



Research Article

Aruz in Azerbaijani Makam Music and examination of current issues

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Abstract

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

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Introduction

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

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

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

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

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

Aruz Meter

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

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

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



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

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

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

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



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

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

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

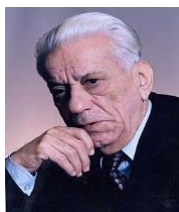


Photo 3. Bahtiyar Vahabzade (Web 2)



Photo 4. AlagaVahid (Web 3)



Photo 5. Ekram Cafar (Web 4)

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

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

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

Ghazal

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

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

Table 1. A ghazal by Bahtiyar Vahabzadeh

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

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

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

I present a few ghazals of Mir Mohsun Navvab.

Table 2. A ghazal by Mir Mohsen Nawab

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

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

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

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

Table 3. A ghazal by İzzeddin Hasanoğlu

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

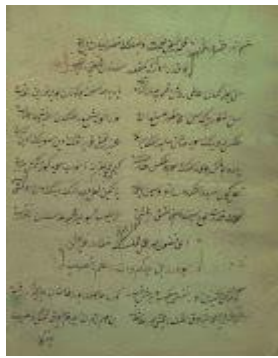


Photo 6. An old manuscript of Muhammad Fuzuli (web 5)



Photo 7. Seyid Azim Şirvani (web 6)

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

Table 4. A ghazal by Muhammad Fuzuli

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

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

Table 5. Other Ghazal Examples

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

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

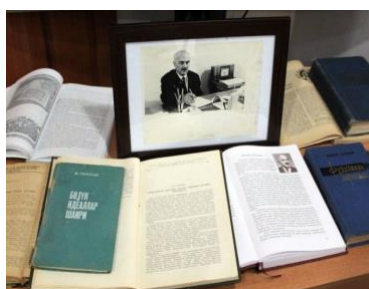


Photo 8. Mirzağa Kuluzade Web7



Photo 9. Aliyar Safarlı Web8

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

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

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

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

Mugham

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

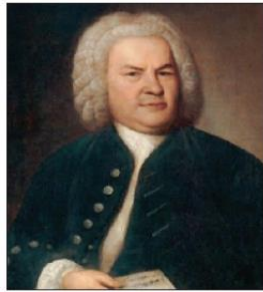


Photo 10. Bach (Web 9)



Photo 11. Muqam Trio (Web 10)

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

Research Problem

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

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

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

Method

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

Findings

Examples of the Use of Aruz



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



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



Figure 2. Sheet Music of Bayati-Shiraz Mugham

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

The musical score consists of two systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Şa-bi hic - ran ya - nar ca - nm". The score is in G major and 4/4 time. The dynamics are marked *mf*. A rehearsal mark "14" is placed at the beginning of the second system.

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

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

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

Xor (Şəbi-hicran)

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

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

Leyli və Məcnunun dueti

Moderato

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

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

Moderato

Piano *p*

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

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

Pno.

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

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

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

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

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

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

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

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

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

Table 8. M.Füzuli. Gazhal example

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

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

Current Examples

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

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

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

Table 9. Ilgar Fehmi. Ghazal of Nights

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

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



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

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

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

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

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

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

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

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

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

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

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

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

Conclusion and Recommendations

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

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

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

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- Web 5. https://az.wikipedia.org/wiki/Əkrəm_Cəfər
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- Web 12. https://az.wikipedia.org/wiki/Valeri_Bryusov
- Web 13. https://az.wikipedia.org/wiki/%C4%B0hann_Sebastyan_Bax
- Web 14. [http://www.anl.az/download/meqale/musiqi_dunyasi/2021/04-89/784746\(meqale\).pdf](http://www.anl.az/download/meqale/musiqi_dunyasi/2021/04-89/784746(meqale).pdf)
- Web 15. [https://az.wikipedia.org/wiki/Mu%C4%9Fam_\(r%C9%99sm\)](https://az.wikipedia.org/wiki/Mu%C4%9Fam_(r%C9%99sm))

Figures URL

- Figure 1. https://az.wikipedia.org/wiki/Valeri_Bryusov
- Figure 2. https://www.anl.az/el/musiqi_edebyyati/kitab/hu_lm.pdf, sh.12
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