

**ISTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SOCIAL SCIENCES**

**A COMPARATIVE ANALYSIS OF ASHIK SAZ AND ASHIK MUSIC IN  
WEST AND EAST AZERBAIJAN PROVINCES OF IRAN**

**Ph.D. THESIS  
Farhad SHIDFAR**

**Musicology and Music Theory Department**

**Musicology and Music Theory Program**

**MARCH 2015**

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**İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYALBİLİMLER ENSTİTÜSÜ**

**İRAN'IN BATI VE DOĞU AZERBAYCAN BÖLGELERİNDEKİ AŞIK SAZI  
VE AŞIK MÜZİĞİ'NİN KARŞILAŞTIRMALI İNCELEMESİ**

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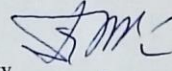
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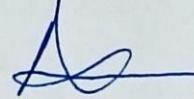
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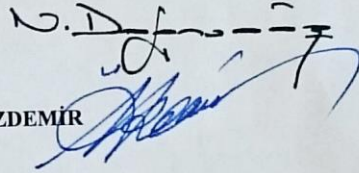
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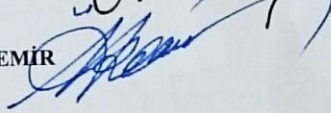
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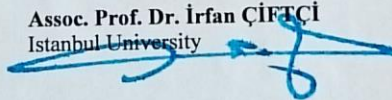
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## FOREWORD

This dissertation has been done in Istanbul Technical University (ITU) PhD. Program of Musicology and Music Theory Department constituted within Graduate School of Arts & Social Science shared by Turkish Music State Conservatory Musicology Department and Music Theory Department as a PhD Thesis.

The whole concept of this dissertation will go around discussing Ashik music in west and east Azerbaijan provinces in Iran. West Azerbaijan will be divided into Urmia and Sulduz (Naghadeh) environments based on musical categorization among them Urmia has been taken under scope, while east Azerbaijan will be analyzed as Tabriz and Gharadagh music environments which finally will come up with a comparative musical conclusion between west and east Azerbaijan provinces in Iran.

I need to mention so many thanks for my super adviser, Prof. Erol Parlak and the jury members of my thesis committee; Prof. Adnan Koç, Prof. Dr. Nilgün Doğrusöz, Dr. İrfan Çiftçi and Dr. Mehmet Ali Özdemir with their helpful thoughts and knowledge and their musical experiences from bibliographical research up to the frank criticism and being with me step by step along the whole thesis development.

My special thanks go to my grandmother Tahereh Ghaznavi, who put the instrument “Saz” in my hands in a very rigid and war atmosphere of Iran during the Iran- Iraq war. I will never forget the pain she suffered in hiding the “Saz” while having the instrument was forbidden in Iran when I was a child. She burdened the great risk while trying to order and provide me with the instrument. She also kept on letting me learn the basics of the instrument as much as it was possible at that period. I will never forget her old saying as “man with no art means nothing”.

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## **A COMPARATIVE ANALYSIS OF ASHIK SAZ AND ASHIK MUSIC IN WEST AND EAST AZERBAIJAN PROVINCES OF IRAN**

### **SUMMARY**

The aim of this thesis is to investigate Ashik (minstrel) Saz as well as Ashik music in west and east Azerbaijan provinces in Iran. It has been mentioned in the introductory section that this region may be regarded as an unstudied and dark point regarding the Ashik Saz and Ashik music academical research among the countries which have been located in silk road route from China to Egypt sharing almost the same minstrel culture.

In the introduction of this thesis, there will be a comprehensive approach to Ashik Saz and Ashik music besides the definition of traditional music and related different approaches to research strategies of the folklore studies.

One of the important historical approaches is the investigation of the roots and events regarding the existence and historical factors and different disputes of the origin of Turk population in Iran and Azerbaijan. Researches reveal the fact of cultural and musical similarities but at the same time the differences between Azerbaijani Turks in Iran and their homogeneous and cognate north Azerbaijan community located in the recent borderlines of Azerbaijan country.

The peace treaty and an agreement of "Gulistan" in 1813 and the treaty of "Turkmenchay" in 1828 between Iran and the Russian Empire have separated Azerbaijani people politically, socially and even physically from each other. According to these agreements the the Azerbaijani populated cities above the borderline of "Araz" / "Aras" river would belong to Russia and the below cities of the same river belonged to Iran.

These unexpected treatments have caused the great social, economical and physical suffer and mutual hurt, pain, sorrow and depression, being in distress, upset and miserable conditions between two separated Azerbaijani people falling apart in north and south cities so that no one could come back to their previous home lands ever since. Even those who were in different cities because of trade or wedding or any other purposes, got stock in north or south cities and fell apart for a dark 70 years separation period. The people inhabiting those areas call it as the well known phrase "no insect could fly between two separated parts for 70 years".

From 75 million population of Iran almost 35 million is considered as having Turk ethnicity and among them the most majorities are Azerbaijan Turks. This fact statistically play an important political, social and cultural role in Iran as being known as a multicultural country.

Ashik music is regarded as the oldest traditional music of Azerbaijan having roots in the lives and woven with warp and woof, basis and foundation of Azerbaijani people which has made it a unique and special music known as the core of Azerbaijani and music and culture both among the Azerbaijani people live in Iran and Azerbaijan.



Most of music Makams and Mugam music ranks in Azerbaijan have roots in Ashik music. "Ashik Saz" / "Kopuz" is the fundamental instrument of Ashik music which is common to be called as merely "Saz" among the people. "Saz" in Azerbaijani and Farsi languages means the instrument in general reflecting the idea of historically being the mother and the root of all music instruments.

The study consists of six chapters proceeding by an introductory chapter that outlines the the need for this study, the objective of the thesis, the general definitions about the main concepts in this thesis as "Ashik", "Ozan" and "Kopuz", the significance of the study, the aims and goals of the thesis and the methodology of this research.

The second chapter of this paper consists of three parts which in the first part of this chapter, the history of the region "north west Iran" will be discussed coming up with the field work and methods of musical analysis later on. The historical investigation at this study which includes historical approach to north west Iran and the tribes of western Iran, clarifies the roots of the superficially seen melodic structure of the songs but deeply rooted in the history. These roots are being obvious in the melodic structure and lyrics analysis of the songs of Ashiks.

Multicultural history of the area has its deep influence in the musical features of the melodies being analyzed in the musical analysis table of the songs in later chapters here. The second part of this chapter discusses geographical, historical and cultural approach of west Azerbaijan in Iran in which geographical aspects of the province, neighboring cities having cultural influence on them, the number of cities they include and even the ethnic groups and different religions in the area which play role in creation the structures of the melodies and lyrics. The third part of this chapter provides the geographical, historical and cultural approach of east Azerbaijan in Iran, all the above mentioned features have been described for east Azerbaijan as well.

The third chapter of the thesis focuses on organological approach to the music of the mentioned regions in which the writer will define and discuss Sachs Classification system before starting the music analysis in the later chapters. In this chapter for the classification of the Saz, Hornbostel – Sachs Classification System an international established system of classification was adopted.

According to H-S system in categorization of Ashik Saz, we may refer the fact that it is a chordophone and then the first numerical number is created as 3. Finally it falls into "Necked Lute" category with the number identification of 321.32.

Azerbaijani Ashik Saz and Turkish Baglama both fall into the same category regarding organology in which 321.32 stands for necked lutes i.e. the handle is attached to or carved from the resonator, like a neck.

Physical aspects of the Saz with all characteristics like; parts of Saz, dimensional characteristics, tuning systems, and Saz making techniques and related workshop photos etc. has been explored in this chapter.

The forth chapter explores Saz playing techniques and score notation strategies in which score transcription and techniques mentioned in the Saz notation books of Ilqar imamverdiyev have also been evaluated. Finally for Azerbaijani Ashik Saz some score notations techniques and transcription hints mentioned in "Qopuz Mektebi", by Changiz Mahdipour will be discussed in Ashik music scores transcription.

In the fifth chapter of this study under the title of analysis of the music of the Ashik the musical analysis is one of the fundamental parts of this study. In order to analyze an individual Ashik music, the classification of the analysis is taken under consideration. I tried to design a chart into which as all Ashik music repertoires can be located and the result would be a systematic analysis in which the following aspects as; melodic characteristics, scale or a specific set of pitches, independent meaningful texture of melody, hierarchy of pitches, Ağaz (beginning), reciting tone or Shahit (witness) or Kalish (inclined to stay and not move), static Shahit, dynamic Shahit, Tuning, drone pitch, cadence or “Forud” and cadential formula, rhythms and meters in Ashik music, form in Ashik music and genres of vocal music of the Azerbaijani Ashiks have been discussed for each Ashik music repertoire fallen into this analysis.

Chapter six will be discussing about the comparison of Ashik Saz and Ashik music in west and east Azerbaijan provinces of Iran as firstly the west and later on the east Azerbaijan Ashik music environments in Iran will be under scope. In this comparison the Ashik music environments will be explored from a performance practice perspective, such as; the characteristics of Ashik music performance (solo or group and the number of the instruments which are normally used) and the venues of performance (e.g. in traditional cafes “Qəhvəxana” or wedding ceremonies), proceeding by exploring popular Ashik music repertoire (ancient and contemporary), the reasons of publicity of Ashik music repertoires, the pioneer musicians of west and east Azerbaijan provinces Ashik music in Iran and their contribution to the community.

In the last part of this chapter before conclusion, the differences of Ashik Saz and Ashik music in west and east Azerbaijan provinces of Iran based on the instruments and organological approach, the number of the anecdotes and Dastans, the Ashik music repertoires, the Ashik music poets and masters of Ashik music literature, the Ashik music performance and stage strategies and finally the differences and similarities of traditional cafes “Qəhvəxana” among east and west Azerbaijan provinces and the rest of Iran will be explored.



## İRAN'IN BATI VE DOĞU AZERBAYCAN BÖLGELERİNDEKİ AŞIK SAZI VE AŞIK MÜZİĞİ'NİN KARŞILAŞTIRMALI İNCELEMESİ

### ÖZET

Bu tez, İran'ın Doğu ve Batı Azerbaycan bölgelerindeki ozan kültürü, Âşık Sazı ve Âşık müziğini araştırmayı hedeflemektedir. Giriş bölümünde belirtildiği gibi bu bölge, Âşık Sazı ve Âşık müziğini akademik araştırması açısından, Çin'den Mısır'a kadar aynı halk şiiri kültürünü taşıyan İpek Yolu'nun geçtiği ülkelere göre kör bir noktada kalmaktadır.

Tezin giriş kısmında, geleneksel müziğin tanımlanması ve bununla ilgili farklı yaklaşımlardan sonra, Aşık müziği ve Aşık kimliği hakkında geniş bir açıklama yapılmıştır.

Tezin amacını oluşturan en önemli konulardan biri, İran Türkleri'nin ve Azerbaycan'da yaşayan Azerbaycan Türkleri'nin Türkleşme sürecinin tarihsel olarak ele alınmasıdır. Azerbaycan Türkleri'nin ortak kültürel geçmişi paylaştığı İran'da, Azerbaycan'da ve kuzey bölgesinde yaşayan soydaşlarıyla, birçok sanat ve kültür alanında olduğu gibi, müzik alanında da benzerlikler ve farklılıklar bulunmaktadır.

Bu farklılıkların sınırları oldukça net bir şekilde belirlenmiştir. İran ve Rusya arasındaki 1813'te Gülistan ve 1828'de Türkmençay Antlaşmasıyla siyasi, fiziki ve sosyal olarak Azerbaycanlılar birbirinden ayrılmıştır. Antlaşmaya göre "Aras" ve ya "Araz" nehrinin kuzeyinde kalan iller Rusya'nın, güneyinde kalan iller İran'ın olmuştur.

Burada yaşayan halklar tarafından öngörülmemiş bu karar, ortaya çıkartılan kuzey-güney sınırı üzerinde halihazırda var olan ticari, sosyal, ekonomik ilişkileri yok etmesinin yanı sıra, insanların sınır yüzünden aslen yaşadıkları yerlere dönememesiyle sonuçlanmış, büyük bir mağduriyet yaşanmıştır. Orada yaşayanlar bu süreci, "70 yıl boyunca her iki taraftan sinek bile uçmadı" tabiriyle adlandırıp, durumun vahametini gözler önüne sermiştir.

İran'ın 75 milyonluk nüfusunun 35 milyonunu Türkler ve çoğunluk olarak Azerbaycan Türklerinin oluşturduğu iddia edilmektedir. İran'da genellikle etnik bir kitle nüfusu kadar önemsendiği için burada yaşayan Azerbaycan Türkleri bu konuda müstesna değildir.

Azerbaycanlılar tarafından en eski ve geleneksel müzik olarak kabul edilen, aynı zamanda halkın yatkın ve bağlı olduğu bir müzik türü olan Aşık müziği, Azerbaycan halkının öz müziği diye bilinmektedir. Bugünkü Azerbaycan makamlarının çoğunun kökeni Âşık müziğine dayanmaktadır. Âşık müziğinin temel sazı "Aşık Sazı" veya "kopuz" olarak tanımlanıyor. Halk arasında da "Âşık Sazı" veya yalnız "saz" denir. Saz, Azerbaycan ve Fars dilinde enstrüman anlamında olup, tarih boyunca tüm enstrümanların kökeni sayılmaktadır.

Altı bölümden oluşan bu çalışmanın giriş bölümünde ana hatlarıyla gerekçesi, amacı, “Âşık”, “Ozan” ve “Kopuz” gibi bu tezde kullanılan temel kavramlar hakkında genel tanımlamaları özetliyor ve devamında metodolojisinden bahsedilmektedir.

İkinci bölümde, alan araştırması ve müzikal analiz metotlarının ele alındığı tarihsel bir sorgulam ve İran'ın kuzeybatısı ve Batı İran kavimlerine yönelik tarihsel bir inceleme yaparak, İran'ın Batı ve Doğu Azerbaycan bölgesi, coğrafi, tarihî ve kültürel açıdan ele alınarak bölgenin coğrafi etkileri ve komşu olduğu şehirlerin kültürel etkisinin yanı sıra, bölgedeki etnik grupların ve farklı dinlerin bir arada bulunduğu velayet sayısının, melodi ve şiir yapısının oluşumunda oynadığı rol tartışılmaktadır.

Bu köklerin bağlantıları, Âşıkların (ozanların) icra ettikleri eserlerin sözleri ve melodi yapıları incelendiğinde açıkça görülebilmektedir. Çalışmanın ilerleyen bölümlerinde çözümlemesi yapılan melodilerin üzerinde, bölgenin çok kültürlü tarihinin büyük etkisi olduğu görülmektedir ve sonuç olarak şarkıların yüzeysel bir şekilde görülen melodik yapılarının, köklerinde aslında birbirleriyle olan derin bağlantılarını açığa çıkarmaktır.

Saz'ın sınıflandırılması ile ilgili üçüncü bölümde, uluslararası bir sınıflandırma sistemi olan “Hornbostel – Sachs Classification System” kullanılmıştır. Bu sisteme örnek olarak “Âşık Sazı”nın sınıflandırılmasını verebiliriz. H-S sistemine göre “Âşık Sazı” telli bir Saz olup, 3 sayısına tekabül eder, bu da 321.32. sayısı ile ifade edilen “Necked Lute” ile eşdeğerdir.

Buna ek olarak, “Azerbaycan Âşık Sazı ve Türkiye'deki Bağlama”, organolojiye göre “321.32” ile ifade edilen, sapı rezonatöre bağlı veya aynı parçadan oyulmuş, boyun formuna benzer yapıda olan “Necked Lute” ile aynı kategoriye denk gelmektedir. Bu bölümde, Sazın fiziksel yapısını oluşturan tüm karakteristikleri; parçaları, boyutları ve akort sistemlerinin yanında, Saz yapım teknikleri ve Saz yapım atölye görselleri incelenmektedir.

Dördüncü bölümde, Azerbaycan Âşık Sazında kullanılan nota sisteminden uyarlanan ve bugün yaygın olarak kullanılan bir çok Saz çalma tekniği ile nota stratejileri incelenmektedir. Burada, İlqar İmamverdiyev'in, notasyon uyarlama ve teknikleri üzerinde durduğu Saz için yazılmış nota kitapları da değerlendirmeye tâbi tutulmuştur. Sonunda Azerbaycan Âşık Sazı için bazı nota biçimleri ve uygulama teknikleri Changiz Mahdipour'un Qopuz Mektebi'nde, Âşık müziğinde uygulanmak üzere açıklanmıştır.

“Âşık Müziği İncelemesi” başlığı altındaki bu çalışmanın Beşinci bölümünde yer alan müzikal inceleme, çalışmanın en önemli bölümlerinden biridir. Âşık müziğini özgün bir biçimde incelediğimizde, genele bağlı bir analiz sınıflandırması söz konusudur. Buna bağlı olarak tüm Âşık müziği repertuvarlarının yer aldığı ve bu repertuvardaki tüm eserlerin, Âşık müziği'nin melodik özellikleri, ölçü veya spesifik perde ayarları, anlamlı bağımsız melodi yapıları, perde hiyerarşisi, Âgâz (Başlangıç), Shahit (Şahit) ya da kalish (sesin hareketsiz durma isteği), durağan Shahit, dinamik Shahit, Akort, Uzayan sesler ve Dem sesler, Kadans “Forud”, Ritim ve ölçüleri, Âşık müziği formu ve Azerbaycan vokal müziğinde söz ve şiir türleri ve tipleri bakımından incelenen sistematik bir tablo hazırlanmıştır.

