Slav, Yugoslavian, Balkan, or Oriental; raised a Catholic but joined the Serbian Orthodox Church – there is transculturality for you – who hails from the Međimurje region (now Croatia), with strongly pentatonic musical tradition. *Songs of My Mother* for string quartet and contralto (or baritone), is a particularly captivating example,<sup>6</sup> with melodies that are (probably) his own, but closely following traditional demotic characteristics, and with authentic folk texts. Since pentatonicism is part of his musical culture, and since we often conceive of culture in terms of ethnicity or region, no significant changes have occurred in that sense: the music remains strongly tied to the soil from which it grew, but from another perspective, the song, complete with its pentatonicism, has certainly entered into a different assemblage. While not wholly uprooted from its original milieu of the peasant culture, it becomes at the same time part of the culture of the concert hall: deterritorialized from its rustic origins, it is reterritorialized on a work of art.

<sup>4</sup> For a discussion of perceptual-psychological “advantages” of pentatonicism see Huron (1994); the origins and evolution of the scale is described by ethnomusicological classics like Sachs (1962) and Bose (1989/1953); the question of its universality is addressed in Trần Văn Khê (1977). Apart from that, there is a considerable amount of literature dealing with various aspects of pentatonicism, but it would contribute little to my argument.

<sup>5</sup> Assemblage and territory refer practically to the same domain, and Deleuze (1987, p. 315) uses the expression “territorial assemblage” suggesting that assemblage is a broader term. The way I distinguish between them is as follows. When we talk about assemblage, we think in terms of interacting elements, their capacities actualized in the assemblage, and their potential to be plugged into another assemblage; the machine-like functioning; properties as they emerge. With territory, we emphasize the properties as having emerged; we think of the framework within which interactions take place, and which gives a sense of direction, tendency, and purpose; regularities become more important, as do repetitions-(with-variations), and boundaries (however flexible, changeable, and permeable). Relative stability and permanence are requisite for territory; territory protects from chaos, but it is also a way of engaging with chaos.

<sup>6</sup> Pentatonically purest is the third song “A Mother Had Three Only Daughters” available at [https://www.youtube.com/watch?v=DP0vt\\_WzBJA](https://www.youtube.com/watch?v=DP0vt_WzBJA) For the entire composition visit <https://www.youtube.com/watch?v=6duLu7PiKl4>



**Figure 2.** A. Dvořák, Sonata in G Major for Violin and Piano, Op. 100

In Fig. 2, we are dealing with another level of complexity. Pentatonicism is now deterritorialized to the extent that not only is it not associated with any specific song – rather with an idea of folk music in a more abstract sense – but it involves a double deterritorialization, where the melody is deterritorialized from Slavic, as well as from American culture (such as Dvořák encountered during his sojourn in the United States, or better still, such as was his perception of that culture).

**Figure 3.** M. Mussorgsky, *Pictures at an Exhibition*, Promenade

In the Mussorgsky example (Fig. 3) a similar thing occurs, with a new entity (we could cautiously call it assemblage) created from deterritorialized Russian tradition, and also deterritorialized Western functional harmony. The difference with respect to Dvořák can be tentatively defined as follows: Dvořák is probably “at home” with Western harmony and form, into which he incorporates ethnic traditions. Mussorgsky seems to be searching for ways in which to adapt functional harmony to Slavic tradition. It would be fair to say that he goes some way to overcode the highly coded system of European functional harmony.

### ***Hadedas: Analytical Perspectives***

We now turn to my principal example, the composition *Hadedas* by Srđan Hofman.<sup>7</sup> The composition bears the subtitle Presentation and Three Developments, and indeed, it is a four-movement work. However, the first movement, Presentation, is as developmental as the subsequent movements, indeed more so than the third one (the Second

<sup>7</sup> Composer, Professor Emeritus at the University of Arts in Belgrade. The composition was written in 2004 in Pretoria, while Hofman was serving as Ambassador of the Republic of Serbia. It is dedicated to his pianist daughter Neda and her cellist husband Srđan, both outstanding musicians.

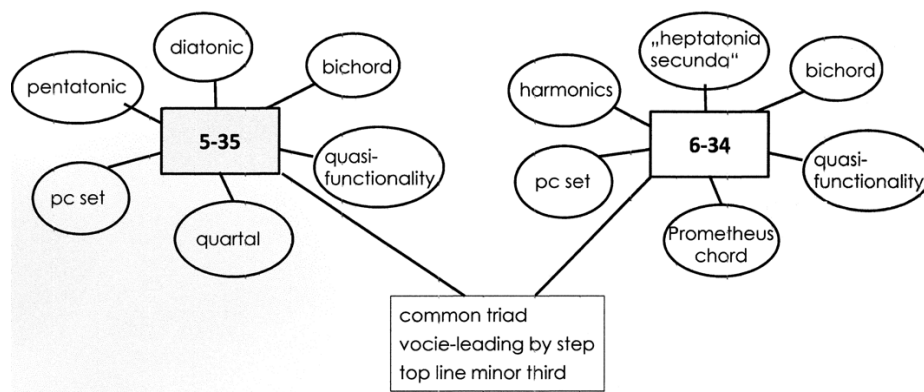


Development) written in the form of theme and variations, strongly alluding to chaconne. The first movement, while definitely not a sonata allegro, at least presents some contrasting materials, subjects them to elaborate developments, and returns to them in their more recognizable forms at certain points, if not in a genuine reprise; the third movement, with its variation form and slow tempo easily qualifies as the inner slow movement in a typical four-movement cycle; add to this partial recapitulation of some of previously stated materials in the last movement, and we come up with something vaguely reminiscent of a nineteenth-century sonata cycle. Except that the musical language (primarily meaning pitch structure) largely contradicts this idea, and so do many formal features of individual movements (except the third). I do nonetheless recognize this path of formal analysis as legitimate: it, at least, demonstrates the diversity of materials, techniques and formal procedures, and if we want to conform to the terminology prevailing in this essay, we can talk about deterritorializing the chaconne, the sonata cycle, and the like.

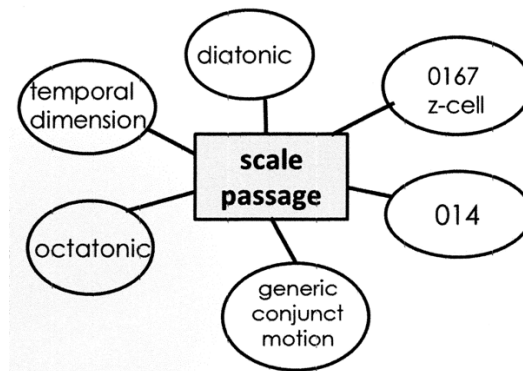
The musical score for the beginning of S. Hofman's *Hadedas* is presented for Violoncello and Piano. The tempo is marked as quarter note = 90. The Violoncello part starts with a pizzicato (pizz.) chord marked *ff*, labeled 5-35, followed by a 6-34 chord, and then an arco sul ponticello passage marked *p*, labeled 3-3. The Piano part begins with a pizzicato chord marked *ff*, followed by a 6-34 chord, and then a pizzicato chord marked *p*. The score continues with various musical notations including octatonic (nearly) scales, dynamics (*f*, *mf*, *ff*), and fingerings (5, 6, 3).

Figure 4. S. Hofman, *Hadedas*, beginning

Arguably, the role of true presentation or exposition can only be ascribed to the first two lines of the score (Fig. 4): everything that happens later in this movement, and in a great deal of the entire piece can be traced to these several bars. As this example shows, the first two chords, brief moments frozen in time, hardly leave an impression of temporal unfolding, and it is the cello passage that initiates the true musical motion. The chords are given Allen Forte's labels, but upon closer inspection we discover their richness, beyond what these labels can capture. The first pentachord is actually the pentatonic collection, which also contains a perfect fourth-chord. The hexachord is composed of the fundamental A and its partials up to the eleventh one, the tritone. Its actual pitch content is identical to Scriabin's *Prometheus* chord. Well, almost identical, for where Scriabin writes F-sharp – alien to the harmonic series – Hofman “corrects” this, and substitutes E that does belong to the series. We further widen the scope of associations by noting that the 014 tetrachord (cello, bar 3) is ubiquitous in post-tonal music, and that the octatonic scale is one of the favorites of many twentieth-century composers. Generally, what is striking about this beginning is not so much its music in itself, the impression it leaves on the listener (at least, according to my experience), as the plethora of its implications shown in Fig. 5.



a. Implications of chords



b. Implications of passage

**Figure 5.** *Hadedas*, Implications of the beginning

Possible associations are abundant, but at the same time hardly recognizable to the ear, and this makes the beginning perceptually and semantically opaque. Both initial chords, on the one hand, define many subsequent events, and morph into many materials to be presented later, and on the other, already carry a momentous historical and cultural “baggage” transformed beyond recognition.

What can the analyst do with this material? I already traced the path for traditional formal analysis, but it did not seem to be a promising path. I used Forte names, initially simply as a convenient way of labeling pitch collections. Convenience lies in the fact that certain collections recur, sometimes transposed, reordered, presented horizontally or vertically, and the Forte sets capture their common traits. Can we take it further? After all, this is basically a non-tonal piece, for which the set-theoretical analysis has been devised in the first place. It transpires that conducting an exhaustive set analysis throughout the entire composition does not yield significant results, for we come up with too many significant sets, not to mention the ambiguities of segmentation. Yet, we can appreciate certain relations, especially subcomplex (Kh) relations. I cannot go into details now; suffice it to say that we do discover a coherence and logic in pitch structure, even a logic of goal-directed processes, which otherwise is not really the strongest point of set analysis – not Forte’s forte.

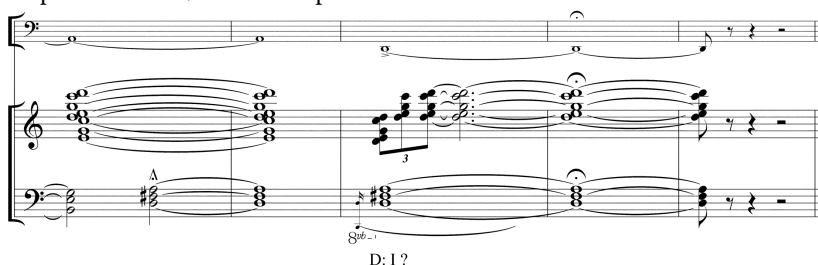
Next, we turn our attention to the following three things. First, as Fig. 6 shows, we have identified moments where vertical sonorities form (quasi)-tonal progressions, however tenuous. Second, some of these progressions span larger portions of music, and even encompass the entire composition.



a. beginning



b. quasi-cadence, III Development



c. end

**Figure 6.** Possible tonal associations

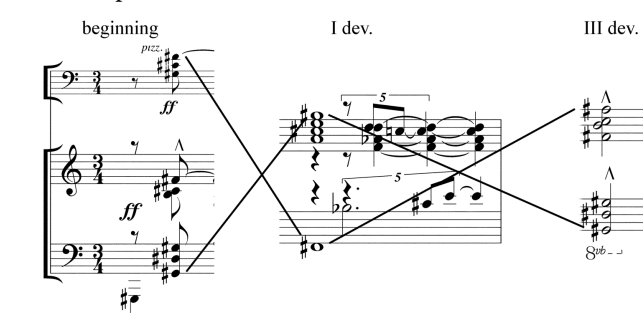
Third, these vertical sonorities are often horizontalized. Is this sufficient to warrant a kind of prolongational analysis? Is there any sense in producing graphs like the ones in Fig. 7?



a. middleground (?)



b. close-up on fundamental line



c. voice exchange

**Figure 7.** Prolongational graph (?)

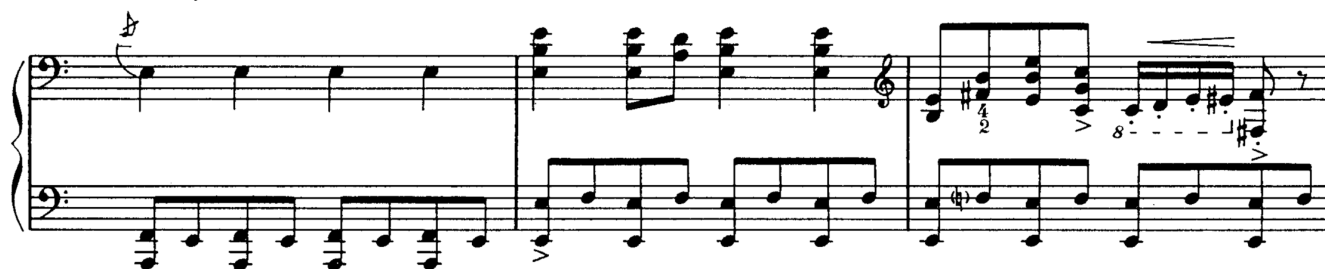
I stand accused of unwarranted deterritorialization of prolongational analysis, and its inappropriate reterritorialization; as a result, we are in danger of being left without any territory, which – as we shall discover in due course – is tantamount to plunging into chaos. Admittedly, the prolongational analysis has serious caveats that I will not even begin to address, but it still says something meaningful about this music, and what it says is by no means identical to the set analysis, or to formal analysis, even if in certain ways they converge, and can be combined.

What I tried to achieve with these analytical sketches is to draw attention to the fact that different analytical approaches can construct different realities. We also understand that we need to tread cautiously when reterritorializing analytical methods on the material they were not meant for. This may bring about productive encounters, the creation of new assemblages, and new territories, but pitfalls are there as well. The analytical process can reach the dead end of establishing excessively coded, ossified relations, with no new insights or, on the contrary, fail in decoding or overcoding, and end up with more chaos than necessary. While the term chaos to some extent conforms to its meaning in everyday parlance, it is a concept much richer, and will be treated later in this essay.

In order to address the issues of transculturality in a more restricted sense, we will first discuss the stacked perfect fourths that feature prominently in the first chord. Obviously, their pitch content is identical to the pentatonic collection (or the subsets/supersets thereof) but quartal sonorities do tend to have a life of their own. Apart from setting up certain interior implications and expectations, some of which are subsequently realized within the composition, they form exterior relations with other cultural contexts (Fig. 8). Prokofiev and Schoenberg, although they both belong to early 20<sup>th</sup>-century Western art music, are still disparate enough, Prokofiev bringing a transcultural “bonus” by incorporating the tokens of primitivism into sophisticated orchestral textures. Even when you do such a simple thing as pile up perfect fourths, the lines of flight may take you to diverse, and possibly unanticipated realms.



a. S. Prokofiev, *Scythian Suite*, II



b. A. Schoenberg, *Kammersymphonie* Op. 9, beginning

**Figure 8.** Quartal harmonies and melodies

Perhaps we could broaden the circle of associations and include music featuring parallel fourths, such as the mediaeval organum, or examples from other ethnic and religious traditions (Fig. 9).



a. *Janko prosi u dalek devojku* [Janko is Wooing a Girl from Afar], folk song from Serbia



b. Buddhist Chant from Japan (Sachs, 1962, p. 177)

**Figure 9.** Quartal sonorities in traditional music

Returning to pentatonics, it is very important to reiterate the perceptual characteristics of the first chord. We can hardly hear the chords as chords: what we really hear are only the sustained notes that linger after the chords have been struck. But suppose some extremely fine ear could really hear the first chord as pentatonic. The lucky owner of such an ear might say that this recognition territorializes the chord in a way: territorializes on the field of theoretical knowledge, but it still remains culturally neutral. Compare this to a piece of music such as Jack Bruce's riff from Cream's *Sunshine of Your Love* (Fig. 10), in which we immediately recognize the cultural context, if we have a least bit of experience with the history of rock music.



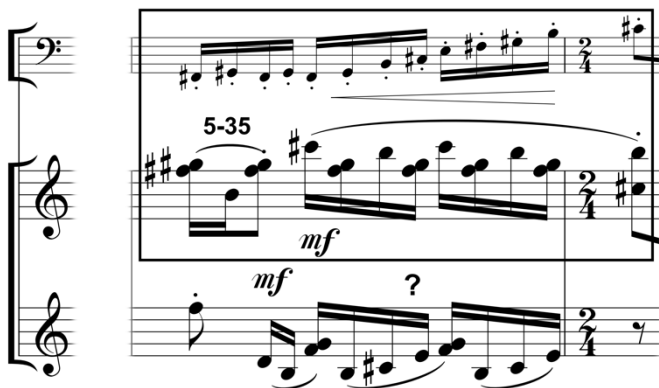
**Figure 10.** Cream, *Sunshine of Your Love*

By the time the pentatonic scale has reached this stage, it has undergone several de- and re-territorialization, from western Africa, to African-American worksongs, to blues (hence blue notes), to rock.

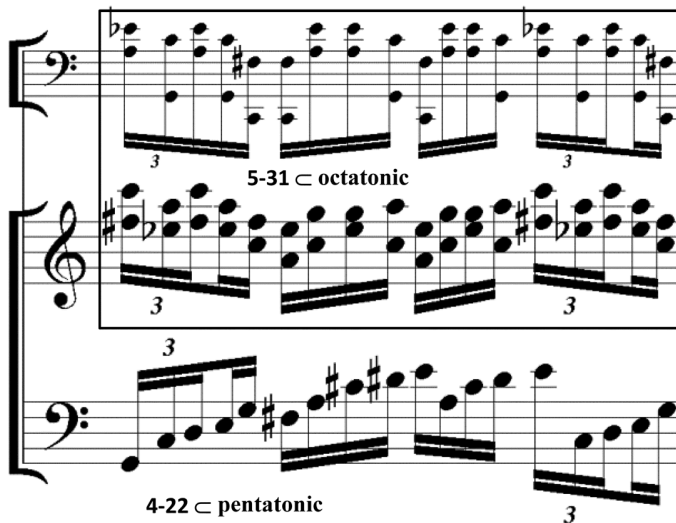
In the *Hadedas* case, any such connection is either severed or obscured. Even when later in the piece the collection returns in a different guise (Fig. 11), it still does not commit itself to any specific cultural context (except, almost trivially, to the cultural context of early 21<sup>st</sup> century). The collection is totally deterritorialized.



a. subset of the heptatonic collection, Presentation



b. “contaminated”, III development



c. penta &amp; octaton

**Figure 11.** Pentatonicism in *Hadedas*

The initial structures are dismantled to the point at which anything can happen, and when we reach that stage, we need some kind of regularity; Deleuze and Guattari’s term is the *refrain* (again an idiosyncratic use of words). Elizabeth Grosz (2008) defines it as “rhythmic regularity that brings a minimum of livable order” (p. 52). The refrain is requisite for the creation and sustenance of territory, and pentatonicism plays an important part in that process. The initial, I dare say, confusion of associations and implications in *Hadedas* invites activities of the refrain, establishing of the code: the solidifying of territory. The perceptual and semantic opacity simply begs analytical interpretation. The analyst can remain within the culture of the Western concert hall, or broaden the scope, and search for sometimes unexpected connections. Different analytical approaches illuminate various facets of the work that could in turn be assigned to different cultural contexts.

## Why “Constructed” Rather Than “Discovered”: Ontological Perspectives

But the claim I have been making all along is stronger. Cultural affiliations are constructed by analysis. Why do I say *constructed*, and not the more obvious *illuminated*, or *uncovered*? How is this different? It certainly has something to do with specific relationships between artistic creation, perception and analysis. First, we must deprive the creators and their intentions of their special privileges. As the prominent theorist of social systems Niklas Luhmann says, “even the artist can see what he wanted only upon realizing what he has done” (Luhmann, 2000, p. 25); the work of art possesses a degree of independence even from its creator, it “speaks back” (O’Sullivan, 2006, p. 68) to him. To put it simply, if we paid too much attention to whether Hofman “really meant” all those associations, we would be committing *intentional fallacy*.

Then, we introduce the analyst. Discussing a composition by Johannes Brahms, Theodor Adorno highlights the role of analysis in the composing of music: “One sees how music in itself would be unthinkable without the analytical process which preceded it” (Adorno, 1982, pp. 171–72). Later in the text (p. 176), he would claim that “an art aware of itself is an *analyzed art*.”

Musicologist Leo Treitler (1966) puts it even more bluntly: the work of art has no existence apart from any interpretation of it (p. 77). This statement already has considerable epistemological, and also ontological implications.

If we follow them, we can engage with various schools of thought. For instance, within the framework of Husserlian phenomenology, there is no denying the existence of the material world outside ourselves (in our case, the composition as existing independently of any performing, listening or analyzing activity), but phenomenological reduction brackets everything else and concentrates on the pure phenomenon, the object of the intentional consciousness.<sup>8</sup> It is this phenomenological object, pure phenomenon, (neither the composition in itself, nor the subjective experience thereof), that we are dealing with. Ultimately, everything is traceable to Immanuel Kant’s distinction between *noumenon* and *phenomenon*. The objectively given world – *Ding an sich* – is unknowable and inaccessible, and it is the transcendental Subject with its a priori forms and categories that effectively creates it anew. Of course, when we are analyzing a piece of music we are operating on a much narrower scale, and in addition to the a priori forms of space and time, we have some liberty in choosing a given set of analytical premises. Once we make the choice, however, and are immersed in the work, these premises actually function as transcendental categories. The way we construct the reality of the world is replicated on a smaller scale in the way we make sense of music (after all, a work of art creates a world in its own right). It is, then, not difficult to see how the meaningfulness of music resides not in its materiality, nor in the relationships between its elements, nor in the experience of the listener, but somehow floats on the surface, or in-between them, as a medium for their interactions and mutual transformations.<sup>9</sup>

I will now proceed to examine how this plays out in the context of my Deleuzian reflections on pentatonicism and *Hadedas*. First, let us pose the following question: can the composition itself be called an assemblage? Perhaps it is closer to a stratum, but in a weak sense, yes, given the diversity of its materials and techniques; the capacity of materials and techniques to go beyond what is actualized in the piece, and enter into other assemblages; and given the two different instruments. This concept, however, can be put to a better use in a more heterogeneous assemblage made of sound – both its materiality and its expressivity – and the performers, and the listeners, and in the case I am concerned with – the analysts. (Incidentally, every attentive listener is a proto-analyst, and every analyst is an enhanced listener: the borders between the two are fuzzy). As we already know, the composition’s material components can retain their relatively stable identities, and can function in other contexts, but only in the assemblages of this kind can they produce any kind of musical sense. They become a meaning-producing process; a meaning-producing *machine*.

A piece of music in itself, observed in isolation, must be territorialized to a degree (i.e. its boundaries are generally clear; it brings certain order into the material), but as such it would be all but meaningless. It acquires meaning –

<sup>8</sup> By this, Edmund Husserl means the directedness of our consciousness upon an object. Even to begin explaining Husserlian concepts like “pure phenomenon”, “intentionality”, “noesis”, “noema”, “phenomenological reduction”, or “eidetic reduction” would be beyond the scope of this article. I can only refer to the primary sources (mainly Husserl, 1983/1913, 1999/1950), or to a useful overview in Hardy (1999).

<sup>9</sup> This line of thinking is largely influenced by Deleuze’s *The Logic of Sense* (1990/1969), but it can be traced back to the Stoics (see also Grosz, 2017).

complete with its cultural references – by forming an assemblage with listeners and analysts, for which it must undergo certain deterritorialization, a loosening of its boundaries; lines of flight must open it to various modes of listening and interpretation. The relationships between the elements, or agents of the assemblage, as well as between sub-elements within the composition (as part of the assemblage) need to solidify enough to form a new territory (if there is no territory, nothing to guard us against chaos, the music is once again meaningless). Narrowing again to pentatonics, we take it to be deterritorialized. It is partially reterritorialized as used throughout the piece (including as a subset of the diatonic collection), thus becoming a sort of code. From the analyst's side, deterritorialization must have occurred prior to analysis, and the analyst must have reterritorialized the abundance of empirical pentatonicism on a more abstract level of theoretical knowledge, where the pentatonic scale is a theoretical construct; but then they need to decode the beginning in order to reterritorialize it on the experience, analytic description and interpretation of the piece. The composer and the analyst are traversing a similar path of de-/re-territorialization, but asynchronously. Their activities are “out of phase.”

Our next step is to further engage with Deleuzian ontology. Territory gives a sense of purpose, and acts as defense against chaos that is seductive, tends to engulf us, like black holes from which we cannot escape. Chaos, however is “not a nothingness but a *virtual* containing all possible particles and drawing out all possible forms;” not absolute disorder, but “a plethora of orders,” (Grosz, 2008, p. 5); an infinite number of particles, moving at infinite speed, vanishing as soon as created. Chaos is something that art, philosophy, and science must confront. It is not only that we cannot escape chaos completely, we *must not* do that: to shut it down – that would be a form of death-in-life. No creativity without chaos. “The artist puts a bit of chaos into the frame in order to create a composed chaos that becomes sensory” (Deleuze & Guattari, 1994/1991, p. 118); “extracts vibratory rhythms from the fluctuating self-differentiating structure of the universe” (Grosz, 2008, p. 5); in order to harness the cosmic forces, to render invisible forces visible, and inaudible forces audible; they put a sieve over chaos (Deleuze, 2002/1981, pp. 63–64).<sup>10</sup>

The field of intensities arises: a continually varying field of interacting forces, a dynamic field of densities, velocities, heat, defined by differential relations (the rate of change of these parameters). These processes can reach certain remarkable points, points that constitute thresholds, or singularities, around which all that is individual is constituted. Extensive musical structures (the composition as fixed in the score, existing in Euclidean-Cartesian space-time), with their measurable durations, countable bars, determinable frequencies, delineated sections, arise from the field of intensities (velocities, forces, energies). The dynamic flow of matter-energy crystallizes into audible musical events;<sup>11</sup> crystallization applies to entire cultures as well. For individual works, the artist is the one who is the chief bearer of responsibility, but it is the same chaos that founds the artist, the listener, as well as the analyst; they part their ways when individuation takes place, but only – as we have seen – to rejoin in a meaning-producing assemblage (machine), so that effectively they converge; they collude to produce a field of meaning, which neither one nor the other alone could produce.

Strict systematization and clear-cut categories are not in the Deleuzian spirit, but it may be easier to understand his ideas if we sum up these processes, as DeLanda does (2002, especially p. 51), by means of ontological dimensions: virtual/chaotic – intensive (“molecular”) – extensive (“molar”). Since the world is not pre-segmented into categories, everything begins as undifferentiated, continuous whole defined by intensities; Deleuze and Guattari borrow from Antonin Artaud the term *Body without Organs*, which could also be called the state of ultimate deterritorialization. *Body without Organs* becomes segmented little by little, creating organs.

<sup>10</sup> In his study on the Anglo-Irish artist Francis Bacon, Deleuze (2002/1981) considers various ways in which painters of the 20<sup>th</sup> century engaged with chaos: chaos reduced to the minimum, and carefully codified (Mondrian); chaos deployed to the maximum (abstract expressionism of Jackson Pollock), and then there is Bacon himself who pursues a middle path between abstraction and conventional representation: figures are there, but not to represent or tell a story, rather to sustain sensations and affects; as immediate coupling of material to sensation (p. 11).

<sup>11</sup> Without ever mentioning Deleuze (and possibly unaware of his writings), Serbian composer and theorist Berislav Popović (1998) frequently writes sentences like this: “The form is ... perceived as the stage on which energy fields are confronted and its meaning is recognized by the interactions caused by the fields” (p. 363), or “the construction of the musical-breathing pulse effectuated by the breathing of the undulating line of energy itself [is] an imperative the composer himself must obey” (p. 238). Musical motifs are “generators and transporters of energy”, musical sentence is “a way of regulating the flux of energy” and so on.



We can now add an additional layer to the thinking about the initial pentatonic chord from *Hadedas*. We are well aware how fleeting it is, and how opaque to our perception. I speculate that the virtual forces that shape both individual cultures and individual works (with the pertaining analyses), seem to be frozen in time. They are at the stage where differentiation has started, but has not yet been accomplished. This chord is then the very moment of actualization: it is no longer an undifferentiated mass, nor is it a fully-fledged musical event that we make musical sense of. It is virtuality captured at the moment of actualization. This bears some resemblance to Deleuze's concept of the crystal image (derived from Henri Bergson) and used by Deleuze primarily in his study on cinema (Deleuze, 1989/1985): a process and place of the exchange that is enacted between the actual and virtual, presenting "an image of the object and its potential at one and the same time" (pp. 69; 81). For my part, I cannot help by thinking of this freezing in time as of an insect captured in amber.

We have seen the beginning of *Hadedas* not as something that is merely there, a given entity, but something to which we can possibly ascribe eons of human history, and a multiplicity of human culture. It forces us to rethink the relationships between nature – let us not forget the harmonic series as a natural occurrence<sup>12</sup> – and history, and how one transforms into other. But it is only possible if we problematize it in a certain way, and analyze it in a certain way.<sup>13</sup> And while it would be preposterous to deny music, human culture/cultures or generally the world, the existence outside our minds, neither can we be mere passive recipients of whatever influences that world exerts on us. We listen, we analyze, we reflect on, and without that, cultural references cannot gain their actuality.