Altıncı bölümde ise İran'ın Doğu ve Batı Azerbaycan bölgelerindeki Âşık Sazı ve Âşık Müziği'nin, karşılaştırmalı bir inceleme sunulmaktadır. Bu amaç için ilk önce İran'ın Batı ve daha sonra Doğu Azerbaycan bölgelerindeki Âşık Müziği'nin icrâ

edildiđi muhitler anlatılmaktadır. Sözü edilen bölgelerde tarihî ve coğrafi özelliklerinin ardından, Âşık Müziđi'nin icra şekli, Âşıkların müziklerini icrâ ettikleri mekânlar, kahvehaneler, düğünler, Âşık Müziđi'nin repertuarı, Âşık Müziđi'nin İran'ın Dođu ve Batı Azerbaycan bölgelerindeki öncüleri kadar eski ve çağdaş Âşıklarında müzikal ortamlarından bahsedilmektedir.

Bu bölümün son aşamasında literatürde geçen ve icralarında kullanılan enstrümanlar, bunlar arasındaki organolojik benzerlikler ve farklar, anekdot ve destan sayıları, Âşık müziđi'nin repertuar sayısı, ozan, halk şiirleri ve edebiyat ustaları, Âşık müzik performansı ve sahne stratejileri ve nihayet Kahvehaneleri'nin İran'ın batı ve dođu Azerbaycan bölgelerindeki farklılıklar ile ilgili bir inceleme sunulmaktadır.

## 1. INTRODUCTION

We may encounter with several definitions while defining traditional music as the music mostly unchanged passed between generations and played by informal players, usually without notation, and mostly by ear or song memorization which have been performed over a long period (usually several generations). They are most often folk songs and dances or similar types of folk and anonymous music but they can also be pieces from known early composers and may have also been the “pop music” of their time. Traditional folk music has been defined as the music transmitted orally, or with unknown composers that generally has been transmitted and evolved by a process of oral transmission or performed based on traditions over a long period of time. When we talk about traditional or folk music it is almost inevitable to mention the name of “minstrel” or “Ashik”. Minstrels are called actually to a kind of musician poets or bards who play instruments and sing songs whose lyrics may belong to themselves or even other poets, tell stories of distant places or of existing or imaginary historical events. Although minstrels created their own tales, generally they memorized and decorated or embellished the works of others. Frequently minstrels were known as wandering minstrels, traveling from cities to cities, villages to villages and circulating among the people, reciting poems, singing, telling stories and anecdotes, dancing, and performing in the Qəhvəxanas, wedding ceremonies, funerals, rituals, etc. in the happiness, grief, sadness, war and epics of the people, moment by moment and shoulder by shoulder with them melting into their culture and even step by step accompanying the routine lives of the people.

“Ozans” and “Ashiks” were and still are known as the minstrels in the Turkic world and related countries. By Turkic world countries we generally refer to the countries of Turkish language spoken or related dialects or the people speaking with the same language and having the same culture but geographically have fallen in non-Turkish countries. Here Turk nations mostly Azerbaijani people inhabiting Iran with their Turkish language as their mother tongue and with the population about 35-40 million

people, can be regarded as one of the biggest and most important Turkish populated countries after Turkey in the world.

This dissertation as an investigation and research on “Ashik Saz” or “Saz” or “Kopuz” and Ashik music, which is regarded as one of the oldest musical instruments in the history of Turks which still played lively in Iran and Azerbaijan, has been carried out based on history, musicology, sociology, ethnomusicology, organology, music theory, score notation of Ashik music and literature approaches trying to reveal the unstudied, ignored and dark point in rich and huge Silk Road history, culture and literature.

### **1.1 The Objective of the Dissertation**

Considering the culture and literature of Silk Road among the Turkish people inhabiting Iran who are statistically more than 35,000,000 people, the musical poetic “Ashik’s Art” is one of the oldest. Iran and Azerbaijan are authentically the only two countries where the Silk Road stories and anecdotes and legends are recited and sung lively in an oral auditory tradition and in a rural and traditional atmosphere, such as Qəhvəxanas and wedding ceremonies by Ashiks or Ozans who have preserved this oral popular culture and tradition.

Among this huge Turk population covering almost half of Iran, west and east Azerbaijan provinces have the central importance in Azerbaijani language and culture in Iran. The importance of this dissertation is revealed while we witness the fact that a wide gap is going to be observed through passing from one generation to the other as by overthrowing of old generation and disregarding of new generation towards Turkish traditions, there will be no hope for this rich culture to survive where there are not any compilations and written documents in this issue. This will be regarded as losing a part of history which obviously threatens Turkish art, literature and ultimately Turkish culture in general when we witness the culture of Azerbaijani Ashik Saz and Ashik music regarded as one of the main columns of Turk nations and Turkic world huge culture. is actually struggling to survive in Iran.



## 1.2 General Definitions and Different Terminological Approaches

While talking about “Ashik” or “Aşıq” or “Ozan” as the minstrels among Turks and their instruments called “Kopuz” or “Ashik Saz” as one of the oldest instruments belonging to them and their music as “Ashik music” and their literature as well which actually is the pioneer and fundamental columns of Turkish culture, it is better to have a look to some scholars views about who were “Ozans” and who are “Ashiks” and what is the history of “Kopuz” or “Ashik Saz”.

Köprülü, M. Fuad (2004) in his books titled “Edebiyat Araştırmaları” talks about the “Kopuz” as the Turkic world oldest minstrel instrument used by “Ozans” or “Bakşis”. He mentions that “Kopuz” as a word has been used in Uyğur texts, Divanu Lüğat’it Türk, Meragalı Hoca, etc. It has also been mentioned in the most famous reference books like Dede Korkut, Mahzen’ül Esrar, Evliya Çelebi, etc.

He talks about “Ozan” as folk poets of Oğuz Turks and the fact that from XV centuries up to now it has been replaced by the word “Ashik” in Anatolia or “Aşıq” in Azerbaijan and “Baksi” or “Bahşi” among the people of Turkmenistan. “Bakşı, Bahşı, Bağşı, Bakşı, Bakşı, Baksa” has conveyed a lot of meanings among Uyğur people, Turkmenistan, china, India, Kazakh and Kirghiz Turks but not got wide spread among Anatolian and Azerbaijani Turks, instead the word “Ozan” gave place to its Islamic concept “Ashik” or “Aşıq” around XV and XVI centuries. He also mentions that this change may date back even to the XIII centuries and appearance of “Tekke literature” and “Sufism or Tasavvuf” in the way that the Sufi poets used to call themselves “Ashiks” instead of “Ozan” in order to be distinguished among other poets.

He refers to the difference between Saz Şairleri (Saz poets) and classic poets. He says that Ashiks believe that there are two kinds of poets as follows:

- 1- Kalem Şairleri which word by word translated as (poets of pen) who write poems for elite class of the society.
- 2- Meydan Şairleri which word by word translated as (poets of the stage or poets of the squares) who recite spontaneous poems in folk gatherings.

According to Köprülü, M. Fuad (2004) Ashiks put a surplus dignity for Meydan Şairleri (poets of the stage or poets of the squares) rather than Kalem Şaieleri (poets of pen) because of the privileges of the first group as following:

- 1- They recite poems and sing them spontaneously
- 2- Their ability to play the instrument and sing at the same time
- 3- Their ability to have a fan group, control them and access to huge community

Beginning from XVII centuries and urbanization of Ashiks and Meydan Şairleri (poets of the stage or poets of the squares), the competition between them has caused and lead and pushed them to learn “Aruz” rhythmical frameworks, classic poetic forms and new compositions, Islamic elements, penetration of prophet names, religious elements and mythological motives, etc. all from classic poets in order not to look awkward and not to be located in second place.

He refers to the term “Ashik Tarzi” means the style of the Ashik which appeared after XVIII centuries actually a blend of three elements as “rural ancient folkloric literature”, “Divan or Court literature” as an elite kind of literature and “Tekke literature or Sufism”. This helped in a great deal to the popularization of classic or court literature and Tekke culture and Sufism among the ordinary people as Ashiks here played the fundamental role of conjunction between elite literature, religion and ordinary people as they were the only cultural transmission bridges between the triangle of folk and ordinary people, court and elite literature and religion.

Şenel, Süleyman (2007) in his book titled “Kastamonu’da Âşık Fasılları: Türler/Çeşitler / Çeşitlemeler, I. Vol” under the chapter with the name of “Âşıklık Geleneğinde Musiki, Bazı Geleneksel Deyimler” talks about some traditional terminology in Ashik music which are as follows:

- 1- “Usta Malı (Belongings of the Master)”: He approaches this term as two different literal and musical approaches. “Literal approach” refers to the poems of generally a passed away poet and rarely a live poet and “Musical approach” includes the melodic forms and frameworks of passed away and live Ashiks, as well as the especial and unique way of singing and local melodic performance styles in Ashik music.

- 2- “Ashık Tarzı (Minstrel’s Style)”: refers to some determined rules and forms and frameworks and at the same time the poems that follow some ideological approaches and encompass their own specific musical styles while “Teganni and Teganni’de İnşad” refers to the already prepared melodic frameworks and the usage of these cases by Ashiks with mounting and loading the lyrics and poetic materials whether being spontaneously or already prepared.
- 3- “Aşık Ağzı (Minstrel’s Mouth)”: refers to the use of specific dialect as well as the framework of a melodic form based on some specific Makams and Ranks. At the same time it refers to the local style of the Ashik together with individual way of performance.
- 4- “Ayak (Foot)”: refers to a simple vocal or instrumental melodic motives generally free of meter as an introductory part of the main melody as well as some small melodic sentences consisting on maximum five to ten measures which circulates among other melodic measures (Şenel, 2007, p. 65-79). This term “Ayak” or “Ayak verme” will later be analyzed as cadences in Ashik music in detail.

Some common characteristics may also be seen between the Ashik Music and what A. J. Racy a well known scholar of ethnomusicology in his pioneering book, titled “Making Music in the Arab World: The Culture and Artistry of Tarab” talks of “Tarab” or feeling ecstasy, a multifaceted concept that has no exact equivalent in English that refers to both the indigenous music and the ecstatic feeling associated with it. He offers insights into how music generally affects us all and provides an intimate portrayal of the Arab musical experience, but generally they may be regarded as one of the predominant characteristics in eastern world music. These common characteristics are obvious when we see how musicians become inspired, the love lyrics as tools of ecstasy, the relationship between performers and listeners, and the influence of technological mediation and globalization.

Parlak, Erol (2000) in his book titled “Türkiye’de El ‘ile (Şelpe) Bağlama Çalma Geleneği ve Çalış Teknikleri” talks about the different kinds of “Kopuz”, their naming strategies and organological perspectives to the naming of the instrument of “Kopuz”. He mentions that “Kopuz” has been used in widespread geographical regions regarding terminology. There are two main different kinds of categorization

in different kinds of “Kopuz”. The first category as being the instruments played under the name of “Kopuz” at the moment is seen among the Turkish tribes inhabiting north Asia known as Altaylar region. They call their instrument as “Kopuz” no matter that it is stringed, bowed or other kind of instrument.

The second group of “Kopuz” is called to the instruments which have been born and differentiated from “Kopuz” family which are generally called based on onomatopoeia way of nomenclature and are visible in south and southwest Asian countries. In this approach the naming of the instrument is based on the number of strings of the instrument in Persian language (Farsi) like Dutar, Setar, Sheshtar, etc. This tradition is even common among the Turks of south and southeast and even in Anatolia like “İki Telli, Üç Telli, Dokuz Telli” etc. This instrument naming tradition is even observable in the other ottoman documents like “Evliya Çelebi” as referring the instruments and calling them in this way.

He also mentions that the number of strings has been changed in the form of set of strings or as groups like “Setar” which is the instrument having three strings has been changed into three sets of strings, each set may reach up to two, three or four strings. He categorizes Turkish Bağlama and Azerbaijani Ashik Saz that belongs to a Setar family as three sets of strings in stead of three individual strings. He mentions that all the strings in each set are tuned unison and each set has three strings so there are nine strings in Azerbaijani Ashik Saz. He believes that Azerbaijani Ashik Saz is the closest instrument to Anatolian Turkish Bağlama among all Turkic world instruments. He talks about the analogy and similarity of Turkish Bağlama of southeast Anatolia and Azerbaijani Ashik Saz which they are regarded almost the same instruments. They share the same common tuning and fret systems and intervals and even the body shape of the instrument help them to be played in standing position and this is a tradition both in southeast Anatolian and Azerbaijani Ashiks. He finally talks about the fact that Azerbaijani Ashik Saz used to be played with bare hands without plectrum and by the increase in the number of strings and the appearance of metal strings in Ashik Saz, it gave place to plectrum way of playing (Parlak, 2000, P. 34-35).

### **1.3 The Methods of the Research**

There are ethnically different Turk nations in Iran rolling as the pole of Turkish musical culture in Iran which are listed as follows:

- West and east Azerbaijan
- Zanzan
- Ghom and Saveh
- Khorasan and Turkman Sahra
- Ghashghayi Turks

For the field work, west and east Azerbaijan Ashik music environments were selected as two main referential regions so that the core of this thesis discusses Ashik Saz and Ashik music in west and east Azerbaijan provinces in Iran. West Azerbaijan has been divided into Urmia and Sulduz / Naghadeh environments based on musical categorization and between these two environments Urmia has been taken under scope. Then, east Azerbaijan has been analyzed as Tabriz and Gharadagh music environments while there are of course other cities in east Azerbaijan province with different tastes in Ashik music but they are in minorities and generally follow Tabriz and Gharadagh Ashik music culture. We will finally come up with a comparative Ashik Saz and Ashik musical discussion between west and east Azerbaijan provinces in Iran.

In the methodological approach of this research between quantitative research which is distributing surveys/questionnaires and qualitative research including conducting interviews and field trip, the second approach has been selected and carried out.

There has been used of two different approaches in the methodology in this dissertation. The first approach is the basics of folklore studies as what a researcher needs to know as the main tools and information before, in and after the research dealing with any folkloric approach focusing to a region. For this propose Pertev Naili Boratav's book titled "Halk Edebiyatı Dersleri" has been taken into consideration as a guideline before and after stepping to the field work.

All of these folkloric elements are somehow observable in Ashik music and Ashik literature and are the roots of the culture and what makes the culture be rich. These elements are the fundamentals of Ashik poetic forms and even Ashik melodic

structures and they are easily felt even in the performances of the Ashiks and in turn they all have been a guide line before, during and after going into the field study. These basic elements of folkloric studies serve to develop a comprehensive ontological study focusing on Ashik music and Ashik literature.

Boratav, P. Naili (2000) in his book titled “Halk Edebiyatı Dersleri” talks about folklore and its categorizations and different kinds of folkloric poets or Ashiks as following:

- 1- The Ashiks who carry the religious mission and Sufism characteristics
- 2- Ashiks who are secular and in turn are divided into:
  - a- The Ashiks who have innovated mind and those who had already attended in military groups
  - b- The Ashiks who have been the hero of the. anecdotes regarding their region
  - c- The Ashiks who have a blend of rural and urban characteristics
  - d- The Ashiks who have mere rural characteristics
  - e- The Ashiks who have migrated and have immigrant characteristics
  - f- The Ashiks who have expertized and are skillful in singing and telling anecdotes or Dastans

He defines the materials of Folklore studies as:

- 1- Literature of ordinary people (Folkloric literature) which includes:
  - a- Anecdotes or Dastans
  - b- Religious concepts
  - c- Stories about animals and fairy tell
  - d- Jokes and hilarious concepts about different characters and nationalities in the society
  - e- Traditional songs and poetic forms
  - f- Proverbs
  - g- Destiny readers, fortune tellers and dream readers
  - h- Expressions and representations
  - i- Riddles and puzzles
  - j- Tongue twisters
  - k- Games and plays and songs about children
  - l- Applause and curses
  - m- Swearing and oath
  - n- Theatrical arts, like puppet playings, games, etc.

2- Rituals:

- a- Works which is done as a group and the rituals regarding it
- b- Ceremonies and celebrations which are held in the specific day, week, month or year
- c- Rituals regarding the ancient communities and their leftovers
- d- Rituals regarding different stages of the life like: Giving birth, birthdays, Sünnnet (circumcision or the operation on the male organ of a male baby as a religious tradition in Islam)
- e- Going to the school for the first time
- f- Marriage
- g- Death and funeral ceremonies

3- Believes:

- a- Regarding nature, power, elements of life and events
- b- Regarding plants and animals
- c- Regarding human body
- d- Regarding extra ordinary powers (God, Ghost, Angel, etc.)
- e- Regarding the spirit
- f- Regarding famous characters like prophets, masters, majesties, etc.