### An Additional Example and Concluding Thoughts

What cannot escape our attention is music's extraordinary predilection for transculturality. By now have seen various ways in which it can be manifested, and I will add one final example showcasing an amazing series of deterritorializations and reterritorializations (again, pentatonicism is in question).

In the early 1960s, the Japanese song *Ue o Muite Arukō*, commonly known as *Sukiyaki*,<sup>14</sup> became a hit in Europe, North America and Australia, possibly as the first product of Japanese popular culture to earn such a status. In the true nomadic spirit, its pentatonicism was not only deterritorialized from whatever cultural context in which it functioned, it was deterritorialized even from its status as a theoretical construct and overcoded as a token of East Asian culture for Western Europeans and North Americans: an Orientalism as I presume Edward Said would have called it. But when the Japanese composer coded it into his song, it may not have been at all the case of the pentatonic scale "coming back home." This type of anhemitonic pentatonicism is not so characteristic of Japan, only for the Western (or even westernized Japanese?) consumer it does convey "East-Asianism" well enough; just enough Asian to exude an exotic aroma, just enough familiar not to disrupt the peace of the complacent consumer. Some Western tonal harmony is added into the mix, to make it more palatable for Western markets. On top of everything, the title – *sukiyaki* is a Japanese dish – has nothing to do with the song, it just sounds Japanese enough for Western listeners. (Nobody understands it anyway, so why bother). Although such transformations can be hailed for their production of novelty, all this ultimately ends up being coded into a stratum of popular culture, and even if we take the concept of stratum in an enhanced sense – not simply as a homogenizing of elements but also as a way of problematizing these relations – we are still left with very little creativity. Very little by way of chaos.

In the process of examining our sample of compositions with a strong focus on the pentatonic pitch collection, Deleuze (with or without Guattari, often refracted through the lens of Manuel DeLanda, and with a significant boost from some other scholars) was of great help in offering a specific perspective on the relations between heterogeneous cultural milieus, individual compositions, composers, listeners, and analysts; highlighting the production of any sort of meaning as a collaborative effort of all these agents in ever changing arrangements; engaging the concept of territory

<sup>12</sup> It is tempting to treat even the pentatonic scale itself as a natural phenomenon, given its omnipresence across the globe.

<sup>13</sup> The said mutual transformations, and the way of problematizing appearances is exactly what the Deleuzian scholar Ian Buchanan (2021) sees as the defining characteristic of strata, rather than satisfying himself with a simple view of strata as a homogeneity of elements. In defining strata we are also taking examples from geology, and treat them as historically produced layers of either material things or non-material ones, like meaning.

<sup>14</sup> Available at <https://www.youtube.com/watch?v=C35DrtPIUbc>

which – while recognizing its material and spatial character – is affirmed as a process of transforming materials and spaces in order to make them expressive and creative; we have come to understand chaos as being not so much a state of affairs as an “existential condition” (Buchanan, 2021, p. 85): all this with a grounding that is non-systematic, non-totalizing, condensed to the point of inscrutability, yet in its way rigorous.

For all this, we are aware that the intricacies of art and culture can never be fully grasped. Remaining forever intrigued by music’s unique ability to bring together what is extremely disparate, I will reserve the last portion of this essay for a considerably different perspective. A psychoanalytic one. This may seem incongruent with the previous discussion, given the sometimes harsh criticism to which Deleuze and Guattari subject some of Freud’s ideas (the very title of their book *Anti-Oedipus* speaks volumes). I contend, however, that my Deleuze-cum-DeLanda-cum-Zatkalik perspective could even provide something like ontological underpinnings precisely to the most relevant psychoanalytic aspects; thus, I expect no major misunderstandings to ensue.

### Psychoanalytic postscript

A strong link exists between music and the unconscious mind. Substantial research<sup>15</sup> demonstrates a significant degree of isomorphism between musical structures and processes, and unconscious primary processes characteristic of the mental organization in early infancy (but surviving in adulthood, generally as deep unconscious strata of our mental structure). Namely, according to Freud’s topographic model of the mind,<sup>16</sup> mental functioning (to put it simply and schematically) is divided into primary and secondary processes. The primary process is unconscious, preverbal, pleasure-oriented, seeking immediate discharge of tension; it involves internal-external ambiguity, i.e. the fluidity of boundaries between oneself and the world, echoing the original oneness with the mother (Rose 2004, 20), sometimes called the “oceanic feeling”. The secondary process, emerging at later phases in individual development, is reality-oriented, involves verbal-conceptual mental faculties, and respects formal logic.

Primary-process mechanisms (particularly as revealed in dreams: the royal road to the unconscious as Freud famously said) – condensation, displacement, conflation of opposites, fragmentation, representation of the whole by some part of it (*pars pro toto*) – are regularly found in various aspects of music: thematic procedures, formal processes, elaborations of fundamental structures, and more (Zatkalik 2023; Zatkalik & Kontić 2013; 2015; 2018).

Given the existing literature, including my own contributions, I will not go into details as to why this is so. It has something to do with the paramount role of sound in early infancy, and even in the prenatal period, when the visual image of the world is fragmented (or in the pre-natal period non-existent), and the verbal-conceptual apparatus is a long way away. In these earliest periods of life, the world is chiefly represented through auditory images; associated with them are powerful primordial, “vitality” affects (Stern, 1977; 1985). Sound, and by extension music carries over certain aspects of these processes, and to a greater extent than do visual, and especially verbal arts (dependent on later developmental acquisitions). Music activates archaic mental states: for Ernst Kris this was “regression in the service of the ego” (Kris, 1952; Knafo, 2002). Gilbert Rose (2004), a musically competent therapist, links music with interplay between primary and secondary processes, and the ability of human mind to fluctuate between the two. As a result, aesthetic experiences are conducive to the reintegration of feelings with thought and perception, and for this phenomenon he coins the terms “feelingful thought” and “thoughtful feeling” (p. 159).

We cannot overemphasize condensation as a major primary mechanism: fusing, conflating of percepts; integrating the sensed with the sensing; subject with object. In the dream of the famous Freud’s patient Sergei Pankejeff (The Wolf Man), the image of the wolf is conflated with sheep, dogs, and foxes; with the tales of the Red Riding Hood, and The Wolf and the Seven Little Goats, and ultimately with the father.<sup>17</sup> I believe that a very similar mechanism operates in


<sup>15</sup> I am following the line of thinkers that originates with Sigmund Freud, who wrote next to nothing about music, but laid the foundation for a great deal of subsequent research. Ernst Kris, Heinz Kohut, Stanley Friedman, Martin Naas, Stuart Feder, Pinchas Noy, Michel Imberty are just a few of the contributors that followed. This century has seen a number of important publications; the ones by Gilbert Rose (2004), Julie Jaffe Nagel (2010), and Roger Kennedy (2021) being especially conducive to the ideas I am promoting. A different approach – although also ultimately traceable to Freud – is the one by Jacques Lacan, followed by scholars like David Schwartz, and Kenneth Smith.

<sup>16</sup> For 21<sup>st</sup>-century perspectives on this old model see (among many others) Brakel (2004; 2007), Holt (2009), Zatkalik & Kontić (2013; 2015).

<sup>17</sup> This Oedipal aspect is Deleuze-Guattari’s major issue with Freud’s interpretation. However, we can concur with their position, and still recognize the mechanism of condensation in other aspects.

music. Think how (apparently) effortlessly J. S. Bach or Josquin combine different versions (augmentation, diminution, inversion, retrograde) of the same material. The nearest comparison in painting would be something like Picasso's Dora Maar portrayed simultaneously from different angles: a great work of art, but how different the effect! How Ligeti condenses some fifty or so orchestral lines (I cannot find a better description than a musical black hole). Or the three disparate themes ultimately sounding together in Wagner's overture to *Meistersinger*, or Mozart's quadruple invertible counterpoint in the finale of his C major (Jupiter) Symphony, or .... (fill in the blank with hundreds of other works). Would that be comparable to reading two poems or novels at exactly the same time? Going further, James Joyce creates his portmanteau words, and the effect he produces is highly recognizable and striking. When Beethoven elegantly weaves the material from the second theme into the variation of the first (Fig. 12) in the second movement of his Ninth Symphony, we barely notice the trick.

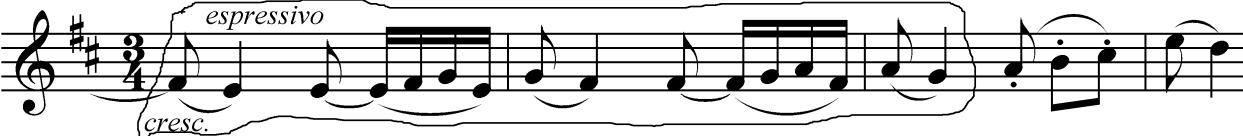
Adagio molto e cantabile



mezza voce

a. first theme

Andante moderato




espressivo

cresc.

b. second theme

Tempo I



c. variation of first theme

**Figure 12.** L. v. Beethoven: Symphony No. 9, II movement

When a dominant seventh is enharmonically reinterpreted as a German chord, it is not only a single entity belonging to different tonalities, but a single entity expressing two opposite tendencies. Where is formal logic with its law of non-contradiction to prevent that?

Thus, seamlessly welding disparate thematic materials, harmoniously unfolding several simultaneous lines, expressing opposing tendencies within a single event: these are feats music effortlessly accomplishes, whereas visual arts, and especially literature can only struggle at best.<sup>18</sup> It is, then, only natural that amalgamating different cultures could be well within music's reach. I hope that some of the examples presented in this essay testify to that.

Finally, there is the aforementioned "oceanic feeling." While this is presumed to be the experience of the infant, later in life we can re-experience it at those rare moments of aesthetic peak experience. It is only to be expected that music induces such a state much more commonly than other forms of art. And if through music we achieve the feeling of being absorbed by the work of art, of the dissolution of our own personality, and of becoming indistinguishable from the surrounding world, then why should we be surprised if music – in addition to all its culture-specific traits – possesses capacities to transcend transculturality itself, and dissolve even the boundaries between the human, the animal, the mineral, and the cosmic?

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<sup>18</sup> When I make this claim, I am by no means suggesting that one form of art as such is superior to any other. I am simply saying that arts, in addition to sharing many aspects, also manifest certain differences, with differences in their respective media of expression being related to differences in underlying psychic structures.

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## Research Article

# Analysis of the textbook titled Western Music Theory and Practice for the 9<sup>th</sup> grade of Fine Arts High Schools in Türkiye

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### Abstract

This study examines the compliance of the 9th-grade Western Music Theory and Practice textbook, used in Fine Arts High Schools, with the curriculum set by the Ministry of National Education, as well as the suitability of its content for the developmental levels of students. The research was designed using the document analysis method, which is one of the qualitative research approaches. The selected document for analysis was the 9th-grade Western Music Theory and Practice textbook currently used in Fine Arts High Schools in Türkiye. Content analysis was applied to the textbook, and the findings were presented thematically. The analysis showed that the textbook consists of four units and 135 pages, organized as follows: Unit 1 – Introduction to Music Theory, Unit 2 – Simple Measures, Unit 3 – Scales and Tones in Music, and Unit 4 – Interval Information. The distribution of topics within the units is as follows: Unit 1 covers Basic Music Theory, Rhythm, and Tempo; Unit 2 focuses on Rhythm and Metric Units; Unit 3 addresses Scales, Tones, and Major and Minor Tones; and Unit 4 deals with Intervals and Melodic and Harmonic Structures. The distribution of examples in the units is as follows: Unit 1 contains 8 examples, Unit 2 contains 10 examples, Unit 3 contains 12 examples, and Unit 4 contains 9 examples. Regarding the time signatures used, Unit 1 includes 4/4, 3/4, and 2/4; Unit 2 includes 4/4, 3/4, and 2/4; Unit 3 includes 4/4 and 6/8; and Unit 4 includes 4/4. In terms of tonalities, Unit 1 uses C Major and A Minor; Unit 2 uses C Major; Unit 3 uses C Major, A Minor, G Major, and E Minor; and Unit 4 uses C Major. When evaluated in terms of the pedagogical level suitable for students, Unit 1 was assessed as high level, Unit 2 as moderate level, Unit 3 as high level, and Unit 4 as moderate level. As a result of the research, it was found that the 9th-grade Western Music Theory and Practice textbook generally aligns with the curriculum and is structured in accordance with students' developmental levels. However, it was also determined that some units may require additional examples and more detailed explanations. Furthermore, increasing the diversity of musical examples and incorporating more exercises involving different tonalities and meters could enhance the textbook. The findings suggest that while the textbook fundamentally meets educational requirements, updates and enrichment of the content are necessary.

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## Introduction

Art education is an important field of education in terms of developing the individual's aesthetic perception, increasing creative thinking skills and gaining sensitivity to cultural heritage. In this context, Fine Arts High Schools in Türkiye are

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institutions where art education is institutionalized and offers students basic gains in different areas of art with an interdisciplinary approach (Yıldız, 2020). The music education provided in these high schools contributes to both the individual development and academic orientation of the students. The textbook titled "Western Music Theory and Practice", especially taught in the 9th grade, presents the basic building blocks that form the students' musical understanding. The textbook in question aims to provide students with basic music theories, develop note reading and writing skills, and provide a background in basic theoretical subjects such as tonality and harmony knowledge (Çevik, 2019). In addition, it is aimed for students to reinforce the information learned in practice with application-based examples. However, the pedagogical adequacy of the content of the book, its interdisciplinary harmony and its relationship with the contemporary understanding of music education are the main issues that need to be examined academically (Kaya, 2022). In particular, how Western music theory is positioned within the Turkish music education system, the up-to-dateness of the resources used, and the appropriateness of the students' age levels should be evaluated in this context (Erdoğan, 2021). In addition, the relationship of the book with the curriculum, the diversity it offers in terms of teaching methods, and the extent to which it includes student-centered learning approaches should also be considered (Şahin, 2023).

This study aims to analyze the "Western Music Theory and Practice" textbook in terms of content, structure, pedagogical suitability, and music education approaches. This analysis aims to contribute to the music education literature and to create a reference for educational materials to be developed in the future (Demir & Polat, 2018). In addition, this review will also make inferences based on teacher and student opinions on the effectiveness of the book in practice (Özkan, 2020).

Music education in Türkiye is shaped by various textbooks in accordance with the curriculum of the Ministry of National Education. In this context, "Western Music Theory and Practice 9th Grade Textbook" stands out as a resource that introduces the basic concepts of Western music for high school students and supports theoretical knowledge with practice. This book aims to help students grasp the basic elements of Western music, develop their note reading and writing skills, and advance their musical perception in a disciplined manner.

This article aims to evaluate the content structure, narrative style, pedagogical approach, and its compatibility with the curriculum. While the theoretical sections of the book cover the notation system, scales, intervals, rhythmic structures, and basic harmony information, the practical sections include solfege studies, instrument practices, and musical analyses. Thus, an approach has been adopted that not only provides students with theoretical knowledge, but also shows them how to use this information in practice.

The content of the book is designed to help students better understand the subjects by supporting it with visual materials, note examples and exercises. However, factors such as the narrative language used, its suitability for the student's level and its effectiveness in line with the curriculum objectives are the main elements that determine the success of the book. In addition, the extent to which it overlaps with today's understanding of music education and whether it is supported by digital resources are among the issues that need to be evaluated.

In this study, a comprehensive evaluation will be made by considering the content and pedagogical approach of the book, its potential to develop students' musical skills and its contribution to teachers' teaching. Thus, whether the book is sufficient for high school level music education, the aspects that need to be developed and the musical skills it can provide to students will be examined in detail.

Music education is an important field of education that affects the social, emotional and cultural development of the individual. Especially in Türkiye, Fine Arts High Schools (FAHS) play an important role among the schools that provide vocational music education. FAHSs support the multi-faceted development of students by providing both theoretical and practical music education through Western Music Theory and Application courses (Sülün, 2007). The main purpose of these courses is to develop students both professionally and personally by providing them with musical hearing, reading and writing skills (Uçan, 2005, p. 14). However, it is stated that the current textbooks and curricula have various deficiencies and that innovations are needed in this process (Orhan, 2006).



In particular, the curriculum changes made by the Ministry of National Education in recent years have led to some discussions between teachers and students. According to the views of music teachers and educators, it has been emphasized that the curriculum remains weak in terms of application and that the textbooks used in the Western Music Theory and Practice course in particular are inadequate in terms of visual materials and examples (Sardaş Çelik, 2016). For this reason, it is stated that current textbooks should be reconsidered and developed in order to make music education more efficient (Karabulut, 2018).

Music theory is a discipline that examines the ways in which sounds are organized, their rhythmic and harmonic structures, notation systems and the basic building blocks of music. Institutions providing music education around the world use various textbooks to provide students with theoretical knowledge. These books have a wide range from beginner to advanced levels and focus on content that includes both Western music and different musical traditions.

One of the most widely used music theory textbooks in the world is Walter Piston's "Harmony". This book is a resource that explains the tonal harmony system in detail and provides important information in terms of harmonic analysis and composition. Another important work is Joseph Straus's "Elements of Music". This book aims to provide students with a solid foundation at the beginner level by presenting the basic structures of music theory in an understandable language.

Another frequently used source in the field of music education in the USA and Europe is Tonal Harmony - written by Stefan Kostka & Dorothy Payne. This book offers a systematic approach to understanding tonal music structure based on classical music rules and is especially preferred by university level music students. Similarly, Aldwell and Schachter's "Harmony and Voice Leading" is an important resource for academic level music analysis, including traditional harmony and counterpoint techniques.

There are also music theory books covering different traditions other than Western music. Bruno Nettl's works on ethnomusicology are among the academic resources aimed at understanding the theoretical structures of world music, while Nikhil Banerjee's books on the Indian Raga system are an important reference source for understanding traditional music theory in India. Various books written on Chinese, Arabic and African music theories also provide a wide range of resources in the field of ethnomusicology.

Modern music theory books are no longer limited to printed sources, but are supported by interactive digital platforms. In particular, online course materials, software and mobile applications make learning music theory more accessible and practical. Textbooks used for music education around the world are constantly evolving to include cultural differences and historical processes, and offer a broad perspective for understanding different aspects of music theory.

## **Theoretical Framework**

### **Western Music Education and Its Development in Türkiye**

Western music education, especially in Türkiye, has shown great development from the Ottoman period to the present day. Although the introduction of Western music in the Ottoman Empire began in the 19th century, it was more systematically included in the education system in the Republican Period (Yüksel, 2020, p. 14). With the modernization movement of the Republic, Western music education began to be widespread in schools in Türkiye. Especially in Fine Arts High Schools, Western Music Theory and Practice courses were included as an important part of music education (Sağır, 2022, p. 56).

Within the curriculum programs of the Ministry of National Education of Türkiye (MoNET), Western music aims to provide students with theoretical musical knowledge as well as to develop practical skills. However, research shows that the teaching materials and textbooks used in the courses are insufficient in practice-based education (Sülün, 2007, p. 23). For this reason, it is stated that the curriculum should be supported with more applied examples.

### **Music Education and Curriculum Evaluation in FAHS's**

Fine Arts High Schools have a special place in the field of music education. The education provided in these schools aims to ensure the musical development of students. However, various criticisms are brought to the agenda in terms of curriculum and textbooks. Karabulut (2018), in his study examining the effects of program changes made in Anatolian

Fine Arts High Schools on student performance, stated that the curriculum emphasized theoretical knowledge and that students were not sufficiently supported in terms of applied music education (Karabulut, 2018:46).

In the research conducted by Sağer (2022), it was stated that the curriculum of the Instrument Ensembles course revised in 2016 in FAHSs was organized in accordance with the principle of polyphony by bringing together Western music and traditional Turkish music instruments (Sağer, 2022:57). However, it is stated that these regulations could not be fully implemented due to the difficulties encountered in practice. Sağer (2022) emphasizes that the curriculum should be revised to be more practice-based.

### **Methods Used in Western Music Theory and Practice Courses**

Western Music Theory and Practice courses aim to provide students with basic skills such as note reading, hearing, solfege, musical analysis and harmony. The teaching methods used in these courses play an important role in the students' learning process. Deniz (2022) investigated how cooperative learning methods are used in Western Music Theory and Practice courses. In his study, he found that cooperative learning methods enabled students to participate more actively in the lessons and positively affected their development in musical skills (Deniz, 2022:105).

This method especially includes group work and team-based learning techniques. Students' learning in interaction with each other accelerated their musical development and ensured that theoretical knowledge was reinforced with practical applications (Deniz, 2022, p. 106). These findings show that cooperative learning methods should be given more place in the curriculum.

### **The Importance of Music Education Textbooks and Visual Materials**

Music education textbooks are an important resource for teachers and students. However, current literature reveals that textbooks are weak in terms of content and visual materials. Sardaş Çelik (2016) states that textbooks are successful in providing theoretical information to students but are insufficient in practical education due to the lack of visual materials (Sardaş Çelik, 2016, p. 37).

It is emphasized that books should be enriched so that students can use both theoretical information and visual elements more effectively in lessons. Visual materials help students understand abstract music concepts and move on to practice more easily (Sardaş Çelik, 2016, p. 38).

### **Comparative Approaches in Western and Turkish Music Education**

The differences and similarities between Western music education and Turkish music education are a frequently discussed topic in the literature. Özgen (2016), in his study on the forms and formats between Western and Turkish music, stated that both types of music developed similar forms for certain emotional and ritual purposes (Özgen, 2016:130). The differences between these two types of music are evaluated in terms of cultural and technical elements.

While Western music differs from Turkish music with its notation system and harmonic structures, Turkish music draws attention with its modal structure and rhythmic diversity. For this reason, it is stated that both types of music should be included in a balanced way in music education programs.

### **Related Literature**

Music theory is a fundamental academic discipline that deals with the organization of sounds, harmonic structures, rhythmic and melodic systems. While music education is shaped by different pedagogical approaches and curriculum structures globally, the textbooks used have become one of the fundamental carrier elements of this education. For example; in Europe, music education is carried out in a disciplined manner, especially through conservatories and universities. Topics such as tonal harmony, counterpoint, analysis and contemporary music theory constitute the basic content of music theory courses. In Europe, music theory teaching is generally built on theoretical approaches such as Heinrich Schenker's structural analysis method and Jean-Philippe Rameau's understanding of the tonal system (Bent & Pople, 2013). In terms of textbooks, Stefan Kostka and Dorothy Payne's book "Tonal Harmony" is considered one of the basic resources in conservatories and music academies in Europe. Additionally, Arnold Schoenberg's book "Theory of Harmony" is one of the works frequently used in contemporary music theory courses. While music education in France, Germany and England is based on pedagogical methods that intertwine theory and practice, music theorists such

as Nadine Hubbs and Carl Schachter emphasize the analytical approach in textbooks (Cook, 1994). In recent years, music education in Europe has been made more accessible by using interactive curricula supported by digital resources. In particular, digital platforms such as "Open Music Theory" have become widespread as complementary resources to traditional textbooks (Gossett, 2018).

In Turkey, music education has a structure where traditional Turkish music and Western music education are carried out together. In particular, in Fine Arts High Schools, conservatories and music departments in education faculties, topics such as note reading, harmony, counterpoint and form knowledge are covered in music theory courses (Uçan, 2005). Textbooks used in teaching music theory in Turkey are generally translated or adapted from Western music-based sources. Ahmet Say's "History of Music" and "Music Theory" books are among the local sources frequently used in the education process. In addition, Özkan Manav and Muammer Sun's music theory books provide important contributions to harmony and solfège education. However, the number of textbooks on Western music theory is more limited compared to Europe and most books are prepared more for practice (Say, 2002).

Studies conducted in the field of music education in Turkey in recent years have revealed that music theory teaching needs to be given a more disciplined structure and brought into line with international standards. In this context, the textbooks titled "Western Music Theory and Practice" included in the MoNET curriculum are among the current resources that aim to provide students with basic musical knowledge (MoNET, 2018). However, in terms of teaching methods, it is stated that the analytical and applied approach in Europe has not been fully adopted in Turkey and that teaching methods based on memorization are more dominant (Öztürk, 2017).

### **Purpose of the Study**

The purpose of this study is to examine the conformity of the curriculum book used in the 9th grade Western Music Theory and Practice course in Fine Arts High Schools with the MEB curriculum. In this context, the adequacy of the theoretical and practical information in the textbook, the musical skills acquired by the students and the applicability of these skills will be evaluated. In addition, whether the examples used in the textbook are suitable for the development level of the students and the visual adequacy of the teaching materials will be investigated.

### **Problem Statement and Sub-Problems**

The main problem of the study is to what extent the Western Music Theory and Practice (WMTP) book prepared by the MoNET used in the Western Music Theory and Practice course taught in Fine Arts High Schools is compatible with the curriculum, at what levels it is used and whether the contents are suitable for the student levels. Within the framework of this main problem, the following sub-problems are also focused on:

- What types of topics are included in the Western Music Theory and Practice textbook?
- Are there sufficient sample structures provided in the Western Music Theory and Practice textbook?
- What meters are used in the Western Music Theory and Practice textbook?
- Which tones are preferred in the Western Music Theory and Practice textbook?
- Are the topics and sample structures in the Western Music Theory and Practice textbook appropriate for the student's development level?
- To what extent are the topics and examples in the Western Music Theory and Practice textbook compatible with educational principles?

This study aims to examine the topics to be covered in the 9th grade Western Music Theory and Practice Education textbook within one year. In line with the results of the research, the study is considered important in terms of making suggestions regarding the units in the textbook and updating the content of the book when necessary.

## **Method**

### **Research Model**

This research was designed as a descriptive research based on the scanning model. Scanning models aim to reach general judgments about the universe by examining a large universe through a specific sample or group. According to Karasar

(2010), "general scanning models are examinations conducted on the entire universe or a sample in a universe consisting of a large number of elements" (p. 79). In this study, the 'document review' method, one of the qualitative data collection methods, was also used. Document review "includes the process of collecting data through the systematic examination and evaluation of official or private documents" (Ekiz, 2017:70).

The subjects in the textbook examined in the research were analyzed in line with the determined criteria and the obtained data were presented in tables.

### Documents

The documents of this study is the 9<sup>th</sup> grade Western Music Theory and Practice textbook taught in the music departments of Fine Arts High Schools in Türkiye. The sample of the study was selected from the units and topics in this textbook. The book provides a suitable sample for the study because it is a widely used resource in FAHSs across Türkiye and prepared by the Ministry of National Education. The units and topics of the book examined are detailed in the table below:

**Table 1.** Unit and topic headings in the 9th grade Western Music Theory and Practice textbook

Unit No	Unit Title	Subheadings	Pages
Unit 1	Introduction to Music Theory	1.1. Basic Music Terms and Signs 1.2. Unit Time in Music 1.3. Speed and Loudness in Music	12-39
Unit 2	Simple Measures	2.1. Simple Two-Time Measures 2.2. Simple Three-Time Measures 2.3. Simple Four-Time Measures	43-60
Unit 3	Scales and Tones in Music	3.1.Scale 3.2.C Major 3.3.A Minor	62-100
Unit 4	Interval Information	4.1. Unitary Interval 4.2. Double Intervals 4.3. Triple Intervals 4.4. Quadruple Intervals 4.5. Quintuple Intervals 4.6. Sextuple Intervals 4.7. Seventh Intervals 4.8. Octal Interval	101-135

Table 1 shows the unit titles and subtitles covered in the 9th grade Western Music Theory and Practice textbook in detail. The book consists of a total of four main units, and each unit covers various topics under subtitles.

**Unit 1** includes the basic theoretical information and signs of music, and provides students with the necessary infrastructure to understand musical concepts. In this section, in addition to musical terms, basic musical features such as time, speed and volume are covered.

**Unit 2** focuses on simple meters and examines simple meter structures with different times. These meter types allow students to understand the basics of rhythmic structures.

**Unit 3** deals with scales and tones, and focuses especially on basic scale structures such as C Major and A Minor. This unit aims to teach the concept of tonality.

**Unit 4** focuses on musical interval information, and all intervals starting from the unitary interval to the eighth interval are covered in detail. This section helps students better understand melodic and harmonic relationships.

### Data Analysis

The units and topics in the book were analyzed in accordance with the problems and sub-problems determined within the scope of the research. The book was selected as the main data source examined in the study because it is one of the basic sources used in Fine Arts High Schools across Türkiye. The data was collected using the document review method in line with the determined subheadings and unit topics. In this study was analyzed using the content analysis method.