4- Traditions:

- a- Regarding family and relatives and the hierarchy between them
- b- Regarding laws and justice
- c- Regarding laws of the family and relatives like “Kan Davası”, that is Relatives’ deep hatred regarding a crime, etc.
- d- Regarding the religion and the holly book, advises, ideological themes, what to do and what not to do etc.
- e- Regarding economic themes like the traditions of buying, selling and commissions, Bazaar and market traditions, cultivation and harvest traditions

5- The sciences of folk and ordinary people:

- a- Astronomy
- b- Geology or the science regarding the ground and earth
- c- Meteorological science and those about weather and calendars
- d- Chemistry science or well-known as magics
- e- Hunting, fishing, etc.
- f- Traditional medical science and natural medicines
- g- The guesses about the secrets of creation of the plants, animals and the earth (Boratav, 2000, p. 51-54).

The second methodological approach is what do ethnomusicologists actually do and how do they learn about the world music and finally how do they approach the case, like what mentioned by Terry E. Miller, Andrew Shahriari in the book titled “World Music a global journey” (2012), The whole thesis has done in four basic phases; preparation, field work, gathering the whole data and analysis and finally dissemination and interpretation.

Before going to the field, the writer needed to get prepared by learning everything the writer could grab about that area including the kinds of music the writer would encounter and the conditions under which the writer would do his study.

Regarding preparation for the field trip, the writer needed to collect information about the culture and music of his research subjects. However, the author’s background (growing up in Urmia and Azerbaijan province of Iran), his ability to play the instrument “Ashik Saz” as a child enriched his research journey as an ethnomusicologist in an invaluable manner.

The author had the tools of “Bi-musicology” in hand before starting the work and there was no need to put a lot of time to learn the instrument of the region. The term “Bi-musicology” which in simple word means to learn the instrument or the music of the area in which an ethnomusicologist intends to go and launch a research. According to “Bilingualism” the researcher needed to learn Persian and Azerbaijani languages and according to “Bi-musicality” needed to start playing the same instrument. The writer had already owned this potential as being a native researcher as well.

The first phase was accomplished through bibliography and catalogs, archives and libraries, media, and internet resources and through interaction with other people who would know the area better than him, especially people who grew up there and still live there. It was the stage in which the writer needed to do preparation before going to the field (Iran) in libraries and surfing in archives and discographies and video archives, the route of the journey in which the author would travel to explore in the geography and history of the region, although the writer was a native researcher. Although all the videos referenced in this thesis are the result of both bibliographical research and field work as several years efforts done for this paper.



Before going the area and even during the fieldwork the writer needed to determine the feasibility plan like;

- Political: if there will be a political restriction of a researcher in Iran like illegalities and problems regarding Iran during music research. The writer had already gathered some data as childhood regarding Ashik music which helped him a lot to save the time.
- Physical: how to travel there and if there would be easy to access musicians in Iran and where were “Ashik Saz” Players and whether it was accessible to reach there in Iran if some of them have moved recently.
- Ethical: what were the ethical signifying elements in Iran and what was regarded as good or bad which might in turn hinder the research in Iran? Iran is a religious country so the ethical values there differ from the rest of the world and the researcher needs to be aware of that.

The second stage which was the field encompasses the ethnography and jotting notes of every thing including people and especially lives of Ashiks , beliefs, rituals and traditions, weddings and dances, agricultural terms, instruments, songs and lyrics, etc.

At the third stage, after gathering all the data, the turn was the analysis of the data, which means putting all the data in the patterns and theories of systematic musicology and ethnomusicology.

This comparative analysis encompasses the musical aspect of the case, but inevitably will include history, politics, geography, ontology, semiology, literature, etc. Besides a systematic musicological approach some hints could not be ignored during the research. The writer may refer to some of them like the term cultural evolutionism means the theory that all cultures are evolving to ever higher states and some cultures have reached a more developed state than others. Here the cultural and social situation of Iran needed to be mingled to the analysis by raising such questions like;

- Whether “Ashik Saz” is dedicated for high class society or low class society in Iran?
- Are the multi-nationalistic feature of Iran has any affects in “Ashik Saz” classification with other instrument of the other ethnic groups and races in Iran?
- Is the musical festivals held in Iran are same in terms of financial budgeting for “Ashik Saz” players and other local instrument players in Iran and if these cases had any influence music and repertoire and lyrics, etc.

The writer referred to the ethnomusicology theories in the book titles “Theory for ethnomusicology” by Ruth M. Stone (2008) which enlisted in the theories in a naif way and detailed information about them which showed him the way how to proceed.

For instance the term “diffusionism” in comparative musicology and cultural evolutionism refers to the comparison of various musical works and various people of the earth. For this case “Ashik Saz” has internationally widespread through the world like the instrument called “Kopuz” and “Qopuz” in Iran and Azerbaijan and exploring the possibilities of any analogy of “Ashik Saz” to Baglama in Turkey. Are there any trace of the instrument and songs in any other neighboring or not neighboring countries. The writer went through all these theories in the book comparatively analyzed with the raw data of the field.

In the analysis of the Ashik music, the music theoretical analysis section was one of the fundamental parts of this study. In order to analyze an individual Ashik music, the classification of the analysis has taken under consideration, so the writer tried to design a chart into which as all Ashik music repertoires can be located and the result would be a systematic analysis in which the following aspects as; melodic characteristics, scale or a specific set of pitches, independent meaningful texture of melody, hierarchy of pitches, Ağaz (beginning), reciting tone or Shahit (witness) or Kalish (inclined to stay and not move), static Shahit, dynamic Shahit, Tuning, drone pitch, cadence or “Forud” and cadential formula, rhythms and meters in Ashik music, form in Ashik music and genres of vocal music of the Azerbaijani Ashiks have been discussed for each Ashik music repertoire fallen into this analysis.

The forth stage was “Dissemination and Interpretation” which was a bit different with classical ethnomusicological approach. In classical way, researchers are looking for the interpretations over the built theories which is totally subjective. For example why they call “Ashik” or “Ozan” and what are the roots and etymology. Regarding semiotics and semantics, whether it stands for something like sexual figures for the instruments playing in hand over the chest or not, if yes what does “Ashik Saz” stands for or what is the role and place of “Cantometrics” for “Ashik Saz” and what does three sets of strings of the instrument represent for. The writer actually did the third and fourth phase of the thesis at the same time, especially in analyzing chart and general discussion they were placed at it was a musicological approach rather than a sociological one. So the elements of music of the thesis overcome the concepts of non-musical elements in the dissemination and interpretation of this study.

Finally the way of pronunciation and transcribing of each non-English word in this thesis as most references were not written in Latin alphabet, has been based on both Azerbaijani Latin alphabet guide and at the same time what is common in Iran known as (Penglish: Persian English) while writing Latin form of proper nouns in persian alphabet.



## 2. HISTORICAL, GEOGRAPHICAL AND CULTURAL APPROACH OF NORTH WEST AZERBAIJAN PROVINCES IN IRAN

### 2.1 Historical Approach to North West Iran and the Tribes of Western Iran

Two historical approaches to the North West Iran and Azerbaijan provinces have been taken into consideration. V.Minorsky, (1945) and his article titled “The Tribes of Western Iran” versus Dr Samad Sardarinia the famous historian and great writer of Azerbaijan in his book “Azerbaijan history at a glance” or “Seyri dar Tarikh e Azerbaijan” which their contradictory views about the history of Azerbaijan are going to be controversy debate here.

As one looks at the map of Iran, West and east Azerbaijan provinces have been located in North West of Iran which has been taken as the core of study in this thesis. Generally it is common to make an analogy of the map of Iran to a cat and the head of the cat is west and east Azerbaijan provinces.



**Figure 2.1:** Map of Iran (URL-1).

In order to make a concentration to the topic we need to mention of the two great mountain ranges which join each other in the north-west. One of them crosses the northern part of the country latitudinal, between Afghanistan and Turkey, and its highest point in the west is Mount Ararat. The second chain begins immediately south of Ararat and runs south-east, forming the western border of Iran. It has no general name today, but in antiquity the middle section was called “the Zagros”, and this name is still used as a convenient conventional term for the whole range. This longitudinal mountain tract forms the background of historical research. Of V.Minorsky (1945), as in his article titled “The Tribes of Western Iran” talks about the following periodization in the historical approach to north west Iran and the tribes of western Iran.

### **2.1.1 The Pre-Iranian Period**

The territory of Iran was not at first known by this name. About the year 1000 B.C. the Indo-European Iranians, speaking a language of the same family as the ancient Indian, Greek, Latin and other tongues, began to infiltrate into this country and, after they had occupied it, the country was named after them. We cannot say whence our Iranian cousins came or how long it took them to conquer their present habitat. We only know that between 844 B.Sc. and 836 B.C. the annals of the Assyrian Kingdom for the first time refer to the presence of Medians (Hcida) and Persians (Parsua) somewhere to the south of Lake Urmia. Who, then, were the inhabitants displaced by the Iranian invasion? For the eastern part of Iran we have no definite written indications, but we know of the existence in the west of at least two mighty kingdoms which for a long time asserted their independence against their more famous Mesopotamian neighbors. In the North, the kingdom of Van (Urartu or Khaldi) stretched between the three great lakes: Van (in present-day Turkey), Urmia (in Iran) and Sevan (in Soviet Armenia). In the extreme south, the kingdom of Elam, with its capital Susa (Shushlan-the-Palace of the Book of Esther) dominated vast territories to the north-west of the Persian Gulf. Both Van and Elam had languages of their own. These were unlike the languages of Mesopotamia, but as the speakers used the cuneiform script invented in Mesopotamia, it has been possible to establish the phonetic character of their tongues and gradually to ascertain the meaning of their inscriptions, some of which are bilingual. (Minorsky, 1945, p.73).

### **2.1.2 Ancient Iran: Medians and Persians**

When at a later date, about 1000 B.C., the Iranians reached their present homeland; they must have come in separate bands, painfully pushing their way towards the south. They belonged to two tribes, the Median and the Persian, closely akin. First the Medians were dominant (700 B.C.-559 B.C.), and, striding across conquered Assyria, undertook campaigns into the heart of Asia Minor. The Persians went farther south, into the dominions of the former Kingdom of Elam, and in the end overthrew their Median overlords. Under Cyrus a great Persian empire was formed in Iran (559 B.c.-331 B.C.), with many territories and peoples incorporated in it. (Minorsky, 1945, p. 73, 74).

### **2.1.3 Middle-Iranian Kingdoms: Parthians and Sasanians**

There followed the long period of the Middle-Iranian Kingdoms, which lasted some nine hundred years (from 250 B.C. to the middle of the seventh century A.D.). Our knowledge of the changes which took place in the composition of the population is unfortunately still inadequate. (Minorsky, 1945, p.74).

## **2.1.4 The Islamic Period**

### **2.1.4.1 Arabs**

After the Islamic conquest, completed in A.D. 651, Arab tribes settled in many parts of Iran, and we hear of several groups established along the eastern side of the central Zagros. These aliens were however not numerous enough to maintain themselves, surrounded as they were by the local population, and through intermarriage and the usual process of assimilation they were absorbed. (Minorsky, 1945, p. 74).

### **2.1.4.2 Daylamites**

From ancient times there would seem to have been a surplus population in the highlands south- west of the Caspian, the so-called Daylam. There is some reason to believe that the Daylamites were of pre-Iranian origin, but by the tenth century they were iranized, although not entirely assimilated to the dominant race. Soon after A.D. 900, Daylam assumed the role which in Europe was played by the Scandinavian homeland of the Norsemen. The flood-gates were suddenly flung open and astonishing numbers of Daylamite adventurers, described as fierce and hairy bands, spread over Iran and thence down into Mesopotamia, for a century keeping the Caliph in complete submission. Chronicles corroborated by present-day toponymy, show that Daylamite colonies existed also in the Zagros area. The provincial capital of Salmas is called Dilman or Deylaman. (Minorsky, 1945, p. 74).

### **2.1.4.3 Turks**

Much more important were later invasions from Central Asia. In the eleventh century, the hordes of the Turkish Oghuz, under the leadership of the Seljuk family, crossed Iran and overran Mesopotamia, Armenia and Asia Minor. These Turks congregated, in large groups, in the north-western corner of Iran, where they imposed their language on the population. Those of the former inhabitants who remained faithful to their own tribal organization seem to have been pushed back nearer to the Zagros. (Minorsky, 1945, p. 74).

### **2.1.4.4 Mongols**

In the thirteenth century the Mongols, who had been living in areas of Central Asia to the east of the Turks, rushed westwards and wrought havoc throughout the Middle East. Tabriz, the capital of north-western Iran, became their chief residence, and Mongol hordes were quartered in many parts of the Zagros range. By the middle of the fourteenth century, however, the Mongols, now Islamized, ceased to be a political power and became amalgamated with their predecessors, the Turks. For more than the next two centuries the Turks of western Iran lived in a perpetual state of agitation, now forming new coalitions and overrunning large areas, now splitting into single clans and settling in remote corners of the country. The western regions were, again, affected by these nomadic movements. Under the Safavids (A.D. 1500-A.D. 1722) many Turkish and Kurdish tribes were split, and settled in remote corners of the Zagros. (Minorsky, 1945, p. 74).

## **2.1.5 Modern Times**

The above catalog of some of the changes which have taken place in western Iran throughout the ages is a warning against sweeping generalizations. It shows that in western Iran, as elsewhere, it is impossible to speak of a pure, unmixed race. Let us now consider the ethnic problems of the present time. If we take language as our guiding thread, we must admit that the situation is considerably simplified. Arab geographers of the tenth century refer to a special Khiizi speech near Ahwaz, and this was possibly a remnant of the old Elamite language but since then every trace of it has disappeared. The same applies to all other ancient idioms of the Zagros. (Minorsky, 1945, p. 74, 76).

### **2.1.6 Minorities**

Minorsky talks about the minority groups in North West Iran as Christian colonies: Armenian and Syrian. Finally, mentions that there are colonies of Jews and Kurd, as well as Kurdish and other local dialect as follows:

Most of the peoples of the western frontier now use Iranian dialects; but there are exceptions. In the south, Arabic has made inroads, in the lower regions of ancient Elam. Turkish is found among isolated groups in the south, and it is still predominant in the northern part of the great north-western province of Azerbaijan (whose capital is Tabriz). Between Lake Urmia and the western frontier range there are Christian colonies of considerable size, Armenian and Syrian. As that part of the country bore the name of Persarmenia in Byzantine times the presence of Armenians in the country must be of long standing. They are supposed to have come from Thrace. For a time they were in Phrygia, in Asia Minor, and they finally displaced and absorbed the ancient inhabitants of the Kingdom of Van. The Syrians call themselves, nowadays, 'Assyrians', but this is definitely a misleading term, at least as regards language, for they speak an Aramaic dialect closely akin to other Aramaic dialects surviving on the fringe of the Mesopotamian lowlands. Both Aramaic and Old Assyrian belong to the Semitic family, but Assyrian died out, as a spoken language, after the destruction of Nineveh by the Medians in 612 B.Sc. Aramaic is a different language, which must have been spoken by the peaceful populations dominated by the Assyrian conquerors. So much for the differences in language from the point of view of race, the Syrians, or at least the Syrian mountaineers, known for their warlike character, may have absorbed some remnants of the true Assyrians. Finally, there are found throughout Kurdistan small colonies of Jews who also speak Aramaic, as well as Kurdish and other local dialects. (Minorsky, 1945, p. 76).

### **2.2 General Discussion of Minorsky's and Sardarinia's Approaches to the History of North West Iran**

Sardarinia, S. (2008) the famous historian and great writer of Azerbaijan in His book "Azerbaijan history at a glance" or "Seyri dar Tarikh e Azerbaijan" talks about the very early times and prehistory documents of The territory which nowadays is called Azerbaijan provinces in Iran, as to be one of the places like north Africa and Mediterranean region where human being first appearance in caves and colonization of man took place. There have been mentioned about documents and historical events found as carvings in the caves and other discovered documents of Stone Age and Bronze Age that prove the appearance of the first human communities in the region (Sardarinia, 2008, P. 20).

The most recent historical documents found in Azerbaijan provinces in Iran like the "Cave of Azikh" i.e. "the Cave of Bear" around Araz or Aras River proves of 5000 years BC and the excavation of "Kabud mosque" in Tabriz prove the history of the city that dates back to 3500 years ago. A lot of other historical excavation discovered objects like the worldwide famous "Golden Cup" of "Hasanlu or Hasanloo Hill" which was made from pure gold and discovered around Urmia Lake proves the beginning of athletic competitions of Sport in ancient Iran more than 3000 years ago.



Finding of Hasanlu golden cup by an Iranian and American team in 1958 in Hasanlu hill of west Azerbaijan province with a 3700 years old history reveals the information about the history of Olympic competitions. Sport scenes and events such as archery, boxing, wrestling, chariot racing carved on the body of this cup shows that before the Olympics to be held in Greece had already been held widely in Azerbaijan (Sardarinia, 2008, P. 20, 21, 29).