Content analysis involves the systematic examination of the data in the examined documents in line with certain themes and codes. During the analysis process, each unit and subheading in the textbook was evaluated based on criteria such as suitability for the student's development level, compliance with educational principles, and the variety of sample structures used.

In addition, the content of each unit was presented in tables and the degree to which these contents were compatible with the curriculum was determined. While analyzing the suitability for the student level and the requirements of the curriculum, the adequacy of the visual materials and musical examples of the book were also considered. In this direction, conclusions were reached on the extent to which the book was used in classes and its contribution to practical education.

## Results

### Textbook content

In line with this sub-problem, the unit and topic types in the textbook were examined and classified according to the table below.

**Table 2.** Types of units and topics in the textbook

Unit No	Unit Title	Subjects	Pages
Unit 1	Introduction to Music Theory	Basic Music Theory, Rhythm, Speed	12-39
Unit 2	Simple Measures	Rhythm and Metric Units	43-60
Unit 3	Scale and Tone in Music	Scales, Tones, Major and Minor Tones	62-100
Unit 4	Interval Information	Intervals, Melodic and Harmonic Structures	101-135

As seen in Table 2, the textbook covers topics such as music theory, rhythm, units of measure, scales and tones. The first unit introduces students to the basic building blocks of music; the following units cover more advanced topics such as rhythm and measures, scales and tones. This allows students to gradually develop their musical knowledge.

### Example Structure

The number and variety of musical examples in the textbook were analyzed within the scope of this sub-problem. The table below shows the number and variety of musical examples presented in each unit.

**Table 3.** Number and variety of musical examples in the textbook

Unit No	Unit Title	Samples (f)	Sample Types	Pages
Unit 1	Introduction to Music Theory	8	Note Samples, Rhythm Studies	12-39
Unit 2	Simple Measures	10	Double, Triple and Quadruple Time Measures	43-60
Unit 3	Scale and Tone in Music	12	Major and Minor Scale Samples	62-100
Unit 4	Interval Information	9	Melodic and Harmonic Intervals	101-135

As seen in Table 3, different types of musical examples are presented for each unit. While the Introduction to Music Theory unit includes note and rhythm studies, the Basic Measures unit provides examples on different timed measures. The Scale and Tone unit shows examples of major and minor scales, and the Interval Information unit shows melodic and harmonic intervals. Although the number of examples seems sufficient, some units may need more variety.

### Measures

In line with this sub-problem, the measurement units in the textbook were examined and the measurements used in each unit were analyzed. The table below shows the measurement units used in the textbook.

**Table 4.** Units of Measurement Used in the Textbook

Unit No	Unit Title	Units of Measure Used	Pages
Unit 1	Introduction to Music Theory	4/4, 3/4, 2/4	12-39
Unit 2	Simple Measures	4/4, 3/4, 2/4	43-60
Unit 3	Scales and Tones in Music	4/4, 6/8	62-100
Unit 4	Interval Information	4/4	101-135

As seen in Table 4, common meter units such as 4/4, 3/4 and 2/4 are used in the textbook. While 6/8 meter is also included in the Scale and Tone unit, simpler meters are preferred in other units. This provides a gradual transition to help students understand more complex rhythms after basic rhythmic structures.

### Tones

The tones used in the textbook were examined and it was determined which tones were covered in which units.

**Table 5.** Tones used in the textbook

Unit No	Unit Title	Used Tones	Pages
Unit 1	Introduction to Music Theory	C Major, A Minor	12-39
Unit 2	Simple Measures	C Major	43-60
Unit 3	Scales and Tones in Music	C Major, A Minor, G Major, E Minor	62-100
Unit 4	Interval Information	C Major	101-135

Table 5 shows that C Major and A Minor tones are the most frequently used tones in the textbook. In addition, G Major and E Minor tones are also covered in the Scale and Tone unit in Music. These tones allow students to learn both major and minor tones in the music education process.

### Suitability to Student Development Level

The suitability of the contents in the textbook to the student development level has been analyzed. The table below shows the suitability of each unit to the student development level.

**Table 6.** Suitability of the contents in the textbook to the development level of the students

Unit No	Unit Title	Used Tones	Pages
Unit 1	Introduction to Music Theory	High level	12-39
Unit 2	Simple Measures	Moderate level	43-60
Unit 3	Scales and Tones in Music	High level	62-100
Unit 4	Interval Information	Moderate level	101-135

As seen in Table 6, the Introduction to Music Theory and Scale and Tone units were found to be highly suitable for the student development level. However, it was observed that some topics in the Basic Measures and Interval Information units may need further explanation depending on the students' level of understanding.

## Conclusion and Discussion

### Topics

It shows that the units and topics in the textbook cover the basic topics in terms of music education. The book includes the main components of music education such as basic music theory, rhythm, measures, scales, tones and intervals, and each unit focuses on a specific musical skill.

These results support the view that music education should be structured in a gradual manner (Sülün, 2007). These units, which start with basic theoretical information in particular, enable students to prepare for more advanced musical concepts such as rhythmic structure and scales. Similarly, studies have also shown that gradual structuring of music education is effective in the learning process (Karabulut, 2018). However, it is thought that the diversity of the topics in the book can be increased and more different types of music can be included.

### Examples

The textbook shows that a sufficient number of musical example structures are presented. However, it is seen that more variety can be provided in some units. A sufficient number of examples are presented, especially in rhythm and scale studies. In the literature, it is stated that the number and variety of musical examples have significant effects on students' ability to put their theoretical knowledge into practice (Deniz, 2022).

The examples presented in the textbook allow students to reinforce musical concepts. However, it can be suggested that more musical examples should be used in some units and more practice should be done in different tones and meters. Using different example structures, especially in topics such as scale and interval knowledge, can enable students to better understand these topics.

## Measures

The textbook shows that the most commonly used measures are basic measures such as 4/4, 3/4 and 2/4. In addition, more complex measures such as 6/8 are also included in some units.

The measures used in the textbook are important in terms of understanding the rhythmic structures that form the basis of music education. In particular, the use of more complex measures such as 6/8, in addition to simple measures, allows students to become familiar with different rhythmic structures (Sardaş Çelik, 2016). However, it may be recommended to include other rhythmic structures so that students encounter more variety of measures. This will contribute to students expanding their perception of musical rhythm.

## Tones

It was observed that the most frequently used tones in the textbook were C Major and A Minor, and that tones such as G Major and E Minor were also included.

Teaching major and minor tones in music education is of great importance in terms of musical perception development. The tones used in the textbook enable students to recognize both major and minor structures and develop their understanding of tonality (Özşen, 2016). However, including other major and minor tones can expand students' perceptions of different tonalities. In addition, it may be recommended to include more diverse tones so that students can recognize tones from different cultures.

## Level

It shows that the units in the textbook are largely appropriate for the student's development level, but some topics may need additional explanations and more examples.

Appropriateness to the student's development level is a critical factor in terms of the efficiency of music education. The majority of the units in the textbook are organized at a level that students can understand. However, it is thought that some topics (e.g. interval information) need to be explained in more depth and supported with more examples. Using educational materials appropriate for the student's level is a requirement that is frequently emphasized in the literature (Karabulut, 2018). Therefore, providing more explanations and examples in some units of the book can increase student success.

As a result of this research, it was seen that the Fine Arts High School 9<sup>th</sup> grade Western Music Theory and Practice textbook was generally compatible with the curriculum and was prepared in a structure appropriate to the development level of the students. However, it was determined that more examples and explanations may be needed in some units. The variety of musical examples used in the textbook can be increased and more applications can be made on different tones and meters. The results show that the book should be updated and the content should be enriched.

## Recommendations

As a result of this review, the content, pedagogical approach and contributions to the music education process of the 9<sup>th</sup> Grade Western Music Theory and Practice textbook were evaluated. Some suggestions were presented for both researchers and practitioners (teachers, educators and curriculum developers) in order to make the book more functional as an effective learning tool.

### Recommendations for Further Research

- Scientific studies should be conducted on the effect of the book on student success. It should be investigated how effective the book is in terms of helping students understand music theory, read notes and gain application skills.
- Comparative analyses should be conducted with different music education models. The content of the book should be compared with other music education resources to reveal its strengths and weaknesses.
- Studies should be conducted on student feedback. Surveys and interviews should be conducted to measure how students perceive the language, narrative style and application activities of the book.
- Studies should be conducted to evaluate teachers' usage experiences. How the book is used by teachers, what the deficiencies are and its contribution to the teaching process should be investigated.



- The integration of digitally supported music education materials into the content of the book should be examined. Research should be conducted on how the textbook can be made more effective with digital applications and online learning tools.

### Recommendations for Practitioners

- The content of the book should be supported with practical activities. In order for students to retain their knowledge of music theory, more emphasis should be placed on instrument practices, solfege studies and listening analyses.
- Additional resources appropriate to the student level should be used. Since the content of the book may be challenging for some students, it should be supported with additional materials and workbooks appropriate to the basic level.
- The learning process should be enriched with visual and auditory materials. The note examples and theoretical explanations in the book should be made more understandable with music concerts and interactive applications.
- Digital education tools covering the topics of the book should be used. Computer or tablet-supported educational software can help students learn music theory more actively.
- Student feedback should be integrated into the course process. Regular feedback should be received from students about the comprehensibility and effectiveness of the content of the book and the course should be shaped accordingly.
- The book's compatibility with the curriculum should be constantly reviewed. The course book should be evaluated in line with the updated curriculum and new approaches developing in music education and revised when necessary.
- Considering that the visuals in the book are not sufficient in number and quality, it is thought that it would be beneficial to enrich the book in terms of visuals and to prepare and examine the visuals meticulously.
- Considering that the information in the book is insufficient to form the basis for the new information to be created, it is thought that it would be beneficial to increase the informative scope of the book and to express the preparatory information in a more understandable way.
- It has been concluded that the theory, method, technique, terminology and symbols in the book are not suitable for the level of the students. In this context, it is thought that it would be beneficial to reconsider these elements in the book according to the level of the students.
- It is thought that it would be beneficial to prepare the etudes and works to be written or selected according to the principles of gradualness and clarity of education and to prepare the texts in the book in a way that can be understood by the student. □ It is thought that it would be beneficial if, in addition to the etudes and works written by the commission included in the content of the book, there were also etudes and works from the universal repertoire. In this context, it would be beneficial to conduct a compilation book study.
- It is thought that improving the measurement and evaluation criteria of the book will increase the ability to better detect the achievement of goals and behaviors.

### Limitations of the Study

The study was limited to the topics and units included only in the 9<sup>th</sup> grade Western Music Theory and Practice Education textbook in Türkiye.

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## Research Article

# The Last Viennese Classicist? Reflections on the Aesthetic Views of Carl Czerny Through a Comparative Review of the Aesthetic-Biographical Sources and Analysis of Impromptu or Variations on a Theme from “Oberon”, Op. 134 for Piano

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### Abstract

This paper examines the stylistic positioning of the composer Carl Czerny (1791–1857) using biographical and aesthetic literature, combined with a case-study analysis of his piano work *Impromptu or Variations on a Theme from “Oberon”, Op. 134*. Common assumptions about Carl Czerny frame him as Beethoven’s most prominent student and follower, a leading piano pedagogue, and the author of a vast number of technically demanding compositions, most notably within the genre of piano études. Czerny was expected to remain loyal to his teacher’s stylistic values; accordingly, the musical figures of his time did not approach him in search of innovation or creative breakthroughs but rather to commune, through him, with the spirit of Beethoven. But was Czerny truly a mere craftsman of his time—a composer of routine? Recent scholarship has revealed that he left behind several works that transcend the stylistic confines of their time and place—works that, due to the conservatism of their milieu, remained largely overlooked. The composition chosen as the subject of this case study was written in 1827, the year of Beethoven’s death, and thus offers a valuable opportunity for a cross-sectional analysis of aesthetic and technical tendencies in Czerny’s mid-period output. Although it consists of a single work, it may be examined independently, as it allows us to deduce the DNA of Czerny’s compositional output. This is because the piece: (a) is written for Czerny’s primary instrument by far—the piano—and (b) is based on an opera, reflecting one of the key stylistic traits of this composer. By examining the relevant literature and analyzing the work in question, this study aims to identify the defining features of Czerny’s “average” individual style and offer a preliminary conclusion as to whether he may rightfully be considered the last Viennese Classicist.

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## Introduction

### Problematisation of stylistic considerations

“*What was permitted to Beethoven can in no way be allowed to others!*”—so resounded the musical circles of Vienna after 1815. (cf. Biba, 2008, p. 12, 14).

Musical Classicism—an era that, according to most conventional music-historical sources, ended no later than the third decade of the 19th century—was, as this paper will demonstrate, dissolving unevenly and asynchronously across different parts of the continent. This paper aims to show how Metternich-era Vienna, in the decades following

Beethoven's (Ludwig van Beethoven, 1770–1827) death, remained a stronghold of Classicism, and how the work and activity of Carl Czerny (1792–1857) serve as a remarkable litmus test for such tendencies. This will be demonstrated through various perspectives of Czerny's contemporaries and recent scholars who have critically examined this question.<sup>2</sup> Additionally, we will analyze one of Czerny's typical piano works, *Impromptu or Variations on a Theme from "Oberon"*, Op. 134, in an attempt to identify the composer's individual stylistic imprint.

Our general understanding of the language of musical Classicism follows the line of thought developed by Charles Rosen (1927–2012), although we will by no means focus on the triumvirate of Viennese Classicists (Haydn, Mozart, Beethoven), which is often synecdochically equated with the entire epoch. Indeed, when the foundations of classical tonality were established (Rosen, 1998, p. 23), the sonata form—of which Czerny, the central figure of this study, proudly claimed to be the first to define (*ibid.*, 30)—and finally, when genres such as the classical symphony or string quartet emerged in compositional practice, it can be said that Classicism was definitively established as a stylistic formation.

However, if one is to answer the question of the precise moment when classical stylistic tendencies were established—and, likewise, when they "dissolved"—this paper is certainly not the place to offer a definitive answer (not even in the sense of a subjective view), as both processes were undoubtedly evolutionary in nature and unfolded over decades.

Several stylistic and historical facts can easily relativize such positions when listed in concrete terms.

Even if one sets aside the fact that none of the three Viennese Classicists was born in the Habsburg capital, it is worth adding that Haydn and Mozart, in particular, composed a significant portion of their works outside the cultural context of this city.