Sardarinia (2008) in his book Talks about pre-Islam period of Azerbaijan provinces in Iran and the two famous tribes used to inhabit in the region as “Looloobi” in west and “Gooti” in east between 2000 and 3000 BC and “Caspi” tribes in their lands called “Caspana” which today is known as Caspian sea areas of Azerbaijan provinces in Iran. He speaks of other tribe called “Hoori” or “Horyani” and the fact that they were talking in Ural Altaic language and used to live in the same area in 4000 years ago. There were civilizations like; “Orartu”, “Manna”, “Huri”, “Looloobi”, “Gooti”, “Caspi” and great “Elamite Empire” who lasted for 2000 years, etc. The earliest kingdom in the old Elamite period dates to approximately 2700 BC with the city of Ur, which was characteristic of Elamite history (Sardarinia, 2008, P. 32-35).

All of these civilizations were speaking Ural Altaic language. It may be interesting to know that Turkish language is regarded to belong to the Ural Altaic language family. This fact will cause a controversy dispute to the approach of Minorvsky that lacks this fact.

Sardarinia (2008) mentions that when Medians and Persians reach today Iran 1000 BC, they faced with a rich cultured people with more than 3000 years civilization there. The most controversy part is when he talks about the fact that Azerbaijan region was not empty when the Medians and Persians arrived at west Iran at 1000 BC and the fact that Ural Altaic language which is one of the ancestor of today Turkish language, already used to be spoken before their arrival in the same territory which is known today as Azerbaijan provinces (Sardarinia, 2008, P. 32-35). There is a historical conflict here with Minorvsky as mentioning the roots of Iranian as non-Turkish or non-Azerbaijani people. when he talks about the invasions of Turkish Oghuz, under the leadership of the Seljuk family to Iran and imposing their language on the population residing there as non-Turks, etc. while Sardarinia proves with lots of documents that there had already been Turkish tribes and Turkish language in Iran

before invasion of Seljuk family to Iran and this approach seems to be logical even if we compare these two contradictory topics together.

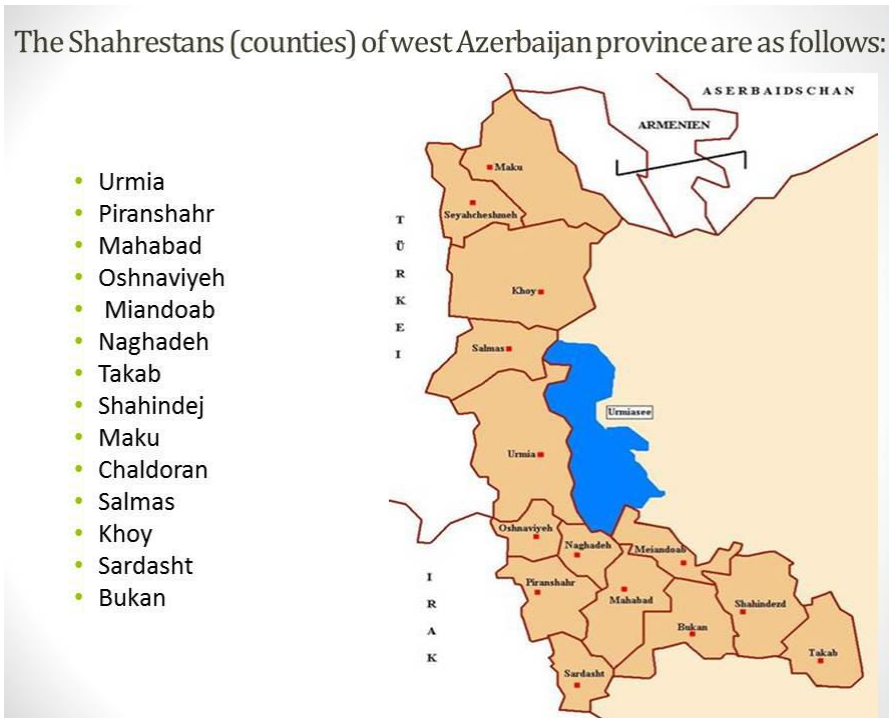
### **2.3 Geographical, Historical and Cultural Approach of West Azerbaijan in Iran**

From geographical Point of view, west Azerbaijan province is an area of 43,660 square kilometers, including Lake Urmia, the province of west Azerbaijan is located on the north-west of Iran. Its capital is Urmia.



**Figure 2.2:** Map of west Azerbaijan in Iran (URL-2).

From the view point of demographics, the province is divided into 14 Shahrestans (counties). The present number of Shahrestans (counties) was achieved over time by subdivision of many of the larger Shahrestans into smaller ones. The current Shahrestans are: Piranshahr, Urmia, Mahabad, Oshnaviyeh, Miandoab, Naghadeh, Takab, Shahindej, Maku, Chaldoran, Salmas, Khoy, Sardasht and Bukan. The Shahrestans (counties) of west Azerbaijan province are as follows:



**Figure 2.3:** The Shahrestans (Counties) of west Azerbaijan (URL-3).

The bulk of the population in west Azerbaijan Province is Azerbaijanis and in a lower extends Kurds. There are three ethnic and religious groups who are native to the province but who have minority status: Assyrians, Armenians, and Jews. There are also immigrants from other parts of Iran in the major cities of the province.

The diversity of religions in the province has been a major factor throughout the entire history of the province. The religions in the province are: Shia and Sunni sects of Islam, Christianity, Judaism, and Yarasani. Both Azerbaijanis and Kurds follow Islam, the Kurds belonging mainly to the Sunni branch and the Azerbaijanis being Shias. There is also a very small minority who follow a religion called Yarasani (or Ahl-e Haqq). Christianity is the only religion of the Assyrians, and Armenians. The Jews, as the name indicates, belong to the Jewish religion.

Considering religion, in this province, Islam (Sunni and Shiite or Shia) is the majority religion. However, there is also a large Assyrians Christian minority, who has historically lived on the west shore of Lake Urmia, as well as Armenians who are scattered throughout the province. Notably, the city of Maku in northern west Azerbaijan was the only city in Iran (before World War II) where Christians comprised the majority. Before World War I, Christian Armenians and Assyrians

compromised a significant minority in Urmia, but that during the Ottoman and Russian wars (during World War I) many left the region.

West Azerbaijan hails from a rich culture from Azerbaijani traditions. Many local traditions, such as music and dances continue to survive among the various people of the province. As a longstanding province of Iran, it is mentioned favorably on many occasions in Iranian literature by Iran's greatest authors and poets and scientist, Like Urmevi, etc.

## 2.4 Geographical, Historical and Cultural Approach of East Azerbaijan in Iran

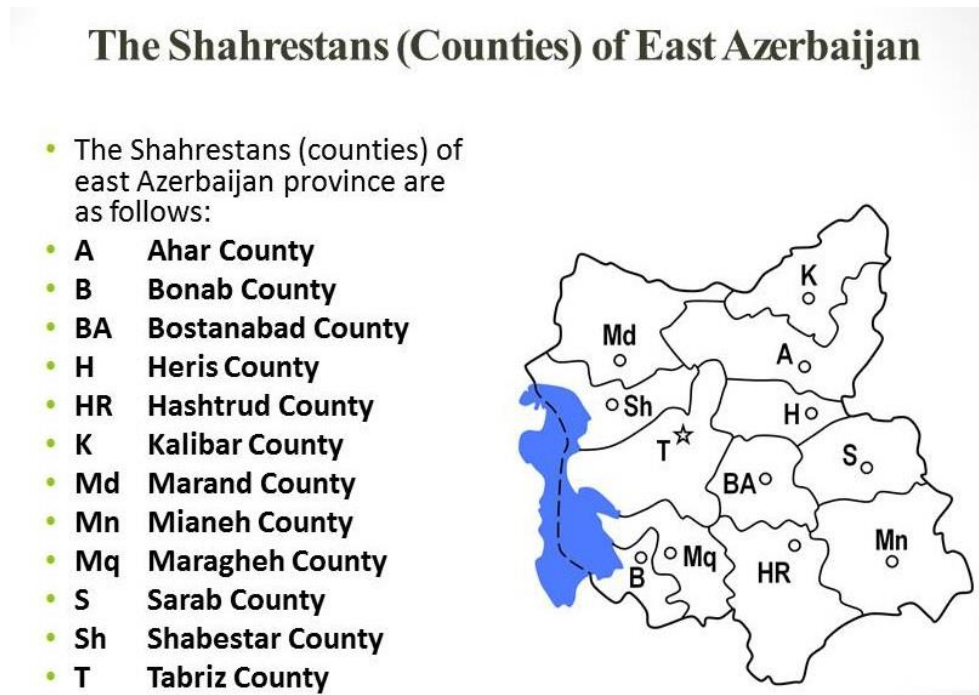
East Azerbaijan is one of the provinces of North West Iran. It is in the northwest of the country, bordering Armenia and the republic of Azerbaijan, and the provinces of Ardabil, west Azerbaijan, and Zanjan. Its capital is Tabriz.



**Figure 2.4:** Map of east Azerbaijan in Iran (URL-4).

The province covers an area of approximately 47,830 km<sup>2</sup>; it has a population of around four million people. According to the latest divisions of the country in 1996, the counties of this province are: Ahar, Ajabshir, Bostan Abad, Bonab, Tabriz, Jolfa, Sarab, Shabestar, Kaleybar, Maragha, Marand, Malekan, Miyana, Heris, and Hashtrood.

The historical city of Tabriz is the most important city of this province, culturally, politically, and commercially. The province has common borders with the current republics of Azerbaijan, Armenia and Nakhchivan. A fine network of roads and railways connect east Azerbaijan to other parts of Iran and also to neighboring countries. The Shahrestans (counties) of east Azerbaijan province are as follows:



**Figure 2.5:** The Shahrestans (Counties) of east Azerbaijan (URL-5).

Generally speaking, east Azerbaijan enjoys a cool, dry climate, being in the main a mountainous region. But the gentle breezes off the Caspian Sea have some influence on the climate of the low-lying areas. This rigid temperature has its strongest effect toward music performance and musical perception criteria of the people inhabiting there.

East Azerbaijan is one of the most archaic and ancient territories in Iran. During the reign of Alexander of Macedon in Iran (331 BC), a warrior known as Attorpat led a revolt in this area, then a territory of the Medes, and thereafter it was called Attorpatkan. There are several theories here which each should be discussed individually as the important effect in the history and nationalistic feelings of the area and finally its effects on the music.

Minstrel Music of Azerbaijan has always been a reflection of the history and sociology, Asik music with its unique accompany with the poems and recitative features, has got outstanding links to the history, so the history, geography and religion of the area has roots in the Asik music there which should be carefully taken into consideration.

Islamic researchers proclaim that the birth of the prophet Zoroaster was in this area, in the vicinity of Lake Orumieh (Chichesht). Needless to say, this province was subject to numerous political and economical upheavals, attracting the interest of foreigners. The Russians in particular have tried to exert a lasting influence in the region over the past 300 years, occupying the area on numerous occasions. The constitutionalist movement of Iran began here in the late 19th century. Ethnic tensions in Azerbaijan can visibly trace their origins back to the colonialist policies of the Soviet Union and Imperial Russia.

The most outstanding features from a cultural point of view are the language, Azari/Azerice, and folklore of this region. According to Dehkhoda Dictionary, the language of Azerbaijan is originally a branch of the Iranian languages known as Azari. However the modern Azeri language is a Turkic language very closely related to the language of west Azerbaijan.

The language debates over being “Azeri or Azerbaijani” strongly last and create a nationalistic problem whether it is a language or an accent. These nationalistic features are very observant in the theme of minstrel music both in west and east Azerbaijan provinces in Iran. As language, literature and music all have been woven together, each should be canalized by linguists, historians and finally by musicians which makes it a totally interdisciplinary approach towards music.

### **3. ORGANOLOGICAL APPROACH TO ASHIK SAZ**

#### **3.1 General Definitions**

According to Mahillon the music instrument is “the body employed as source of sound” and defines Organology as “the different nature of bodies employed as source of sound”. According to the acoustics science in systematic musicology, musical instrument is defined in explaining the various aspects of sound as every sound is produced via vibration of one type and the musical instrument is defined as a device of producing vibration in any controlled situation.

The study of musical instruments in terms of their history and social function, design, construction and relation to performance is called Organology. Organology has interested scholars since at least as early as the 17th century. We can mention the names like Praetorius (1618), Mersenne (1636) and Kircher (1650). Modern organologists and reproducers of historical instruments (who might be called applied organologists) have benefited from the observations of such early scholars.

We can trace the interdisciplinary of Organology and other musicological disciplines like when the symbolism and folklore of instruments are subject that organology shares with music iconography and ethnomusicology. It is almost inevitable to consider one discipline without interfering of the other auxiliary ones. Since the late 18th century, interest in instruments of all kinds has served an ethnomusicological purpose by providing a common avenue of approach to the music of diverse cultures. Guillaume André Villoteau (1759–1839) made the first scientific study of ancient Egyptian music largely on the basis of depictions of instruments in tombs and temples. The study of instruments became an important resource for comparative musicology (e.g. Hornbostel's adducing of panpipe tunings as evidence of a cultural connection between Brazil and Polynesia), but ethnomusicologists have tended to subordinate a purely object-oriented approach to a broader consideration of instruments' musical and social contexts. Especially in traditional and non-literate cultures, the shapes, materials, and decoration of instruments, no less than their sounds, convey meaning essential to their functions; seeking to understand these features, organologists might collaborate in field research with ethnologists and native informants. During the last quarter of the 20th century, John Koster and G. Grant O'Brien contributed valuable new information concerning the construction and uses of early stringed keyboard instruments, and Peter Williams explicated the obscure history of organs. Karel Moens raised fundamental questions about the authentication of antique bowed string instruments, while Herbert Heyde, a specialist in the development of woodwinds and brasses, demonstrated the relevance of geometric proportional schemes and local units of measure to instrument design. Studies such as these depend on close examination of extant instruments and primary documentary sources, including treatises, patent claims and musical compositions, as well as iconographic evidence. Curt Sachs's *Real-Lexikon der Musikinstrumente* (1913), a pioneering effort to systematize knowledge of instruments on a worldwide basis, and the widely-adopted classificatory scheme devised jointly by Sachs and Erich von Hornbostel were based on Victor-Charles Mahillon's research on instruments collected at the Brussels Conservatory beginning in the 1870s then modified and expanded in 1893, in a catalogue for especial

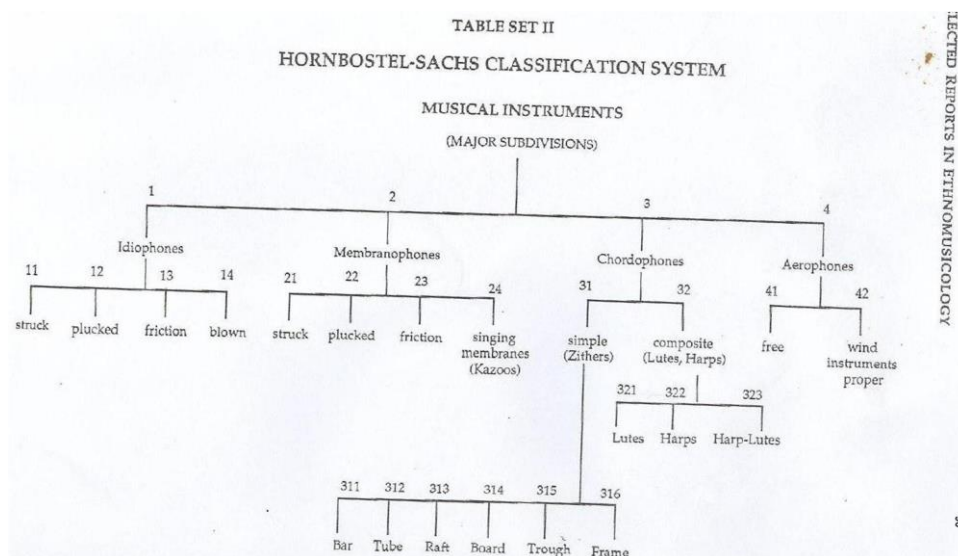
exhibit of Indian musical instruments by the museum of the Royal academy of Belgium. The logic of the system was by Mahillon's contemporary Geveart, the director of the conservatory Royal de Bruxelles. He approached by classification of noble instruments i.e. chordophones and aerophones. Actually Mahillon himself was not the inventor of that four-part system but he borrowed the idea from ancient Indian system. (DeVale, 1990, P. 85-86).

In categorizing the instruments one should bear in mind that idiophones and membraphones are divided into four categories based on the method of excitation; struck, plucked by friction or by air, where as two primary subdivisions have no reference to the method of excitation but involve structural consideration i.e. "simple" referring to the Zither type of the instrument, and "composite" referring to lutes and harp.

### 3.2 The Saz "321.32" i.e. Ashik Saz or Baglama

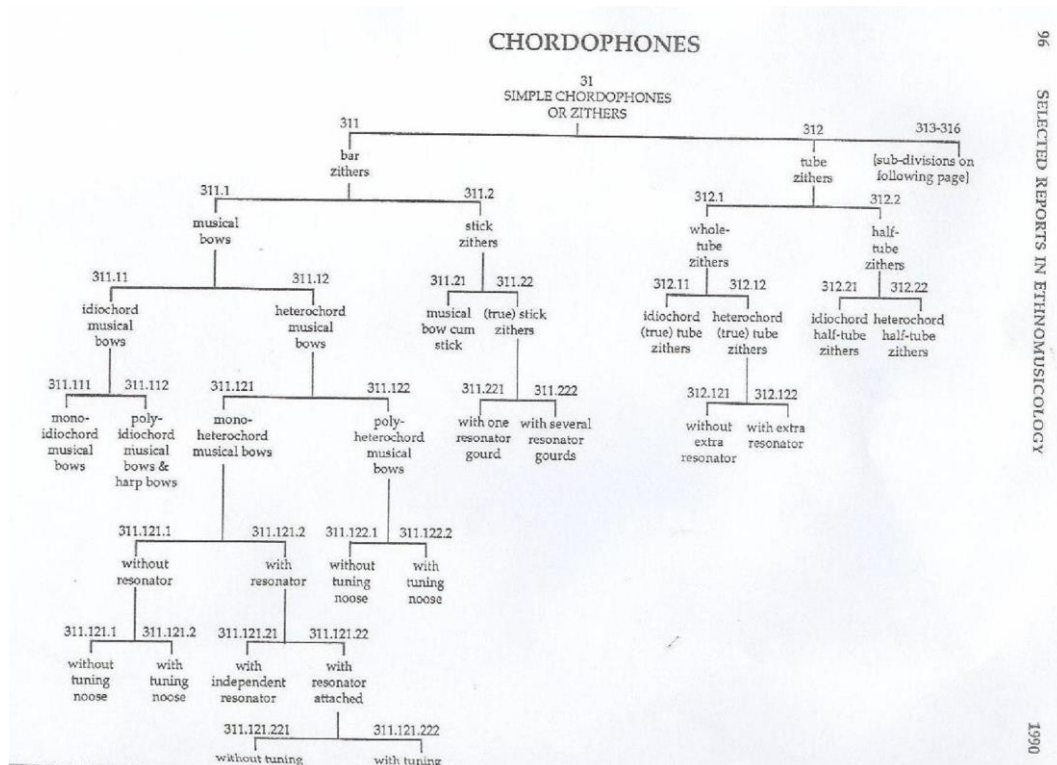
For instance in categorization of "Ashik Saz", we may refer that according to H-S system it is a chordophone and then the first numerical number is created as "3" and so on up to the stage that it falls into "Necked Lute" with the number identification of 321.32. Which according to the Helen Myers book "ethnomusicology" chapter X called organology, we can find detailed identification of the instrument according the numerals 321.32. As follows for "Ashik Saz or Baglama in Turkey" both fall into the same category regarding organology as 321.32 stands for necked lutes, the handle is attached to or carved from the resonator, like a neck

"The nowadays Hornbostel-Suchs system owes to Mahillon. As in the Mahillon system, the first numeral refers to idiophones, 2 for membraphones, 3 for chordophones and 4 for aerophones. The succeeding numbers refer to subdivisions of the preceding type". (DeVale, 1990, P. 90).

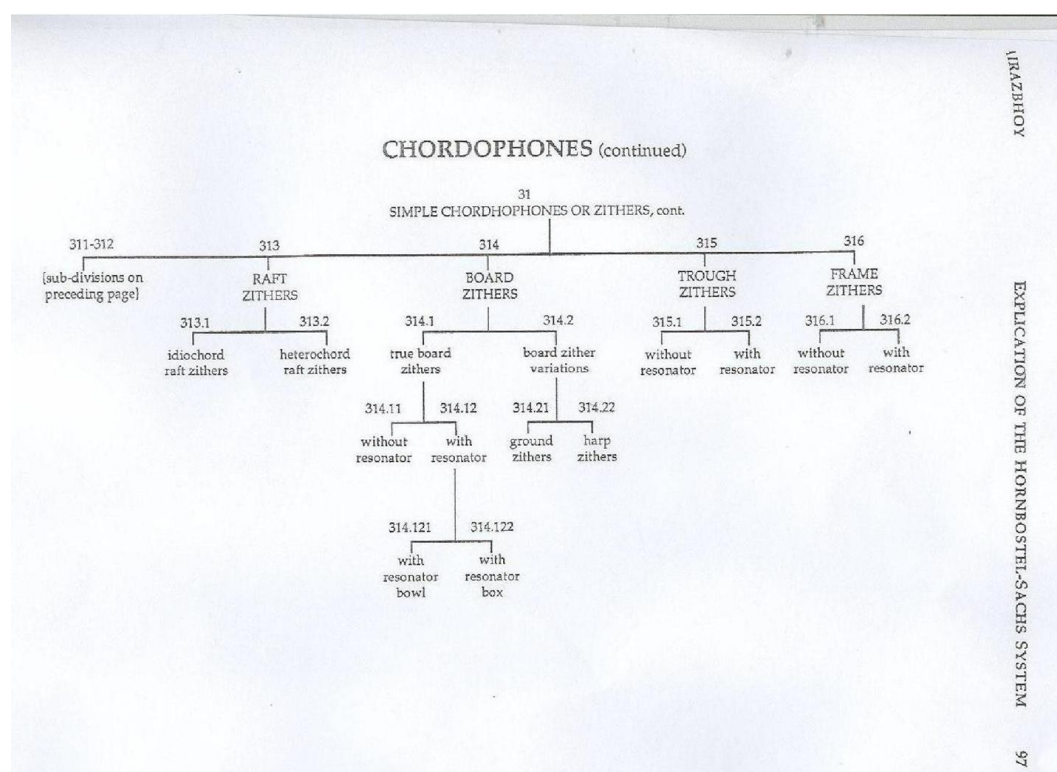


**Figure 3.1:** Hornbostel – Sachs Classification system (DeVale, 1990, p. 90-103).

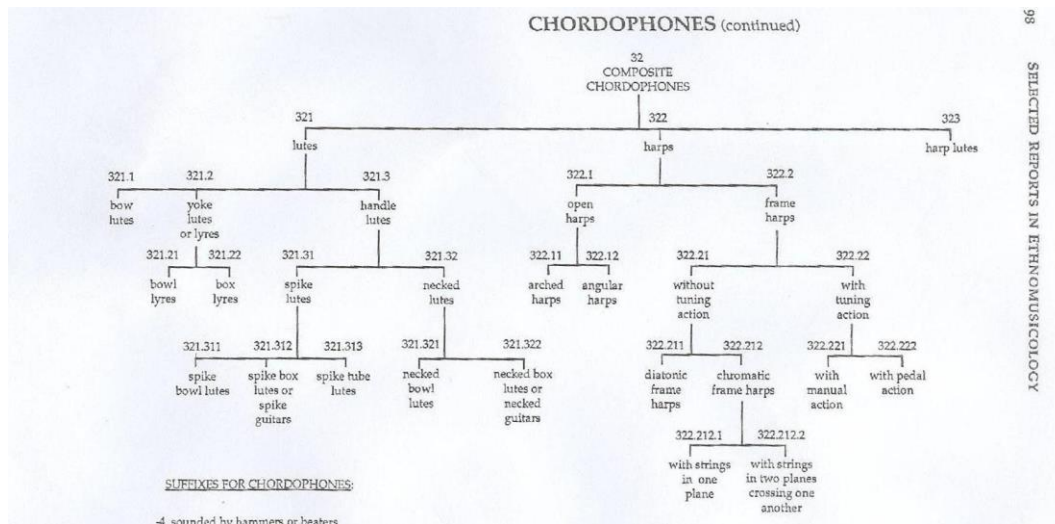




**Figure 3.2:** Hornbostel – Sachs Classification system – Chordophones (DeVale, 1990, p. 90-103).



**Figure 3.2 (Continued):** Hornbostel – Sachs Classification system – Chordophones (DeVale, 1990, p. 90-103).



The Azerbaijani Saz is a long-necked, fretted, plucked lute. As such, it is a member of a large family of long-neck, plucked lute found throughout the Near East and Central Asia. In Turkey a number of instruments similar to the Azerbaijani Saz, but varying in size and number of strings are played. These instruments are also called Saz along with some other specific name such as Cura or Baglama.

Among the Turkmenistan, Uzbek, Tajikistan and Kazakh people in the Soviet Union, Iran and Afghanistan, a variety of long-necked, fretted or unfretted, plucked lutes are found. The Uzbek and Turkmenistan people both play fretted varieties of an instrument called the Dutar, which, as this Persian word suggests, has two strings.

“This brief description is intended to give only a rough idea of the extent to which these lute types are used in Central Asia and the Near East. This list of lutes is certainly not exhaustive. Mark Slobin in his doctoral dissertation (Slobin 1969) and Kirgiz instrumental Music and Richard Campbell (Campbell 1968) give more detailed descriptions of the long-necked lutes found in these areas” (Farr, 1976, Page 28).

### 3.3 The Origin of the Name “Saz”

The origin of the name “Saz” is not clear. “Saz” in Persian refers generally to any musical instrument, particularly stringed instruments. As an adjective, “Saz” means “In good condition, tuned up”. “Saz” is also the present tense stem of the verb “Sakhtan” i.e. “to build”. In Turkish, on the other hand, “Saz” refers to a number of long-necked lutes, or generally means music. Since there is no other more general word in Turkish that this word might have come from, it seems likely that the name Saz may have been borrowed from Persian language.

### 3.4 Regional Comparison of Ashik Saz and Its Counterpart Baglama (Turkish Saz)

Although some of the instruments performed in Azerbaijan have close relatives in neighboring regions, few are exactly the same. The Tar, for instance, found in Azerbaijan is recognizably a Tar, but not identical with the Persian Tar. The Azerbaijani Saz is similar to, but not identical with, Turkish Saz “Bağlama”. On the other hand, instruments such as the accordion, clarinet and violin are imported from the west countries, so there is no difference between, European, Persian or Azerbaijani violins.



**Figure 3.3:** Ashik Saz (Photos by Farhad Shidfar - 2012).





**Figure 3.3 (Continued):** Ashik Saz (Photos by Farhad Shidfar - 2012).



**Figure 3.3 (Continued):** Ashik Saz (Photos by Farhad Shidfar - 2012).

Before going on to Saz playing techniques let us have a look at Picken, (1975) description of long-necked lutes manufactured in Anatolian Turkey in Folk Musical Instruments of Turkey. First of all, there are several different sizes of long-necked lutes which are, from small to large, as follows:

- Cura
- Baglama,
- Tambura
- Bozuk (probably a corruption of Persian buzurg “big”)
- Divan Sazi (audience hall Saz)
- Meydan Sazi (public square Saz), (Picken, 1975, Page 209).

All these lutes, like the Azerbaijani Saz, have three courses. But the number of strings per course varies from one instrument to another. Thus, the lutes may also be classified according to the number of their strings. The big lutes, such as divan Sazi or meydan Sazi, can have ten or twelve strings (3 + 4 + 3 or 4 + 4 + 4). These are both called onikitelli. “Oniki-telli” means “12 strings”, but includes the ten string variety. The baglama Saz may have six or seven string (2 + 2 + 2 or 3 + 2 + 2) and is also called altitelli or yedi telli, respectively. The tambura and bozuk have nine strings (3 + 3 + 3) and can be called dokuztelli. (Picken, 1975 Page 210)

Either steel or brass strings are used to string the Turkish lutes. The courses were traditionally named zil teli (high) and bam teli (low). No name is given for the middle course. This nomenclature is not universally used at present; however the middle and low courses of Anatolian lutes are never tuned in unison as they frequently are in Azerbaijan. (Picken, Laurence, 1975 Page 211).

Picken lists the following tunings, as follows:

**Table 3.1:** Folk musical instruments of Turkey (Picken, 1975, Chart 23).

Instrument	Tuning	Overall length	Body length	Body width
Cura	(La’ Re’ Sol’) First Oktav	74 (cm)	21 (cm)	13 (cm)
Bozuk or Baglama	(La Re Sol)	118 (cm)	36 (cm)	20 (cm)
Divan Saz	(Re Sol Do)	135 (cm)	45 (cm)	28 (cm)

“In Iranian Azerbaijan the Saz middle course is only infrequently tuned lower than the high and low courses. However, the Turkish tunings above are identical to what have been called the Shah Perde tuning”. If the appropriate transpositions are made, there is, moreover, some indication that this type of tuning is more often used in the Soviet portion of Azerbaijan. In Chart 23 of Picken, Laurence, Folk musical Instruments of Turkey, London: Oxford University Press, 1975 some measurements of various long-necked lutes are given which makes us compare with the Saz-s measured in Iranian Azerbaijan. Comparing these measurements with Chart 1, p. 29 one can see that the total (or overall) length of the Azerbaijani Saz falls between that of the cura Saz and baglama Saz. The resonator length and width (body length and width) measurements are, however, greater than that of the baglama Saz.

In fact, they are approximately that of the divan Sazi. Thus, the Azerbaijani Saz is proportionately somewhat shorter and squatter than its Turkish counterpart. Turkish long-necked lutes are made from a wider variety of woods than the Azerbaijani Saz. The bow-shaped part of the resonator which shape Picken, terms hemi-pyriform may be made from alder, cornel, chestnut, elm, hornbeam, Juniper, or willow in addition to the favorite Azerbaijani building material, mulberry. The lid of the Turkish Saz has three sections. The biggest part is the gogus (breast), which may be slightly convex and which covers the main part of the resonating cavity. This portion is usually made from some softer wood, such as pine. The other two sections, called shoulders, cover a portion of the resonator on either side of the gogus. These pieces are cut from hornbeam, chestnut, or mulberry (Picken, Laurence, *Folk musical Instruments of Turkey*, London: Oxford University Press, 1975 Page 214). The neck is made from some harder wood, walnut or apricot, for instance. (Picken, 1975, p. 82, 209,210,214,217).



**Figure 3.3 (Continued):** Ashik Saz (Photos by Farhad Shidfar - 2012).

The Turkish Saz maker gives his customers a choice of two types of Saz resonator. “The oyma Saz” features a resonator carved from a single block of wood. These resonators are resistant to high atmospheric humidity. The alternate style (which is the Turkish Saz lid type used in Azerbaijan) is called yaprakli (with leaves) or alternatively “cemberli” (with hoops) or dilimli (with slices). That is, the resonator is constructed by fitting several slats of wood (usually an odd number) together. The “carvel-built” resonators use less wood, but require more labor. They may come open if subjected to high humidity, but are lighter weight. The frets on Turkish Saz-s are tied on with tinted nylon string. (Picken, 1975 p.217, 220, 224)

The knots are the same type used in Azerbaijan, but they lie on the back of the neck as opposed to the high course side of the neck in Azerbaijan. There are also different types of knots in Azerbaijani Saz-s called “Parvane” means butterfly, etc.

The scales produced by the placement of these frets vary from Saz to Saz. Moreover, there is apparently a tendency to use more micro tones on the lutes played in urban areas. This is due to the influence of highly micro tonal Turkish classical music which is more often heard in cities and towns. Picken, Laurence, compares a “rural” cura Saz from Gaziantep with a more “urban” one from Kastamonu. The Azerbaijani Saz has eleven frets in the first octave (only one micro tone), thus, it more closely resembles a “rural” Saz in Turkey. The Ashiks used an oblong, flexible plectrum made from cherry tree bark. Cherry bark plectrums were also employed by Turkish Saz players. (Picken, 1975 Page 225, 227). Nowadays plectrums are made from plastic in both Turkish Saz and Azerbaijani Saz.



**Figure 3.4:** Plectrums in Ashik Saz (Photo by Farhad Shidfar - Urmia - summer 2010).

### **3.5 Comparison of Ashik Saz in East and West Azerbaijan Provinces in Iran According to Organological Approach**

#### **3.5.1 Instruments played in Urmia music environment**

Saz is the fundamental instrument in Ashik traditions. Ashiks play only with Saz in Urmia Ashik environment and this is one of the major distinguishing features which are dedicated merely to Urmia Ashik environment. The length of the sound box (Ghazan) is between 45-50 Cm and neck is 65-70 Cm. the length of the instrument is about 110-120 Cm. there are about 13 frets (Perde), the number of strings differs between 7 up to 9, based on the taste of the Ashiks all are the same and generally the diameter of 20 mm is preferable as the thickness of the string.



**Figure 3.5:** Measuring frets and Saz dimensions of west Azerbaijani Saz (Photo by Farhad Shidfar - Urmia - summer 2010 Prof. Rafik Imrani from Azerbaijan conservatory with Ashik Dehgan, measuring frets and Saz dimensions on west Azerbaijani Saz).