The definition of the three composers as the "First Viennese School" is highly questionable, considering that, in artistic-stylistic terminology, a school implies a circle of close collaborators centered around a dominant figure. In the case of Haydn, Mozart, and Beethoven, this is clearly not the case—all three remained prominent as distinctly individual voices. Therefore, the term "First Viennese School" is understood in this context as a "*necessary fiction*". (Rosen, 1998, p. 22) As Rosen notes, the only element that connected them was their joint formulation and transformation of the musical language (*ibid.*, 23).

The synecdoche by which Classicism is often (though certainly not always) reduced to the aforementioned composers in scholarly discourse does a serious historical disservice to other composers of the period. Among the many figures mentioned by virtually all authors in monographs and studies on Classicism, we will name only Christoph Willibald Gluck (1714–1784) and Antonio Salieri (1750–1825), whose work can be justifiably associated with the Habsburg capital as that of the so-called "Viennese Classicists."

Finally, just as "Viennese Classicism" is often used as a synecdoche for the style as a whole, Classicism itself is frequently employed, particularly in routine discourse, as a substitute term for *mature* Classicism. In that sense, discussions of the Rococo and/or the *Empfindsamer Stil* (sensitive style), as movements from the pre-Classical or early Classical period, are often treated separately from debates on the most canonical manifestations of the style. The same can be said for "residual" Classicism—works composed in this style during decades conventionally considered part of the Romantic era.

Thus, musical Classicism can neither be temporally confined to the period of Mozart's and Haydn's mature output, nor the entirety of Beethoven's oeuvre, nor can the city of Vienna be considered the sole geographical locus of its flourishing. Given the previously stated arguments concerning the limitations of defining Classical stylistic formations solely from the vantage point of the era itself, one may reasonably pose the following question: If there is such a thing as pre-classicism, can there not also be a post-classicism?

Through this study, we aim to analyze whether Carl Czerny can be placed within the Classical era—perhaps even chronologically labeled as the "last Viennese Classicist"—to assess the strength of his style and to explore whether elements of Romantic aesthetics are nonetheless present in his work.

<sup>2</sup> In this context, one of the most valuable sources for this paper has been the volume *Beyond The Art of Finger Dexterity: Reassessing Carl Czerny*, edited by David Gramit. See Bibliography section for more details.

### Czerny in the Stronghold of Classicism

Let us now briefly turn our focus to the Habsburg capital. Although it might seem natural to begin from the most canonical period, this paper will not address that era; instead, it will focus on what is often overlooked in scholarly discourse—the decades following 1815, when Napoleon was definitively defeated and the great Congress of Vienna was held. If the "musical capital of the world" was ever in danger of permanently losing its primacy, it was between Schubert's death in 1828 and Johannes Brahms's (1833–1897) relocation to Vienna in 1862.

Following the formal dissolution of the Holy Roman Empire during the decade of French continental dominance, the Habsburg state was reduced to a territorially vast but demographically heterogeneous entity that the ruling dynasty struggled to control. De facto power was assumed by the powerful chancellor Clemens Wenzel von Metternich (1773–1859), whose decades-long policy could be summarized by the principle of "*preservation and perseverance*". (Biba, 2008, p. 12)

In contrast to later periods when the monarchy actively sought reform, Metternich's conservatism was rooted in the idea that the old, pre-revolutionary system must be preserved at all costs—even through repressive measures and censorship. This idea of a "proto-stabilocracy" in the 19th century quickly came to dominate all segments of society, including culture and the arts.

Thus, frozen in time, Vienna established itself as a musical "stronghold of Classicism"—a style whose time was, in every sense, passing. More precisely, some authors refer to this not-so-celebrated period in the city's musical history as either *Post-Classicism* or the *Biedermeier* era (ibid., 12, 17). Indeed, Beethoven (already advanced in years) was granted considerable leeway for his various experiments, thanks to his fame. (ibid., 14) However, these experiments were expected to be buried with him, leaving no lasting legacy.

Franz Schubert (1797–1828), although more widely recognized in his own time than earlier historians had assumed (ibid., 11), remained marginal enough to the Viennese musical establishment that his Romantic ventures in Lieder did not alarm the imperial censors (his final symphonies were not performed during his lifetime). Beyond this, critics tolerated Beethoven's avant-garde impulses, but not the freer aspirations of other composers. (ibid., 12, 14) Faced with general repression, Vienna sank into the "average" of its time. New centers such as Leipzig or Paris began to flourish where the soil was more fertile for the growth of Romantic aesthetics. Thus, Franz Liszt (1811–1886) may have begun his artistic path in Vienna, but he left the city in childhood.

Nonetheless, even under such circumstances, musical life remained quite rich from the perspective of the public and performance culture. Otto Biba (1946–) cites a testimony by a certain Carl Landsteiner (1835–unknown), who, albeit with noticeable sarcasm, describes concert, opera, and salon life as still highly developed. (Biba, 2008, p. 13) Therefore, although the Viennese music scene was no longer "radical" but rather routinized, there were still figures for whom such a climate was, in some ways, actually quite suitable.

Therefore, if one aspired to be the genius of their era while still in their relatively young years, as Carl Czerny did in the 1820s, Vienna was likely the wrong place to build such a career.

Czerny's musical path began two decades earlier, when, at the very start of the 19th century, his family's friend and violinist, Wenzel Krumpholz (1750–1817), arranged for him to perform before the greatest musical star of the Habsburg realm—Ludwig van Beethoven. Beethoven subsequently decided to take the child under his wing as a student. After some initial difficulties in maintaining regular lessons, the pupil soon became the maestro's go-to man for special assignments. As Beethoven's hearing deteriorated, Czerny increasingly took on interpreting his works at the piano—a role he would maintain until his teacher's death.

By 1820, there was no doubt within Viennese circles that Czerny had acquired the status of Beethoven's most prominent student and loyal disciple. When Beethoven died in 1827—and continuing until Czerny's death—there emerged a prevailing perception of him as what Ingrid Fuchs (1954–) refers to as Beethoven's "*ambassador posthumous*" (ibid., p. 82). Consequently, many who sought some form of connection to the spirit of the departed genius in the following decades turned to Czerny in various ways.

### A composer of routine

Czerny proved to be an exceptionally prolific composer in both quantitative and generic terms. However, in the writings of both his contemporaries and later music historians, there often appears—between the lines—a recurring implication that he does not belong among the ranks of inventive or creative composers. Nevertheless, his contemporaries did recognize both his interpretive and creative merits. (Biba 2008, p. 13) Here, it is worth returning to the context of post-classical Vienna and recalling the observation that after 1815, innovation was tolerated solely in the case of Beethoven. (ibid., p. 12)

In this regard, he often took an eclectic approach, emulating the creative traits of his great predecessors and contemporaries. However, the claim that he was an "uncreative" composer has been partially undermined only relatively recently, thanks to performances and recordings of works he bequeathed posthumously to the Society of Friends of Music in Vienna—works we might succinctly label as his "drawer compositions." These pieces include, for example, the *Piano Concerto in D minor* from 1812 (!), in which Czerny already distances himself from Beethoven. According to Biba, he even begins to merit comparison with the Viennese counterparts of Robert Schumann (1810–1856) or Felix Mendelssohn (1809–1847), particularly in the field of instrumentation.<sup>3</sup> (ibid., p. 16)

Thus, it could reasonably be argued that Czerny, pressured by the spirit of his environment and his status as Beethoven's most faithful disciple, stagnated in a creative sense, particularly in musical style. In this regard, whether unfortunately or not, one would not be far off in describing him as a composer of routine.

At this point, we will turn to some of the fundamental characteristics of Czerny as a composer.

The first of these characteristics is undoubtedly virtuosity. As Matej Santi (1980–) notes, during the 18th century, the concept of a virtuoso implied mastery in all aspects of activity, both technical and intellectual (Santi, 2013, p. 56). On the other hand, Carl Dahlhaus (1928–1989) correctly observes that in the 19th century, virtuosity assumed an entirely different paradigm, being reduced primarily to the interpretative aspect. (Dahlhaus, 1980, p. 114) In this sense, Czerny aligns much more closely with the definition of an "Enlightenment" intellectual of the 18th century than with that of a Romantic. For him, as a fully rounded musician from the turn of the century, it would have been nearly unimaginable to pursue a narrowly specialized professional path.

He himself was regarded as a technically highly accomplished pianist, especially in his earlier years, though he later distanced himself from the notion of virtuosity. (Deaville, 2008, p. 56) James Deaville<sup>4</sup> reminds us that Czerny was not inclined to tour during his youth (due to both personal and objective reasons), and even later in life, he "*always lacked that brilliant, well-prepared charlatanry that is in large part so necessary for traveling virtuosi... Brilliance on the piano was still in its infancy at the time*". (ibid.) In this context, his numerous piano études should primarily be perceived as studies intended to teach students technique, rather than as concert pieces composed to demonstrate high virtuosity in the 19th-century sense of the term.

Certain biographical sources emphasize Czerny's apprehension toward free and overly frequent improvisation. However, this does not mean he never engaged in it. On the contrary, by listening to Beethoven and Johann Nepomuk Hummel, he recognized their improvisational skill, studied it, and soon applied it to his oeuvre. (Saffle, 2008, p. 205) Additionally, in this context, he paid particular attention to the technical and harmonic methods of Carl Philipp Emanuel Bach (1714–1788). (ibid.) These, along with his analytical engagement with the work of other composers, led to the creation of distinct hybrid forms such as *sonata-fantasias* and *fantasia-sonatas*. (ibid., p. 206)

Another significant aspect in shaping Czerny's style was the influence of opera, primarily Italian, though not exclusively. This is evident in his original solutions, development, and rearrangements of operatic works for piano and chamber ensembles. As noted by Michael Saffle (1946–), Czerny's experience with opera significantly shaped the character of his piano music. He used potpourris of popular operatic melodies, although he did not invent this practice (ibid., p. 204). His Op. 131 features the *Elegant Fantasy or Brilliant Potpourri on Favorite Themes from the Opera La*

<sup>3</sup> Unfortunately, the sheet music for this concerto is not publicly available. However, aural analysis reveals elements of both stylistic periods. From a compositional and technical perspective, the work remains within the framework of classicism, albeit with noticeable traces of *Sturm und Drang* aesthetics. In terms of performance technique and orchestration, however, the concerto clearly leans toward Romanticism, as evidenced by pronounced virtuosity: intricate passagework in the piano part and the prominent use of the brass section (Czerny 2018).

<sup>4</sup> Unknown year of birth.



*Dame Blanche*<sup>5</sup> for piano solo. The work that serves, to some extent, as the subject of this paper also falls into this category: Op. 134, *Impromptu and Variations on a Theme from "Oberon"* by Carl Maria von Weber (1786–1826), also for piano solo.

This very composition is the subject of the following chapter's stylistic and analytical case study.

### **Analytical and stylistic case study: impromptu and variations on a theme from 'Oberon'**

In the following chapter, we will briefly analyze the specific characteristics of the composition *Impromptu or Variations on a Theme from Oberon* as a case study, aiming to understand how this piece reflects Czerny's stylistic inclinations within his piano oeuvre.<sup>6</sup> The composition was written in the historically significant year of 1827, approximately coinciding with Beethoven's death—a moment when Czerny's individual stylistic characteristics were crystallized at large (he was around 37 years old at the time). For the next 32 years, until his death, Czerny would continue composing largely beyond the direct influence of his former tutor. However, as biographical accounts indicate, he remained profoundly in Beethoven's shadow throughout that period.

The theme is a sixteen-bar simple binary form, predominantly diatonic in harmonic structure, set in A major—a key maintained throughout the first six variations (see example no. 1 in the *Appendix*).

The following three variations largely preserve the theme's structure and, with only occasional exceptions, adhere to the general harmonic framework.

The first variation introduces arpeggios and figurations in even rhythm in the right hand, accompanied by chords in the left.

The second variation features a similar texture, incorporating triplet arpeggios, figurations, and partially broken chords in the accompaniment.

In the third variation, the figurations are shifted to the left hand, while the right hand is entrusted with marked octaves and chordal accompaniment.

The fourth variation differs somewhat from the previous three in that the thematic material of the first section is presented in a fugato style, which, for the first time, somewhat alters the structure compared to the original theme. However, the harmonic structure of the second section remains unchanged, and in terms of texture, the movement is characterized by rhythmic complementarity between the two parts (see example no. 2 in the *Appendix*).

The fifth variation returns to the "model" established in the first three, though it introduces occasional strikes of altered chords not previously present in either the theme or earlier variations. Regarding texture, the right hand again carries the sixteenth-note motion, while the accompaniment outlines eighth notes and chords in quarter-note values. Although the sixth variation maintains the overall structure, it may be regarded as the most technically demanding movement thus far. It features a combination of runs, arpeggios, and figurations in the left hand, employing thirty-second-note motion. In contrast, the right hand avoids merely marking time—instead, it complements the left hand through broken chords in dotted rhythms, octave movement, and sequences of chords in eighth notes.

Although the seventh variation remains faithful to the binary structure, maintaining a total of sixteen measures, it is the first to depart from the original key, modulating to the parallel minor (A minor), despite a single sharp still appearing in the key signature—the movement is additionally marked "Minore." This variation is characterized by steady eighth-note motion in the right hand (with each measure beginning with an eighth rest), reinforced by octaves in the left hand. By this point, the work has drifted somewhat from the harmonic landscape presented in the theme.

The final, eighth variation—marked "Maggiore vivace" and, nominally, returning to the original key of A major—introduces a distinctly new character to the cycle. As with all seven preceding variations, Czerny "meets the expectation" by adhering to the initial structure of a simple binary form, but only within the first section of this movement, which soon evolves into something entirely different. Regarding texture, the composer opts for a passagework-based, figural

<sup>5</sup> The author is not precise here; it is most likely a reference to the opera *La Dame Blanche* by the French composer François-Adrien Boieldieu (1775–1834), known by the nickname "the French Mozart."

<sup>6</sup> The parallel use of the score alongside the descriptive analysis is encouraged. For the purposes of this study, we refer to the score listed in the bibliography, which is publicly available through online sources.

motion in the right hand with a compound triple rhythm, supported by chords and double stops in the accompanying part.

A significant innovation, however, is Czerny's decision to append a kind of extended fantasy—approximately one hundred measures in length (!)—as a coda to the entire cycle, initially marked “loco”. As previously noted, the fantasy form was particularly familiar to Czerny, and hybrid forms were not foreign to his compositional practice. Regarding texture, the composer alternates and freely combines nearly all technical devices encountered throughout the earlier variations. Harmonically, chromaticism finally prevails, rendering the movement tonally unstable—at one point, there is an abrupt chromatic modulation to the polar key of E-flat major (!) (see example no. 3 in the *Appendix*). Nevertheless, as the piece concludes, the harmonic landscape gradually stabilizes, reintonizes, and resolves in a prolonged cadential passage.

Despite the significant formal experiment at the end of the cycle, as well as certain deviations such as the fugato in the fourth variation, *Impromptu* or *Variations on a Theme from “Oberon”* remains closely aligned with the conventional form of ornamental variations, more typical of the Classical era (Peričić & Skovran, 1973, pp. 107–108). The appended fantasy, however, represents a further marker of Czerny's individual style, and the application of diverse virtuosic techniques and rich harmonic language likewise underscores his vivid creativity in structuring this work. Perhaps this is the moment to ask whether Czerny—briefly, yet formally, the only teacher Franz Liszt ever had—exerted some form of early influence on his young pupil, who would, in the following decades, become the undisputed master of free and programmatic forms.

This is a significant counterargument to the claims portraying Czerny as a mere composer of routine who adhered rigidly to formal-structural templates. On the contrary, this points to certain liberties Czerny possessed, suggesting that—even within the framework of “belated” classicism—he cultivated a distinct individual signature to a notable extent.

### **Czerny's legacy**

Reflections on Czerny as an “uncreative” composer and, more broadly, a musical routinist may be aptly concluded with a paraphrase from the Leipzig “Allgemeine musikalische Zeitung”, which asserts that “Czerny is to piano music what Rossini is to opera” (Biba, 2008, p. 20). This statement may reflect not only his approach to operatic material but also his overall position within the musical life of Vienna in the years immediately following Beethoven's death. In the Habsburg capital's politically charged and complex musical climate, Czerny would occupy a central role, almost like a guardian of the throne.

When the composer passed away on July 15, 1857, the critic Josef Klemm (1821–1882) issued an obituary in an almost humorous—perhaps even cynical—tone, stating: “*He wrote piano études like Clementi, fugues like J.S. Bach, quartets like Mozart, masses like Haydn, and in addition, potpourris on operatic melodies of all kinds*” (Biba, 2008, p. 18). Such a view, perhaps unfair, sought to undermine Czerny's image as a creative and innovative figure. As Catherine Wong rightly observes, Czerny received far more negative criticism during his lifetime than he deserved, with occasional praise only coming posthumously (Wong, 2008, p. 2). Nonetheless, one important contextual fact must be acknowledged: by 1857, Metternich no longer had significant influence on the political affairs of the Habsburg monarchy, which had already survived the revolutionary upheavals of 1848 and entered the long reign of Emperor Franz Joseph I (1830–1916). (Post-)Classicism, even in eternally conservative Vienna, had become outdated, and the city was finally preparing—albeit belatedly—to embrace Romantic aesthetics.

His environment undoubtedly conditioned his apparent conservatism. Indeed, it remains a matter of speculation how Czerny's creative trajectory might have developed had he not chosen to spend his entire life within the stagnant Viennese microclimate—a milieu that repressively and artificially sustained the aesthetic tenets of an endemic classicism.

### **Suggestions for further studies**

Ultimately, how should Czerny be stylistically categorized? There is no definitive answer, yet certain indicators begin to crystallize when viewed through the lens of the “gray zone” to which he arguably belongs—perhaps somewhat analogously to those in which Domenico Scarlatti (1685–1757) or Richard Strauss (1864–1949) found themselves. Even the analytical example we have selected does not provide a definitive answer regarding his stylistic positioning. On the

one hand, we are clearly dealing with a composition that—up until the final variation—is simplified, even by Classical standards, with “textbook” harmony, structure, and form. On the other hand, the final variation (a fantasy) reveals the composer’s strong desire to break free from these stylistic constraints.

One suggestion for further research involves investigating such transitional zones, particularly concerning Classicism. A more nuanced examination of stylistic dissolution and the precise positioning of composers such as Czerny and cultural centers such as early 19th-century Vienna may yield significant insights.

Undeniably, his primary compositional tendency, broadly defined, is rooted in classicism—even if pejoratively labeled “outdated”—which was indeed the stylistic reference point of the place and time he composed during his period of creative maturity.

As noted at the outset of this study, it is not implausible, in the spirit of contemporary Vienna, to position Czerny within the framework of post-classical, “relaxed” Biedermeier—a stylistic current born on the laurels of the previous epoch but devoid of the pretentiousness of Romanticism, as noted by Iwo and Pamela Zaluski (Iwo Zaluski, 1939–; Pamela Zaluski, 1935–2003). They observe that he was a paradoxical figure of his era—a pianist who never performed, and the most successful composer consigned to oblivion (Zaluski and Zaluski 2002). This may indeed be true from the vantage point of nineteenth-century Romanticism, but it is far less surprising when viewed from the perspective of Metternich’s Biedermeier Vienna.

However, the picture of Czerny may become significantly more complex if future researchers approach him with fewer readily accepted prejudices. The label of “routine,” often attached to his work, tends to mark a composer as “non-creative”—particularly within the context of 19th-century aesthetic values. A crucial first step toward recontextualizing his opus would be a more critical and sustained examination of his unpublished or rarely performed compositions. Even if we accept the prevailing view of Czerny as an “average” composer of late Classicism, it is worth recalling that he was the only—albeit brief—piano teacher of one of the most iconic Romantic figures: Franz Liszt. Unfortunately, the scope of this paper does not permit a more detailed examination of the notable parallels between the two composers in terms of their approach to virtuosity, which should certainly be a topic of future research.

Therefore, if there is any figure—whether a composer or a broader musical personality—for whom it may be said that a high degree of creativity, intellectual rigor, and personal energy was not constrained by the stylistic limitations imposed by time and place, that figure is undoubtedly Carl Czerny.

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## Appendix

**Example No. 1.** C. Czerny – *Impromptu or Variations on a Theme from “Oberon”, Op. 134* (Czerny 1827, 2). Theme.

The musical score is for a piano piece in 2/4 time, key of D major (two sharps). The tempo is marked 'Allegretto'. The score is divided into four systems. The first system is marked 'Dol.' (Dolce). The second system is marked 'f' (forte). The third system is marked 'Gres.' (Gresando). The fourth system is marked 'f' (forte). The score features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings.

4º Var.

Con energia.

*f*

Cres.

*sf sf*

Dim.

Loco.

**Example No. 3:** C. Czerny – *Impromptu or Variations on a Theme from Oberon*, Op. 134 (Czerny 1827, 11). Eighth Variation, mm. 30–35. Note the sequential yet chromatic modulation from the original key of A major to the polar key of E-flat major.

The image displays a musical score for the Eighth Variation of C. Czerny's 'Impromptu or Variations on a Theme from Oberon', Op. 134, measures 30–35. The score is written for piano and consists of two systems of staves. The first system (measures 30–32) is in A major, indicated by three sharps (F#, C#, G#). The second system (measures 33–35) is in E-flat major, indicated by three flats (Bb, Eb, Ab). The modulation is achieved through a series of chromatic steps. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f', 'Dim.', and 'p'. The score is presented in a clear, legible format with standard musical notation.







## Research Article

# A perspective on our folk song and Byzantine Chant in the historical context of their development: Some aspects at the meeting point

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### Abstract

This paper explores the historical and musicological intersections between Byzantine chant and Albanian folk music, with a particular focus on oral transmission and shared stylistic features. Initially developed within the Byzantine Empire, Byzantine music lacked a fixed ethnic identity, drawing from a range of influences including Palestine, Asia Minor, and the Balkans. Researchers like V. Tole and F. Hysi emphasize the folk roots of Byzantine religious music and its universal musical layer. The study highlights the coexistence of Byzantine chant and Albanian folk music, especially in southern and central Albania, where liturgical melodies share structural similarities with polyphonic folk songs. Although folk music was transmitted orally, the written tradition of Byzantine chant ensured its preservation. Byzantine chant was passed on both aurally and through formal schooling by psalmists, leading to regional styles and theoretical codification. In contrast, Albanian folk music remained an oral tradition until its systematic collection by Arbëresh researchers in the 18th century. Historical testimonies from chroniclers such as Ducas, Barleti, and Sabellici provide some of the earliest documentation of Albanian song. The paper notes that some folk songs from areas like Korçë, Berat, and Durrës incorporate modes and melismatic elements from Orthodox chant. Although the church largely resisted folk influences, amateur psalmists introduced localized variations in chant interpretation. Ultimately, the study affirms that these two distinct traditions, despite institutional boundaries, developed mutual influences over centuries, forming a unique cultural synthesis preserved through oral heritage and liturgical manuscripts.

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## Introduction

Byzantine music initially existed as both church and secular music in the Balkan peoples who were under the Byzantine Empire, as it was performed both inside and outside the walls of the church by the Byzantines themselves. In this context, before this culture received the identifying term “Byzantine” (according to the historical period in which it was generated), we would refer to the researcher V. Tole, who claims that “Byzantine musical culture, like the religious songs of all other religions, derive from folk songs”<sup>2</sup>. This observation necessarily leads to the concept of the universal layer of music, its birth and existence, initially, as a folk musical culture, from which the various types or typologies of music that we know today were derived.

Regarding the origin and identity of Byzantine musical culture, musicologist F. Hysi argues that “[...] Byzantine music itself, in all its ecclesiastical structures, does not have any specific ethnic address” since “as is known, relying on the

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<sup>2</sup> Tole, S. V. *Folklori muzikor, iso-polifonia dhe monodia*, shtëpia botuese UEGEN, Tiranë, 2007, p. 43.

melodies of Greek antiquity, Byzantine music was formed according to their relationships with musical elements of Palestine, Asia Minor, but also of other countries that formed the Byzantine Empire”<sup>3</sup>. The Arbëresh researcher G. Ferrari also presents these facts earlier (in his articles) where, among other things, he concludes by arguing that “there is no doubt that Byzantine music is derived from this mixed musical culture”<sup>4</sup>.

The transition to the known progressive stages of this church music, even after the fall of the Byzantine Empire (which is considered the post-Byzantine period), meant that in our country, too, this musical culture coexisted for centuries with the local musical tradition.

But, on the other hand, the issue that is most discussed in scientific researcher circles is connected, more specifically, to that “type” of local musical tradition that is identified as polyphonic and the initial relationship between it and Byzantine chant in the peoples of the Balkans (including our country).

Considering that the heritage of Byzantine music has come down to our days documented through manuscripts of the sacred word (from the 6th century) which, although few in number, have a very precious musicological value, that of folk music has not had such a chance, since its heritage has been passed down from generation to generation orally and the data of musicological interest, moreover, the studies ones, are much later.

In this context, if the first written evidence of the oral creativity of our people is documented as early as the 17th century with the proverbs published by Frang Bardhi in 1635, as an appendix to his Latin-Albanian dictionary, the scientific interest in folk literature and genuine systematic folklore research belong to a later period, thanks to the work and tireless efforts of the Arbëresh of Italy (where the first folklore collection by them is related to the Codex of Kieut in the 18th century: its beginning in 1737 and completion in 1770). The Arbëresh made a valuable contribution to the collection and publication of the folk heritage, as well as to the recognition and popularization of the treasures of our culture in Europe of that time<sup>5</sup>.

Alongside Western sources, especially for the period before the Ottoman conquest of our country, the main place is occupied by Byzantine sources, which although few (limited) have great value for Albanian historiography. These sources shed light on facts and contain various information about Albania and the Albanians such as political and ecclesiastical history, documents and chronicles, official acts of emperors, the state and church institutions, etc.<sup>6</sup>.

An interesting piece of information for our folklore and culture, according to researcher Gj. Misha, comes from the Byzantine chronicler Dukas, in his work “Ducae Michaels Ducae nepotis Historia Byzantina....”<sup>7</sup>, where in a fragment it is mentioned about Sultan Bayezid I<sup>8</sup>, who forced a group of war hostages, young boys and girls (during his stay in Bursa - the early capital of the Byzantine Empire) to sing in their own languages; among them were Albanians. But this data is not expanded with other facts, such as e.g. which song was sung (or which songs, if there could be more than one); what was the subject of its text; the way of singing (with or without musical instruments) or other identifying data. However, it can be alluded to that the way of singing these pawns may have been in a group, i.e. well-known songs that came from the popular environments of that time. Although Ducas does not give an exact date for this fact, the information that is brought, related to Sultan Bayezid I, covers the time span between 1396 - 1402, thus providing the first evidence of our folk song, about half a century before the evidence of Barleti and Sebeliko<sup>9</sup>, which center on our national hero, Gj. K. Skanderbeg.

Specifically, the testimony of our researcher and humanist Marin Barleti<sup>10</sup>, about Albanian folk songs, has at the center of folklore information, the period after the first siege of Kruja in 1450 by the Turks and the resistance of our

<sup>3</sup> Hysi, F. *Rrjedhat popullore të muzikës shqiptare*, SHBLU, ILA, Tiranë, 1990, p. 41.

<sup>4</sup> Ferrari, G. *L'Albania e la musica liturgica bizantina*, artikull i botuar në revistën “Oriente Cristiano”, anno XVIII, ottobre - dicembre, 4, Palermo, 1978, p. 118.

<sup>5</sup> Misha, Gj. *Një dëshmi e hershme e këngës sonë popullore*, published in the scientific journal “Popular Culture”, published by AAS and IPC, Tiranë, 2/1988, p. 131; 135.

<sup>6</sup> See, for more: Bozhorri, K. Liço, F. *Burime tregimtare bizantine për historinë e Shqipërisë, shek. X - XIV*, Tiranë, 1975.

<sup>7</sup> This work was first published in 1649 in the “Corpus Byzantinae Historiae” (*Corpus of Byzantine History*) which began to appear in Paris under the auspices of Louis XIV, from 1645 - 1711. See, for more: Ducas, G. V. *Istoria turco - bizantina, 1341 - 1462*, Bucuresti, 1958, p. 11.

<sup>8</sup> The period of his reign covers the time period 1389 - 1402.

<sup>9</sup> See, for more: Misha, Gj. *Një dëshmi e hershme e këngës sonë popullore*, ..., p. 132 - 135.

<sup>10</sup> Barleti, M. *Historia e Skënderbeut*, reprint, Tiranë 1964 (first edition in Latin 1508).

people under the leadership of Gj. K. Skanderbeg. Another early testimony comes from the Venetian chronicler Antonio Sabellici<sup>11</sup>, which has at the center of information the popular inspiration, inspired by the situation after the death of Skanderbeg and the great pain that his loss left in the people.