### 3.5.2 Physical Aspects of the Saz

#### 3.5.2.1 Common aspects of Saz in west and east Azerbaijan

The Saz played in Azerbaijan is an instrument of roughly 105 cm length of which 41 cm is the length of the resonator. The corresponding Turkish names for these parts of the Saz are given by Albright Farr in her research are as the chart below. The resonating cavity is made of nine or ten ribs glued together to form a bowl, and it measures about 59 cm around at the widest point. This bowl is then covered with thin pieces of wood. In order to allow the sound to escape twenty or so small holes are drilled in the resonator cover (lid) and in the ribs making up the resonator. The resonator and its cover are made from mulberry wood. The neck of the Saz is about 54 cm long. It may be constructed so as to be hollow. This gives the tone of the instrument more resonance. The neck is made of walnut wood because it is harder and more durable than mulberry. Between the neck and body of the Saz there is an intermediate section curving up from the resonator to the neck. This piece is known as the throat, or Boghaz, and is about 10 cm long. It is made of walnut wood as well.

**Table 3.2:** Comparative chart of different parts of Azerbaijani Saz – 1  
(Farr, 1976, Page 30).

	Total Length (cm)	Length of Resonator (cm)	Width of Resonator (cm)	Width of Neck (cm)	Resonator Circumference (cm)	No. of Ribs (cm)
West Azerbaijan Saz	107-108	41	23-26	4	57-61	10
East Azerbaijan Saz	103	41	26	3	58	9

### 3.5.2.2 Parts of Saz

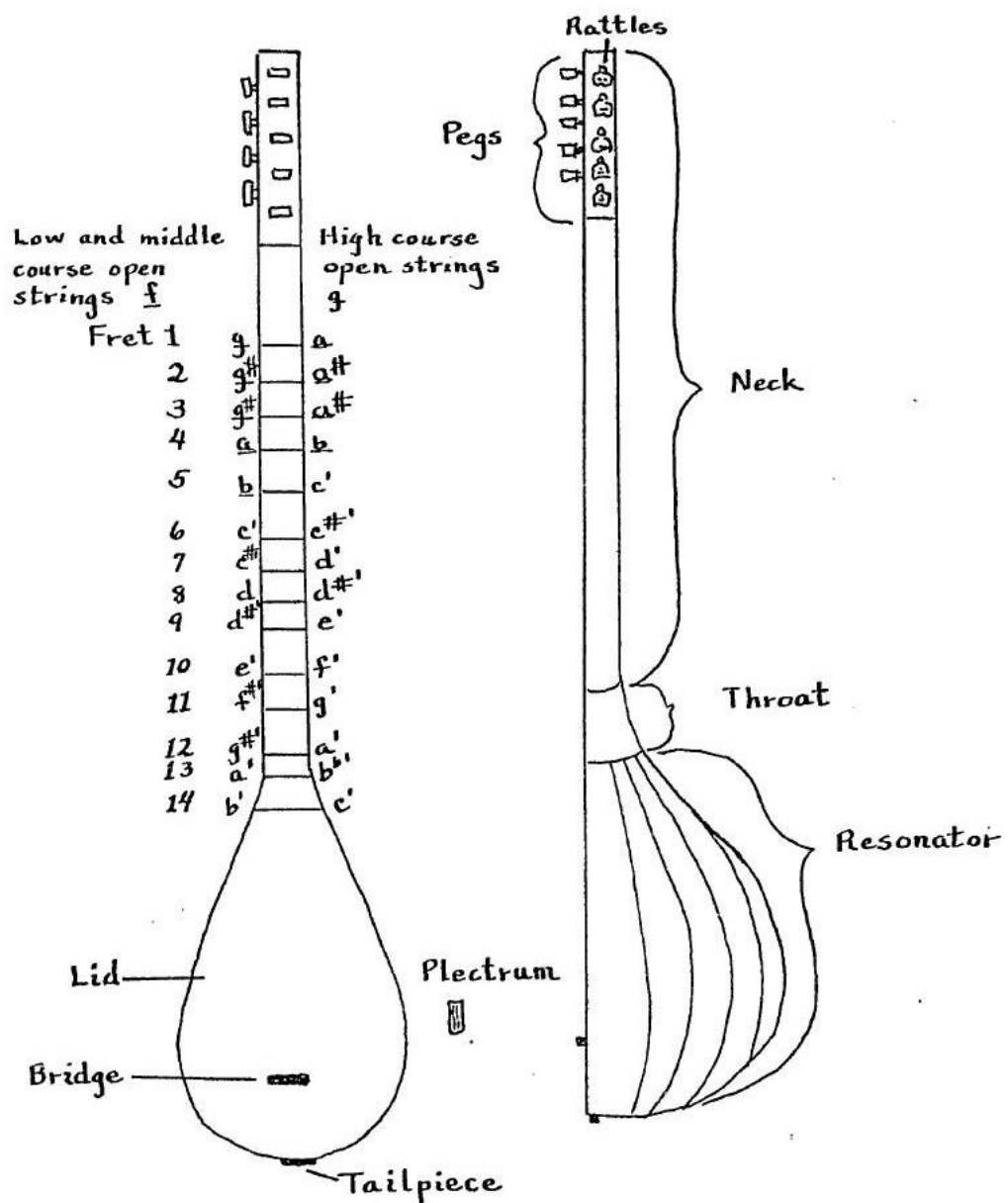
**Table 3.3:** Comparative chart of different parts of Azerbaijani Saz – 2 (Farr, 1976, Page30).

English	Azerbaijani (in Iran)	Translation in English
Bridge	Kharak (P)	Little donkey
Point at which the strings are attached	Darakh (T)	Comb
Fret	Parda (P)	Curtain
Intermediate section of the Saz neck	Boghaz	Throat
Noise makers	Gushi (P)	Ear
Neck	Bazu (P)	Arm
Peg	Gulakh (T)	Ear
Plectrum	Mezrab (A)	Plectrum
Resonator	Kasa (P) Qazan (T)	Bowl
String	Sim (P)	wire

P = Persian Word

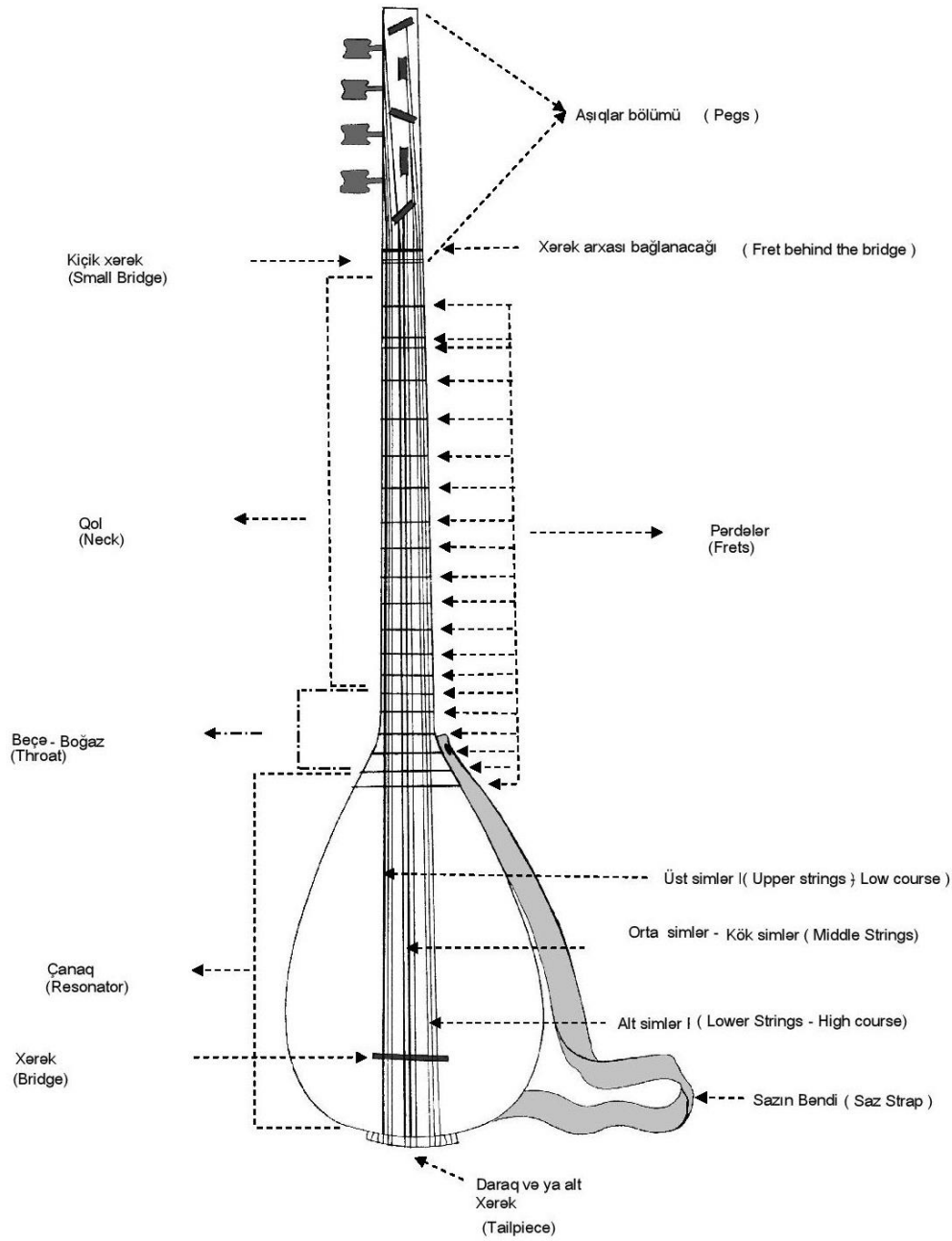
T = Turkish & Azerbaijani

A = Arabic Word



Picture 1. Front and side view of the Azerbaijani saz.

Figure 3.6: Front and side view of Ashik Saz (Farr, 1976, Page 27).



**Figure 3.7:** Different parts of Ashik Saz.

The resonator, throat, and neck of the instruments are often highly ornamented with gazelle horn, camel bone and mother of pearl. Mother of pearl rattles is also attached to the neck on the side away from the performer. Ornamental work of high quality is the mark of a craftsman, thus, instruments with unusually fine shell work are esteemed by performers. (Farr, 1976, Page 31).



**Figure 3.8:** Ornaments of Ashik Saz (Photo by Farhad Shidfar - Urmia - summer 2010).

The Saz has nine steel strings grouped in three courses of three strings each. These courses bear the Persian names for low, middle and high courses: bam, Vasat and zil (variant of Persian zir). According to Albright farr, the strings are most often tuned close to the pitches “Fa” or “Sol” and other tunings will be discussed below. I will consider the high open course of the Saz as “Re” and the low open course as “Do”. Notations and transcriptions and all analysis will be done according these notations. The Zil course is used for the melody and the vasat and bam courses for the drone pitches. Sometimes the player will use the bam course to supply and occasional melody pitch. To do this, he or she stops the strings with his thumb. Five of the pegs holding these strings are on the front of the neck; the remaining four are on the side of the neck closest to the performer. The strings run from the pegs over a nut at the top of the neck. From there, they go down the neck over a small bridge, which sits flush with the resonator cover about 1 cm high. The strings are fastened at the base of the resonator onto a piece of gazelle horn. (Farr, 1976, Page 31)

### 3.5.3 Different aspects of Saz in west and east Azerbaijan

In practice, Saz players in Urmia remove the two strings in the middle course closest to the zil course. This allows the player to use the upper zil course as a solo course, that is, without the drone strings sounding. The Saz has fourteen frets on the neck and the rest are on the throat and resonator and all made of wound sheep gut originally but with nylon strings nowadays. A fret is known simply as “Parda / Parde / Perde / Pardeh”.

According to Farr, (1976), She considers the low open string as F and the high one as G and explains the scales used in Urmia and Tabriz which used to vary slightly and were as follows:

LO = Low open string  
HO = High open string

Rezaiyeh:

LO	HO	1	2	3	4	5	6	7	8	9	10	11	12	13	14
<u>f</u>	<u>g</u>	<u>a</u>	<u>a<sup>#</sup></u>	<u>a<sup>#</sup></u>	<u>b</u>	c'	c' <sup>#</sup>	d'	d' <sup>#</sup>	e'	f'	g'	g' <sup>#</sup>	a'	b' <sup>b</sup>

Tabriz:

LO	HO	1	2	3	4	5	6	7	8	9	10	11	12	13	14
<u>f</u>	<u>g</u>	<u>a</u>	<u>a<sup>#</sup></u>	<u>a<sup>#</sup></u>	<u>b</u>	c'	c' <sup>#</sup>	d'	d' <sup>#</sup>	e'	f'	g'	a'	b' <sup>b</sup>	c''

**Figure 3.9:** Old system of naming strings of Ashik Saz (Farr, 1976, Page 32).

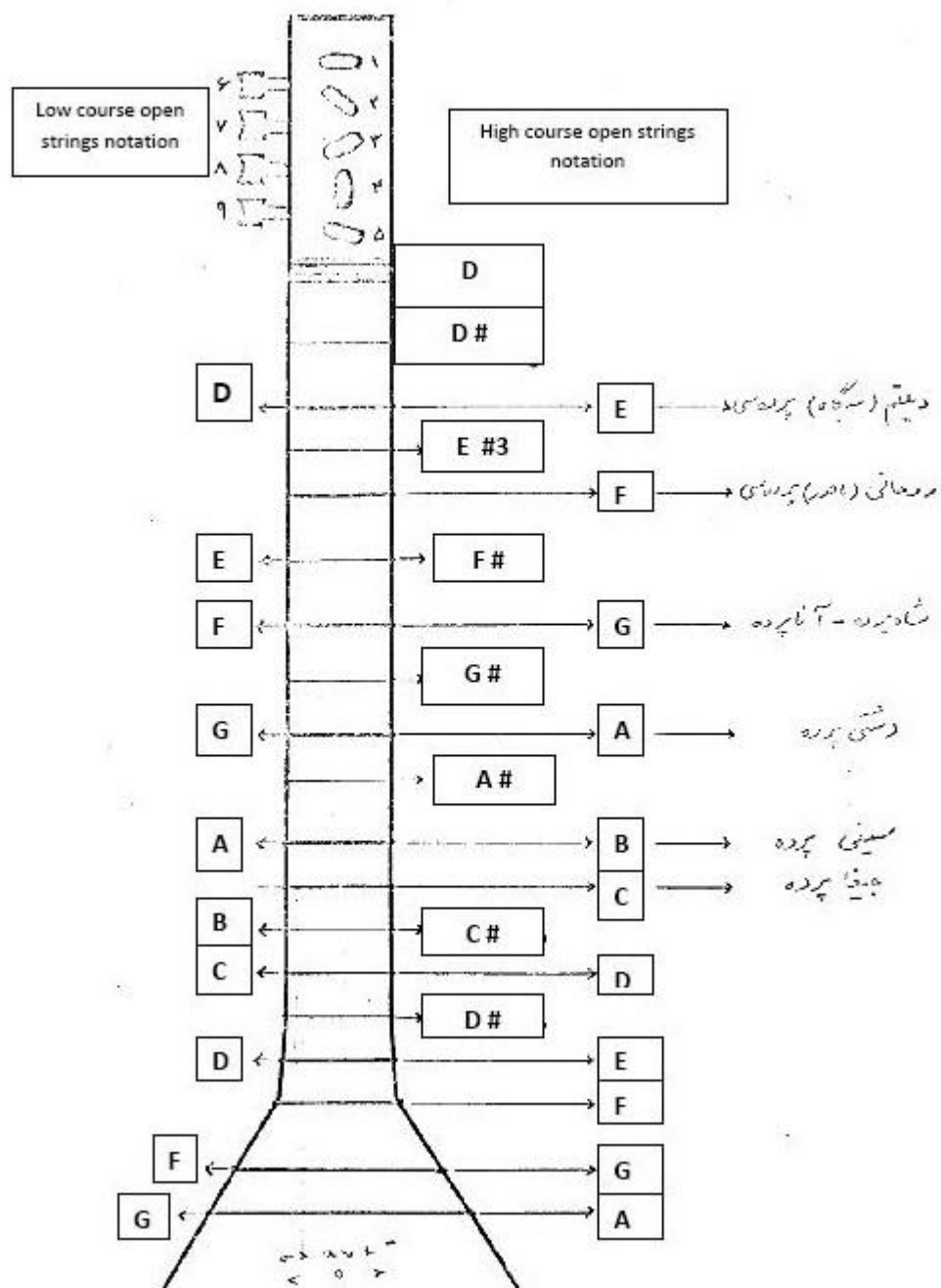
### 3.5.4 The recent fret system of Azerbaijani Saz

She mentions in her dissertation on the above picture of open low string as F and open high string as G. but today we assume open low string as C and open high string as D.

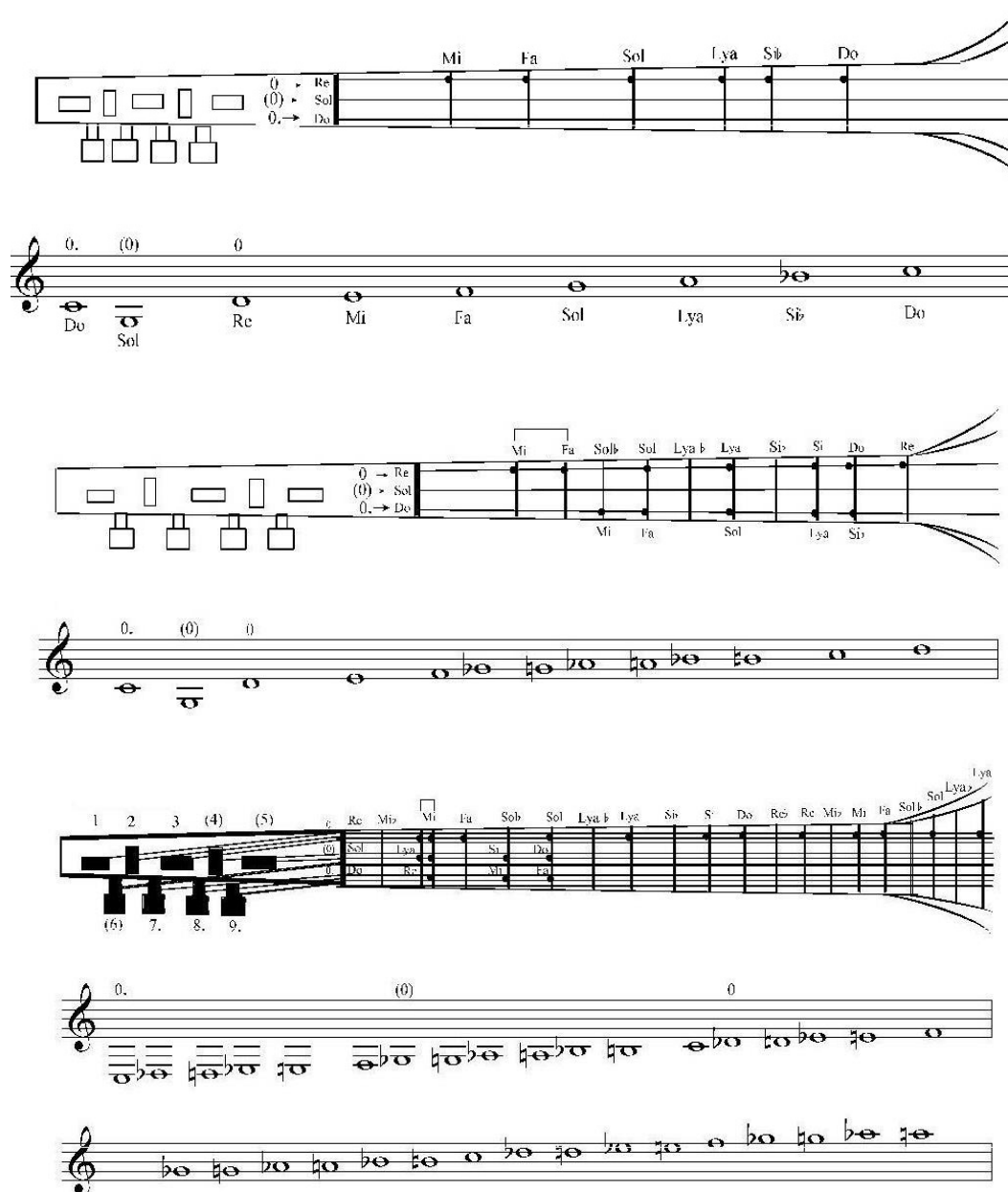
These two scales are identical except for the interval between the eleventh and twelfth frets. With modern transposed system of new open strings we can see that in the east Azerbaijani Saz, this interval is a whole step between D' and E'. In west Azerbaijan, the interval is a half step between D' and D<sup>#</sup>, and the scale half step lower than the east Azerbaijani Saz. There are only two non-chromatic intervals in the Saz scale: those between frets E and F. These intervals are quarter steps. In practice, though, fret two is not used in melodies except as an ornamental pitch, thus, the scale is essentially chromatic.

It is of interest to note that Ashiks in Urmia number the frets on their Saz from one to fourteen starting from the highest pitch. East Azerbaijani musicians, on the other hand, number their frets from low pitch to high pitch.

The effects of urban music on rural features observed in Albright Farr's cannot be ignored as the result of the use of Shur Makam in Ashik music one fret has been added after the open string. If we consider D as open string the recently added fret is D<sup>#</sup> without that the Shur Makam cannot be performed.



**Figure 3.10:** The Recent fret system of Ashik Saz.



**Figure 3.11:** Frets in Ashik Saz and their names.

### 3.6 Traditional Saz Making Techniques

The most difficult part of making a Saz is fashioning the ribs that make up the resonator of the Saz. These are first cut into uniformly shaped pickets. Before the ribs can be glued in place, they must be curved slightly. This is accomplished with a combination of heat and pressure. One side of the picket is heated, and then it is inserted, heated side up, into an ingenious device reminiscent of the wringers on an old-fashioned washing machine.

The top roller is studded metal and the bottom roller is threaded diagonally. When the heated picket has been fed into this device, the studs cause the wood to curve in the direction of the studs. The curved slat must then be further filed or sawed to fit its niche in the resonator body. The slats closest to the resonator cover are glued in place first, and then those adjoining until the entire “dome” of the resonator are complete.

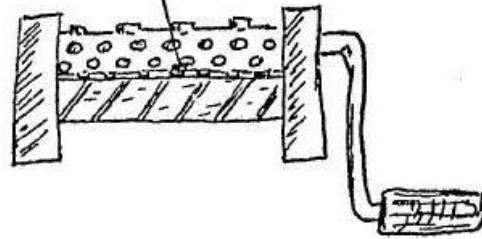


complete.



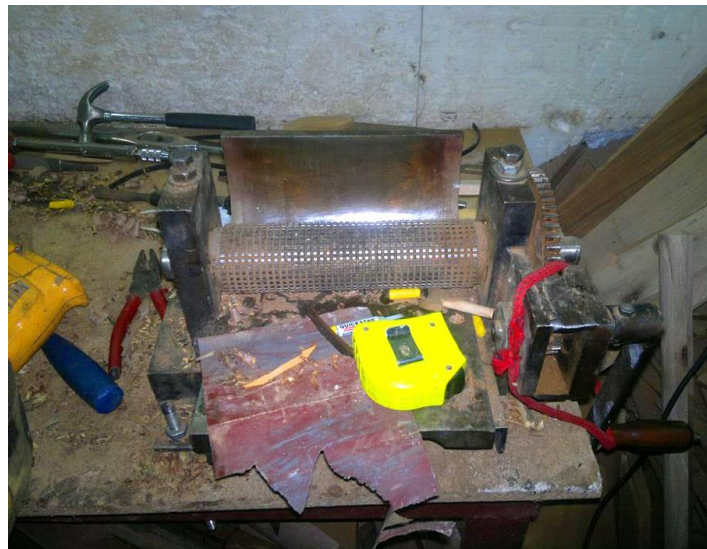
Sāz rib

Rib curving device:  
Rib goes in here



**Figure 3.12:** Rib curving device (Farr, 1976, Page 33).

The rest of the Saz is not too difficult to put together. Holes for pegs must be drilled, the cover attached, etc. If the instrument is decorated with shell work, though, this increases manufacture time considerably and also results in a higher final price. (Farr, 1976, Page 33)



**Figure 3.12 (Continued):** Rib curving device.



**Figure 3.13:** Saz making workshop photos.



**Figure 3.13 (Continued):** Saz making workshop photos.





**Figure 3.13 (Continued):** Saz making workshop photos.



**Figure 3.13 (Continued):** Saz making workshop photos.



## 4. SAZ PLAYING TECHNIQUES AND SCORE NOTATION STRATEGIES


Almost most of techniques of the transcribing and score notation nowadays are common across notation of Turkish Baglama and Azerbaijani Ashik Saz. Like the alphabetical guide in the appendix section of this study, here it has been tried to depict what has been done up to now as a reference data base, so the use of all of them would be arbitrary and optional for transcribing Ashik Saz repertoire.

For transcription of Ashik Saz notations, some score notations hints mentioned in Qopuz Mektebi, written by Changiz Mahdipour (2000) will also be explained in Ashik music scores. Finally, the way of Azerbaijani Saz holding and the most common kinds of ornaments in Ashik Saz will briefly are discussed in this chapter.

### 4.1 Score Transcription Methods Taken from the Book “Qopuz Mektebi, by Changiz Mahdipour”

In a general analysis of the Ashik music repertoire and their transcription books of Changiz Mehdi-pour (2000, 2004, 2012), some score notation hints mentioned there and commonly used in Ashik music repertoire transcrip-tion are described as follows:

**Score Transcription Methods Taken From the Book  
“Qopuz Mektebi, Changiz Mahdipour”**



The sign “0” stands for Lower strings (High course) as open (Re)

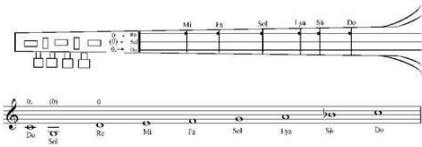
The sign “(0)” stands for Middle strings as open (Sol)

The sign “0.” stands for Upper strings (Low course) as open (Do)

The signs “1 2 3” stand for the position of fingers over Lower strings

The signs “(1) (2) (3)” stand for the position of fingers over Middle strings

The signs “1. 2. 3.” stands for the position of fingers over Upper strings



**Figure 4.1:** Score Transcription methods by Changiz Mahdipour.

The sign “0” stands for Lower strings (High course) as open (D)

The sign “(0)” stands for Middle strings as open (G)

The sign “0.” stands for Upper strings (Low course) as open (C)

The signs “1 2 3” stand for the position of fingers over Lower strings

The signs “(1) (2) (3)” stand for the position of fingers over Middle strings

The signs “1. 2. 3.” stands for the position of fingers over Upper strings

The figure illustrates the transcription of open strings in Ashik Saz and the naming of frets. It is organized into three systems, each featuring a fretboard diagram and a musical staff.

**System 1:** The fretboard diagram shows the open strings (0, (0), 0.) and the first three frets (1, 2, 3). The musical staff shows the notes: Do (0), Sol ((0)), Re (0.), Mi (1), Fa (2), Sol (3), Lya (4), Sib (5), and Do (6).

**System 2:** The fretboard diagram shows the open strings (0, (0), 0.) and the first three frets (1, 2, 3). The musical staff shows the notes: Do (0), Sol ((0)), Re (0.), Mi (1), Fa (2), Sol (3), Lya (4), Sib (5), Si (6), Do (7), Re (8), Mi (9), Fa (10), Sol (11), and Lya (12).

**System 3:** The fretboard diagram shows the open strings (0, (0), 0.) and the first three frets (1, 2, 3). The musical staff shows the notes: Do (0), Sol ((0)), Re (0.), Mi (1), Fa (2), Sol (3), Lya (4), Sib (5), Si (6), Do (7), Re (8), Mi (9), Fa (10), Sol (11), and Lya (12).

**Figure 4.2:** Transcription of open strings in Ashik Saz and naming the frets.

#### 4.2 Evaluation and Criticism of the Saz Transcription of the Books of İlqar Imamverdiyev

In an analysis of the Ashik music repertoire and their transcription books of İlqar Imamverdiyev (2005, 2006, 2008, 2011), I came across with some points mentioned here as follows:

- The thumb has been transcribed as no.5 in his notations
- In his book “20 Havas” in the piece “Kohne Gozellemesi”, no.2 refers to the second string which may be confused with the second finger.
- There are distinguished among the keys and even the speed of the melody in vocal and Saz melody in his notations.
- The lyrics have been written under the vocal notation transcription part in his books.
- The number of strings has not been generally mentioned in his transcription, so there may be confusing problems in transcribing the upper string notation as compared with lower strings like transcribing some ornamentation.
- There is no differentiation between the time and the share of the notes without plectrum as ornamentation in his transcribing methods like Appoggiatura and Acciaccatura.
- Lower strings has been considered as “C” in his notation
- There may be some problems observed in the rhythmical patterns of some Ashik music repertoire like Nakhjavani, Ince Gülü and Irvan Chuxuru as 3/4, while there is 5/8.



**Figure 4.3:** İlqar Imamverdiyev playing Ince Gülü (CD, track 01).

# İncəgülü

♩ = 160

SAZ

61

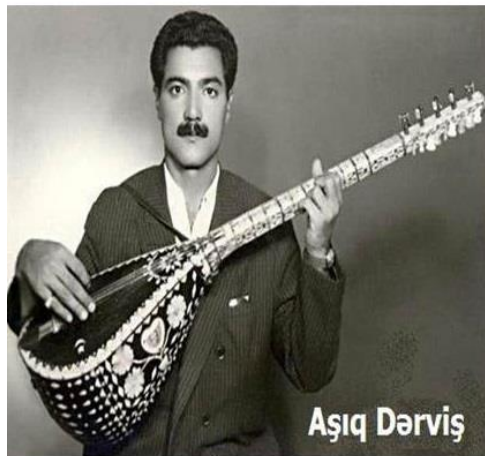
**Figure 4.4:** “İnce Gülü” scores by İlqar İmamverdiyev, (20 saz havasi II kitab, page 39).

### 4.3 The Way of Azerbaijani Saz Holding

As mentioned in the picture below, the Azerbaijani Saz player holds the Saz so that the neck is in his left hand and the instrument stands diagonally across his body.



# Azerbaijani Saz Holding



- Saz player holds the Saz so that the neck is in his left hand and the instrument stands diagonally across his body.
- There is usually a leather cord fastened to the Saz so that the player can suspend the instrument from his shoulder when he plays standing up.
- “Both the thumb and fingers of the left hand are used to play the Saz. The thumb is used only on the bam (Low course), whereas the fingers do most of the work playing the melody and ornaments on the zil course.

**Figure 4.5:** The way of Azerbaijani Saz holding.

There is usually a leather cord fastened to the Saz so that the player can suspend the instrument from his shoulder when he plays standing up. In discussing left hand technique we may superficially refer to some techniques like what may be seen in Farr, (1976) as she suggests that:

“Both the thumb and fingers of the left hand are used to play the Saz. The thumb is used only on the bam course, whereas the fingers do most of the work playing the melody and ornaments on the zil course. The third finger is also occasionally used to play on the bam course. The technique is similar to the one played in Bozuk tuning system in Turkish baglama. The melody itself is a combination of zil and bam pitches rapidly interwoven. The first and second fingers play most of the melody notes, while the performer holding Saz. Third and, less frequently, the fourth fingers play mostly decorative figures. Moreover, if the first finger has played the melody note, the second finger can also add ornamental grace notes one tone higher”. (Farr,1976, p.38, 39).

## 4.4 The Most Common Kinds of Ornaments

In music, ornaments or embellishments are musical flourishes that are not necessary to carry the overall line of the melody (or harmony), but serve instead to decorate or “ornament” that line. Many ornaments are performed as “fast notes” around a central note.

### 4.4.1 Grace notes

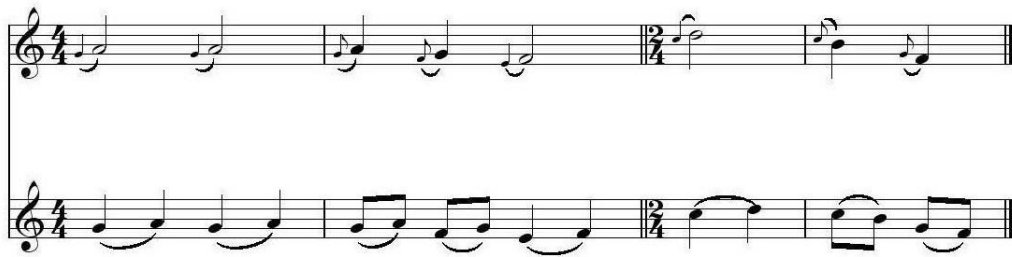
A grace note is a kind of musical ornaments, usually printed smaller to indicate that it is melodically and harmonically nonessential. When occurring by itself, a single grace note normally indicates the intention of either an appoggiatura or an

acciaccatura. When they occur in groups, grace notes can be interpreted to indicate any of several different classes of ornamentation, depending on interpretation.

In notation a grace note is distinguished from a regular note by print size. A grace note is indicated by printing a note that is much smaller than a regular note, sometimes with a slash through the note stem. The presence or absence of a slash through a note stem is often interpreted to indicate the intention of an acciaccatura or an appoggiatura, respectively.

#### 4.4.1.1 Appoggiatura

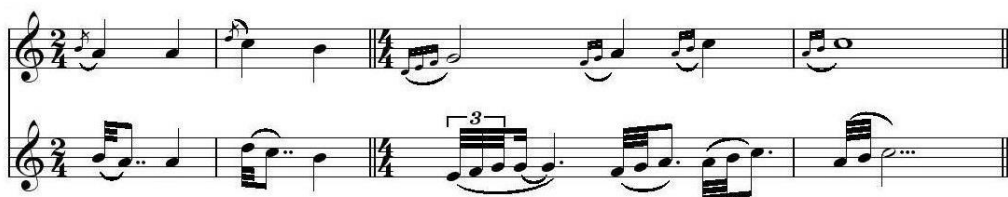
Appoggiatura often suspends the principal note by taking away the time-value of the appoggiatura prefixed to it (generally half the time value of the principal note, though in triple time, for example, it might receive two thirds of the time). The added note (the unessential note) is one degree higher or lower than the principal note. The appoggiatura is written as a grace note prefixed to a principal note and printed in small character.