It should be noted that the information conveyed by these historical and documentary testimonies is scarce, since the existence of folk songs is mentioned in passing (no detailed data or descriptions are given, let alone analytical elements for this folk phenomenon) due to the fact that such a thing was not the object of their topics and knowledge about this popular culture was limited<sup>12</sup>.

These dating data are of interest, not only for documenting historical facts regarding our culture, but they also take on a special musicological value, illuminating even a little the antiquity of our song, this unwritten culture, passed down from generation to generation as a wealth of the soul, which has existed as long as other cultures developed in parallel, for which the evidence has been tangible - material (paintings, architecture, manuscripts, etc.).

But, returning to Ducas' testimony about the Albanian song sung 'in his courtyard', the fact that he mentions that the song would be sung by a group of young boys and girls (perhaps, separately, each group) as mentioned above, one can hypothesize that they may have sung in a heterophonic or polyphonic (multi-voiced) manner!

### **A specific aspect of the "meeting point" is the way of transmitting of Byzantine chant and our folk songs.**

From the very beginning, we would like to highlight a very distinct and common characteristic for both musical cultures referred to: the way of transmitting folk songs as well as Byzantine chants by hearing, that is, through oral transmission from generation to generation.

In our folk songs (as well as in every other tradition in the world) this is the only way of transmission, while, in Byzantine chants, the way of transmission and practice continues through two ways by singers - psaltes. The first way is the form that we mentioned above, that is, of transmission by ear (of hearing), repetition and practice, but with a particularity regarding the method of transmission (compared to our folk tradition) since there was (and is) a form of organization, where the protopsalte (first psalte) prepared (prepares) in the form of a course the new psaltes with the first way by hearing. Whereas, the second way is the way of acquiring and practicing this music through theoretical preparation with basic knowledge of Byzantine music.

These types of courses became traditional for the transmission of psalms from one generation to another with the nuances and character of the place where they operated. Such schools existed in Korça, Elbasan, Durrës, Kavajë, Berat, etc. While, for the second form, the fact of compulsory teaching of the theory of this music in the schools of the time is known, as during the Ottoman rule, teachers, since they knew how to read and write, also performed the duty of psalmist, which is why psalmists were often called "dhaskal". Precisely, in the monasteries, musical texts were copied, which were then distributed to the village churches and used by psalm teachers. In these manuscripts there are also parts of hymns composed by the protopsalmists themselves with nuances of the local character, giving a beauty and charm to the traditional Byzantine melody.

So, through these forms and especially the first form, which is even older in our country, a continuity of the knowledge of Byzantine music and psalm singing in churches has been ensured. We would affirm that Durrës was the theoretical center of Byzantine music in the 19th century with Krisanth of Maditi, the reformer of this music, while Elbasan was the "best place" for practice. So, even in Albania there are several personalities<sup>13</sup> who preserved and cultivated this music, both as a theory and as a practice.

<sup>11</sup> Sabellici, A. *Historia de Rerum Venetarum*, ribotim, Basilaë, 1556 (first edition 1477).

<sup>12</sup> Ref. Misha, Gj. *Një dëshmi e hershme e këngës sonë popullore*, ..., p. 131.

<sup>13</sup> Since the first half of the 19th century, there was a very popular protopsalt in Elbasan, Mr. Vladimir Gjini, a very good connoisseur and performer of it with a free spirit. His fame had reached Constantinople. He had regular correspondence with the protopsalt of the great Church of the Patriarchate and from time to time sent him original pieces composed by him for evaluation. His melismas (musical pieces) were liked and appreciated so much that they invited him to become a member of the Patriarchate choir, and even its protopsalt, but Vladimir Gjini did not accept, remaining in Elbasan until the end of his life, where he left many students who continued his tradition. See, for more, Beduli, Dh. *Muzika bizantine në Shqipëri*, ref. from Kostoli, S. në "Muzika kishtare bizantine në Shqipëri", lecture given at

With the reopening of churches and their reorganization after the 1990s, liturgical and musical books had almost completely disappeared. Those who tried to help in singing during sacred services, being of advanced age, had only the echo of traditional psalm singing left, and their singing resembled more folk songs than the pure sound of Byzantine music. Thus, a new era began in our country where great importance was given to the revival and cultivation of the tradition of Byzantine music<sup>14</sup>.

In this context, in the Albanian Orthodox churches, the tradition of teaching the art of Byzantine music continues to be preserved and cultivated, also through the adaptation of liturgical melodies with signs (neuma)<sup>15</sup>, which we judge to be an added documentary value, to continue the legacy from generation to generation of this centuries-old tradition, which derives from sacred manuscripts (codices), even some Western researchers such as E. Wellesz, C. Hoeg, G. Pantiru, L. Tardo, etc., for research purposes, have transcribed Byzantine musical notations on the pentagram, especially of the first period of ekphonic musical notation and of the last period, the Christian one. Also, Th. S. Noli, has transcribed the chants of the Christian liturgy into pentagram and is credited with having Albanianized the liturgical texts, considering here the *Akathist Hymn* ("Hymn of Hymns"), skillfully adapted into the Albanian language so "that it encourages the idea of an original Nolian recreation"<sup>16</sup> from a poetic-translational point of view.

On the other hand, such a thing has also been done by Albanian researchers and ethnomusicologists, who have transcribed a considerable number of our folk melodies<sup>17</sup> and songs (reflected in various publications) on the pentagram, starting from monophonic ones, to polyphonic songs (with 3 and 4 voices) which are very demanding in terms of transcription<sup>18</sup>, as the composer and ethnomusicologist Tole claims: "a true transcription is a challenge for a researcher and musician [...]"<sup>19</sup>.

Returning finally to the issue of the meeting points between these two different cultures, we would affirm that although "the walls of the church were very high" and this music developed and develops even today within its walls, again, there were influences or interferences (although not numerous) between them.

In this context, the very gathering of believers to participate in the Sunday ritual in the church, on the day known as the day of *the Divine Liturgy*, was done for two no less important reasons: the first reason was understandable, in relation to strengthening faith in the Orthodox rite, while the second and very important reason was simply human, the union and staying as close as possible to each other, the socialization between them.

Precisely, at the end of this ritual, the men discussed the problems that preoccupied the place (area) where they lived, about various issues that concerned their families and their tribal and social circle, while during the celebrations they went to congratulate the name day of the one who had it, based on the chosen saint, by "entering and exiting" to each other. Also, the believers congratulated each other on the occasions of other religious holidays, which were determined in the calendar of the Orthodox Church (and recognized by them), thus further strengthening the friendships between them and creating, in this way, a peaceful and harmonious coexistence.

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the cultural event "Byzantine Evening", near the church "Annunciation of the Theotokos", in Tirana, June 7, 2010, on the occasion of the closing of the exhibition "Byzantine and post-Byzantine manuscripts in Albania", which opened at the premises of the General Directorate of Archives (GDA) in Tirana.

<sup>14</sup> In particular, this revival of Byzantine music in our country in recent years, became more tangible with the opening of the Theological Academy in 1992. See, for more, Kostoli, S. *ibid*.

<sup>15</sup> Here we have in mind the adaptation to the Christian musical notation (with neumes). The one who we can say with certainty that laid the foundations for the correct teaching of Byzantine music in theory and practice in Albania is Archimandrite Justin Anthimiadhi. This missionary, monk from the Holy Mountain, a profound master of Byzantine music, son of a psalter and psalter since his childhood, established the first local school in Albania, near the Cathedral of Tirana, for the theoretical and practical teaching of Byzantine music signs. He also made Byzantine music a compulsory subject in the curriculum of the Theological Academy "The Resurrection of Christ". He adapted the most necessary texts of religious services into Albanian with Byzantine signs. Cit. Kostoli, S. *ibid*.

Another great name with an extraordinary contribution is Th. S. Noli, who is not only the transcriber of Byzantine melodies on the pentagram, but also the harmonizer or arranger of Byzantine hymns, considering his collection of liturgical music, entitled "Hymnare" (134 pages, Boston, 1936) where there is more traditional Russian liturgy and Russian composers, but also traditional Byzantine music.

<sup>16</sup> Balli. K. *Himni i Himneve, Himni Akathist dhe ikona bomonime e Kostandin Shpatarakut*, published in the cultural periodical "Tempulli", no. 12, Korçë, 2007, p. 66.

<sup>17</sup> This also includes transcriptions of instrumental melodies.

<sup>18</sup> Some of the names of these Albanian researchers and ethnomusicologists, as well as collectors of folk music, who have given their valuable contribution to leaving this music as a written document in their publications, are: R. Sokoli, E. Dheri, B. Kruta, S. Shituni, H. Filja, M. Daiu, L. Liço, O. Xhatufa, F. Daja, P. Miso, S. Shupo, V. Tole, etc.

<sup>19</sup> See, for more: The Preface to the book Dervishi, F. *Muzika popullore e qytetit muze të Beratit*, preface written by V. Tole, Berat, 2011, p. 4.

According to ethnologist A. Gjergji, “these visits were often accompanied by feasts, during which troparia and traditional songs were sung. On major feasts, and especially on *Easter*, at the end of the *Divine Liturgy*, believers sang and danced in the churchyard. There was great liveliness during the fairs, because believers from other regions also gathered, exchanging culture and traditions. The fair was held once a year, on the day that the saint whose name, the church bore was celebrated. These fairs were welcomed with pleasure by the population for various reasons. In addition to the worship of the saint at the *Divine Liturgy*, commercial activity was held in the churchyard, and then a large collective feast followed, during which *church chants and folk songs were sung*<sup>20</sup>.

Thus, we can conclude that coexistence has left some traces of Byzantine music in our folk music, which are noticeable (due to the geographical distribution of the Orthodox population in our country<sup>21</sup>) in some areas of Southern Albania (Korçë, Berat, Elbasan), but also in Central Albania (Durrës, Kavajë) where some folk songs (not many in number) have motifs and points close to Orthodox church hymns, as well as melismas or vocal ornaments from them. Also, the use of the *Second Plagal Mode* (as one of the most famous Byzantine scales with the two tetrachords above re: re, mi, fa#, sol and la, si, do#, re) is used in some folk songs of these areas.

While, on the other hand (as we said above that, the church was more hermetic about interfering in its music, elements from folk music) more influence is observed in terms of the interpretation of Byzantine music (especially in the way the psalms were sung in the Albanian language) especially, by amateur and uneducated psalters, who gave these psalms local colors. While the much-discussed issue of the *burdon* (isos) in both of these musical cultures, will be the focus of another research paper on its genesis and function in each of them and in comparison with each other. So, at the end of this paper we can affirm that different musical cultures (as in our case the folk and Byzantine ones) in their coexistence, create close or distant meeting points, like an oral heritage, which is inherited from generation to generation.

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Assoc. Prof. Dr. **Holta Sina (Kilica)** is a musicologist and educator at the University of Arts in Tirana (UART). She studied Musicology at the Faculty of Music of the Academy of Arts (now University of Arts, Tirana) in the class of Prof. Albert Paparisto (1990–1994). She completed her degree under the academic supervision of Prof. Sokol Shupo (1994) with the highest results. She then worked as a scientific researcher in the Department of Ethnomusicology and Ethnochoreography at the Institute of Folk Culture (IFC) under the Academy of Sciences of Albania (1994–2000). In 1998, she specialized as head of the Ethnomusicological Archive of IFC at the PhonogrammArchiv in Vienna, Austria, under the direction of Prof. Ditrich Schüller. She completed postgraduate studies and a Master's degree in Musicology (at the Academy of Arts) under the supervision of Prof. Dr. Fatmir Hysi (2006) with top results. In 2011, she earned the title of “Docent” at the Faculty of Music, UART. She defended her Doctorate at the Albanian Institute of Studies (IAKSA/QSA, Tirana) under the supervision of Prof. Dr. Shaban Sinani (2013), again with the highest evaluation. Her scientific activity spans from 1996 to the present and includes participation in several research projects, such as: involvement in the development project of the National Folklore Festival 1995 in Berat, serving as a scientific committee member for the selection of folk music groups as an ethnomusicologist; and taking part in scientific expeditions organized by IFC (Academy of Sciences of Albania) in Himara (1995) and Durrës (1999), particularly among the Kosovar population displaced by Serbian genocide. She has participated in dozens of national and international symposiums, conferences, and scientific panels from 1996 to 2022 in Albania and abroad. She is the author of numerous scholarly, critical, and journalistic articles published in academic journals and media in countries including Albania, Italy, Montenegro, North Macedonia, Kosovo, Romania, and the United Kingdom. She is also the author or co-author of:

<sup>20</sup> Gjergji, A. *Refleksione të krishterimit në kulturën popullore*, ..., p. 13.

<sup>21</sup> As a result of the Islamization of Albanians by the Ottoman Empire, Orthodox Christians historically made up 30% of Albania's population. [https://sq.wikipedia.org/wiki/Ortodoksia\\_Lindore\\_n%C3%AB\\_Shqip%C3%ABri](https://sq.wikipedia.org/wiki/Ortodoksia_Lindore_n%C3%AB_Shqip%C3%ABri)

- *Music 5* (textbook for 9-year schools, 2007, Ministry of Education and Science), co-authored with Elira Aliaj;
- *Opera: Concept and Structure*, Express Print, Tirana (2016);
- *The Ekphonic Codices of Albania* (scientific study), Academy of Sciences of Albania (2019);
- and co-author with Prof. Dr. Zana Shureriqi Praela of the book *60 Years of the Faculty of Music at the University of Arts (1962–2022)*, bilingual (Albanian-English), Naimi Publishing House (2024).

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## Contents

*An analysis of the factors contributing to the popularization of A. Babayev's Song 'Nazende Sevgilim'*  
**Sehrane Kasimi**

*The examination of the musical and cultural characteristics of Yalli dance*  
**Telman Ganiyev and Afaq Ganiyeva**

*Crystallization of culture through analysis: Deleuzian and psychoanalytic reflections*  
**Miloš Zatkalić**

*Analysis of the textbook titled Western Music Theory and Practice for the 9<sup>th</sup> grade of Fine Arts High Schools in Türkiye*  
**Mustafa Baran and Gülay Laçın**

*The Last Viennese Classicist? Reflections on the Aesthetic Views of Carl Czerny Through a Comparative Review of the Aesthetic-Biographical Sources and Analysis of Impromptu or Variations on a Theme from "Oberon", Op. 134 for Piano*  
**Nikola Komatović**

*A perspective on our folk song and Byzantine Chant in the historical context of their development: Some aspects at the meeting point*  
**Holta Kilica Sina**