**Figure 4.6:** Grace Notes (Appoggiatura).

#### 4.4.1.2 Acciaccatura

In the acciaccatura the delay of the principal note is scarcely perceptible, theoretically subtracting no time at all. It is written with an oblique stroke through the stem. The exact interpretation of this will vary according to the tempo of the piece.

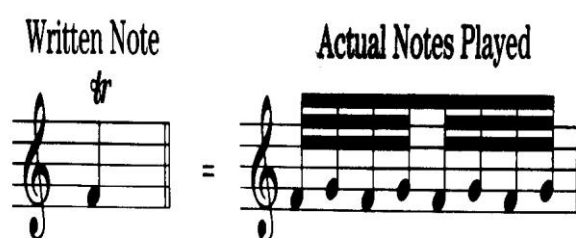
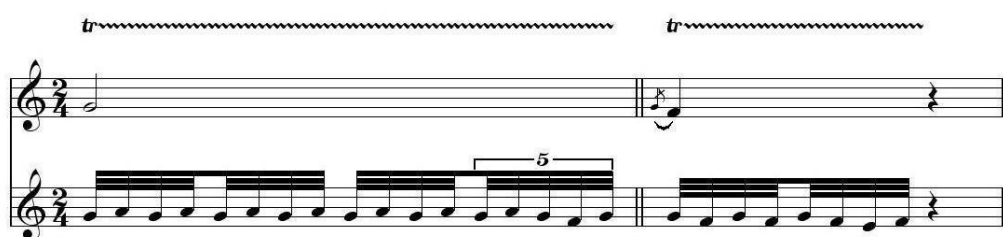


**Figure 4.7:** Grace Notes (Acciaccatura).

#### 4.4.2 Trill

The trill (shake) is a musical ornament consisting of a rapid alternation between two adjacent notes, usually a semitone or tone apart, which can be identified with the context of the trill. In Ashik music it may happen between one and half note depending on the intervals defined in the makams. In most musical notation, a trill is generally indicated with the letters “tr” above the trilled note. This has sometimes been followed by a wavy line.

**Right hand technique:** The player grasps the plectrum between the thumb and first and second fingers. The strong stroke is down, weak stroke up. Sometimes just the zil course is individually struck, but most often all three courses are played so that the melody emerges amid a strong ground pitch. By varying plectrum techniques, meter can be changed from duple to triple. A frequent variation technique is to perform the original melody in triplets. The right hand may also ornament a melody by playing all the original melody pitches tremolo, a technique known as Riz. (Farr, 1976, Page 40).



Longer trills usually include a wavy line after the trill symbol.

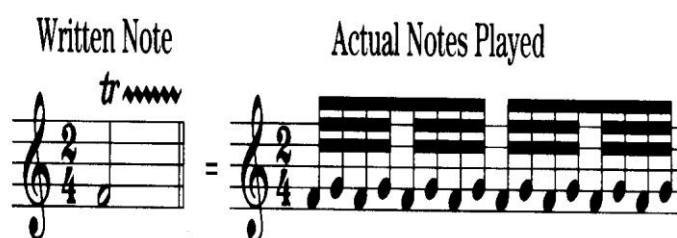


Figure 4.8: Trill.

### 4.4.3 Vibrato

Vibrato produced by sliding a finger back and forth across the neck. The middle course is not used to perform a melody at all. Its function is only that of a drone. The difference between Ashik Saz and Turkish Baglama resides here as Baglama's drone note is generally the upper low open strings.

### 4.4.4 Mordent

This is about the musical ornament called “mordent”. In music, a mordent is an ornament indicating that the note is to be played with a single rapid alternation with the note above or below. Like trills, they can be chromatically modified by a small flat, sharp or natural accidental. The mordent is thought of as a rapid single alternation between an indicated note, the note above (the upper mordent) or below (the lower mordent) and the indicated note again.

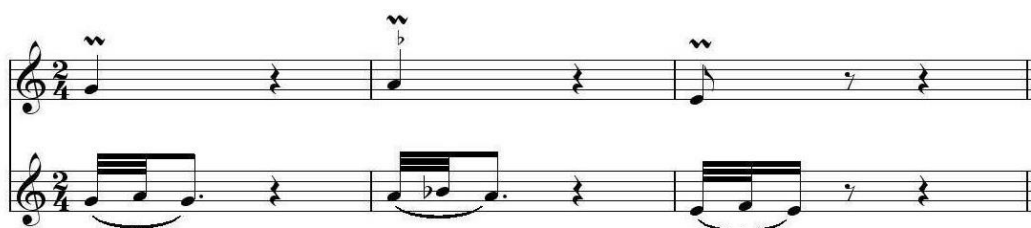


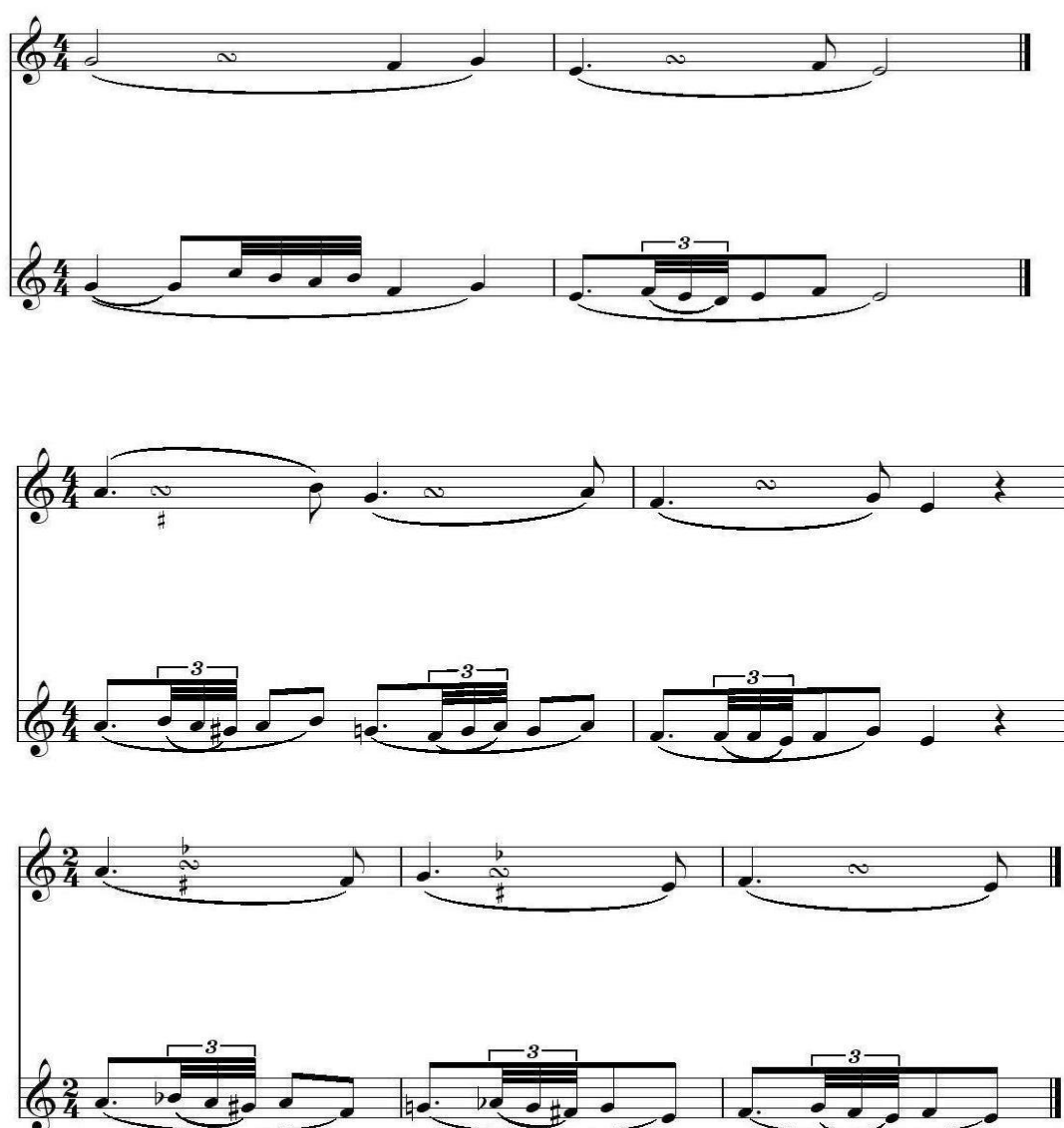
Figure 4.9: Mordent.

### 4.4.5 Turn

Turn is a short figure consisting of the note above the one indicated, the note itself, the note below the one indicated, and the note itself again. It is marked by a mirrored S-shape lying on its side above the staff.

The exact speed at which the notes of a turn are executed can vary, as can its rhythm. The question of how a turn is best executed is largely one of context, convention, and taste. The lower and upper added notes may or may not be chromatically raised.

An inverted turn (the note below the one indicated, the note itself, the note above it, and the note itself again) is usually indicated by putting a short vertical line through the normal turn sign, though sometimes the sign itself is turned upside down. Some different kinds of “Turn” transcription exemplified here as follows:



**Figure 4.10:** Turn.

## 4.5 Other Score Transcription Symbols Used in Ashik Music Repertoires

### 4.5.1 Dal Segno (Segno)

In music notation, Dal segno sometimes called the “Segno” in English and often abbreviated D.S., is used as a navigation marker. It instructs a musician to repeat a passage starting from the sign shown at right.



**Figure 4.11:** Segno.

### 4.5.2 Coda

In music notation, the coda symbol is used as a navigation marker, similar to the Segno sign. It is used where the exit from a repeated section is within that section rather than at the end. The instruction “Coda” indicates that, upon reaching that point during the final repetition, the performer is to jump immediately to the separate section headed with the coda symbol. For example, this can be used to provide a special ending for the final verse of a song.

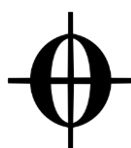


Figure 4.12: Coda.

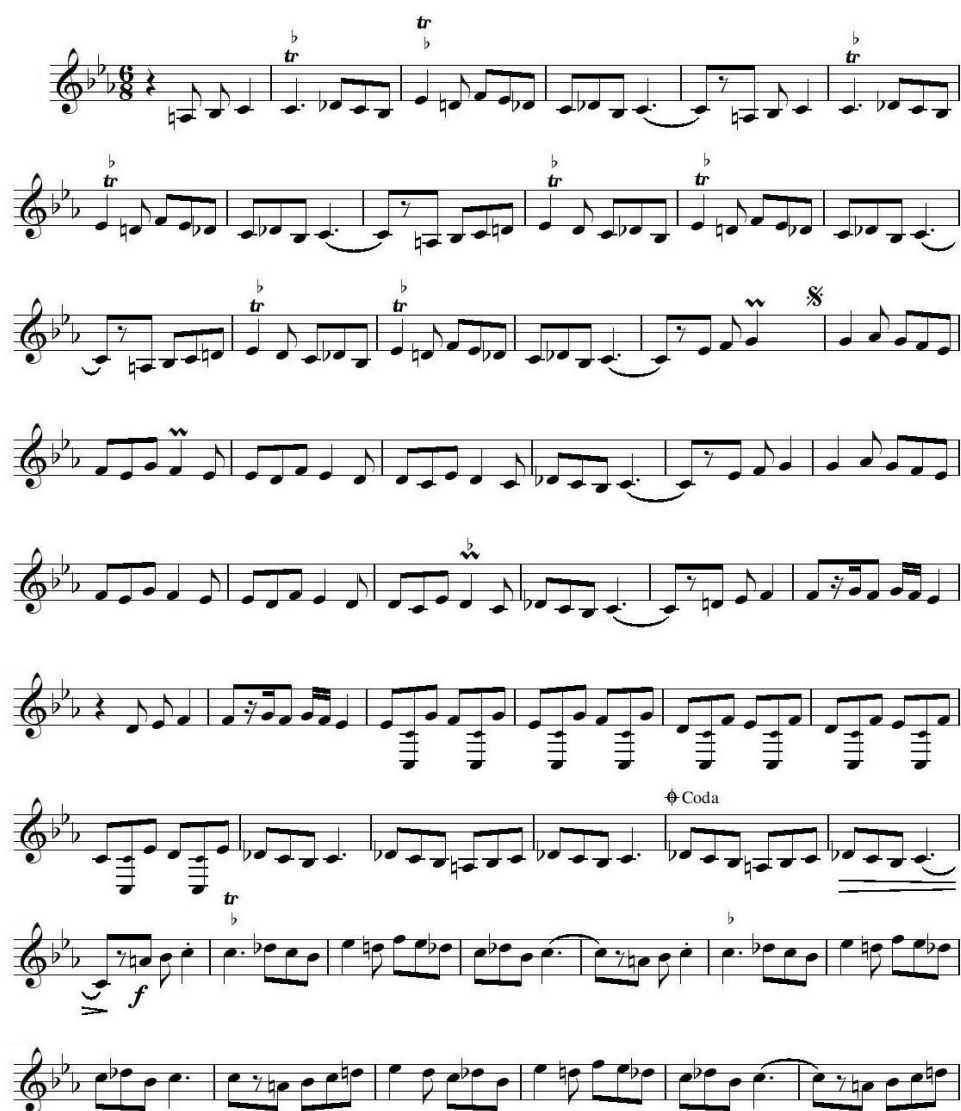


Figure 4.13: Segno and Coda.



**Figure 4.13 (Continued): Segno and Coda.**

### 4.5.3 Plectrum transcription in Ashik Saz

We need to mention three main transcription of plectrum in the Saz, which are based on the direction of the plectrum from up to down and vice versa as well as Sounding a fret without plectrum by hammering or pulling off of other fingers on the string of Saz. There are some illustrations and figures representing the transcription of these issues and related exercises commonly played in Ashik Saz.



**Figure 4.14:** Plectrum from up to down.



**Figure 4.15:** Plectrum from down to up.



**Figure 4.16:** Sounding a fret without plectrum (hammering - pulling off of other fingers on the string of Saz).



**Figure 4.17:** Plectrum Drill-1.





**Figure 4.18:** Plectrum Drill-2.

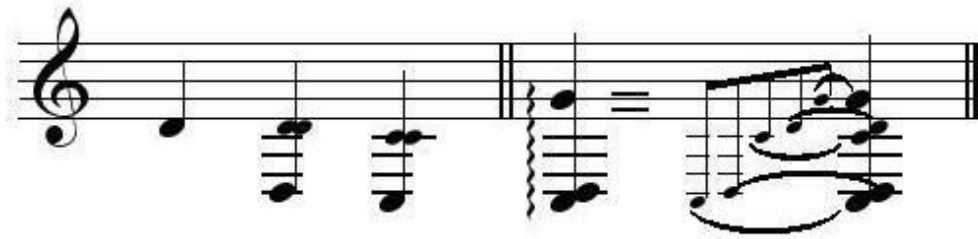
#### 4.5.4 Arpeggio

An arpeggio is a musical technique where notes in a chord are played or sung in sequence, one after the other, rather than ringing out simultaneously. An alternative translation of this term is “broken chord”.

Arpeggios allow monophonic instruments to play chords and harmony and help create rhythmic interest. In other words an arpeggio is a group of notes which are played one after the other, added either going up or going down. Executing an arpeggio requires the player to play the sounds of a chord individually to differentiate the notes. An “Arpeggiated chord” means a chord which is spread, i.e., the notes are not played exactly at the same time, but are spread out. In Ashik Saz it generally sounds based on the tuning system of three set of strings but sounds as many as the individual strings exists in the Saz, so it means a lot of chords may happen to come up when playing arpeggio in different positions and different tunings of Ashik Saz.



**Figure 4.19:** Arpeggio.



**Figure 4.19 (Continued):** Arpeggio.



**Figure 4.20:** Arpeggio examples played in Ashik Saz.

### 4.5.5 Tremolo

Tremolo is a musical sound made by a voice or instrument that seems to shake. Tremolo refers to a rapid repetition of plectrum on the strings of Saz, one of the most commonly seen uses of the technique are in playing the long notes in the melody. In musical notation, tremolo is indicated by strokes through the stems of the notes that mean it is written with an oblique stroke through the stem.



**Figure 4.21:** Tremolo.



**Figure 4.21 (Continued):** Tremolo.

In the case of whole notes, which lack stems, the bars are drawn above or below the note. Generally there are three slashes or strokes on the stem of the note, because this is the same notation as would be used to indicate that regular repeated thirty-second notes should be played. If there is just one stroke, it means that it needs to be played as many as eighth notes of the note, and if there are two strokes it means that it needs to be played as many as sixteenth notes of the existing note. According to the speed of the melody, we may see the different kinds of tremolo as following:



**Figure 4.21 (Continued):** Tremolo.

In Iran it is common to say “Riz” or “Mezrab e Riz” for tremolo. “Riz” means small and tiny which represents small movements of plectrum over the strings of the Saz



## 5. ANALYSIS OF THE MUSIC OF THE ASHIK

### 5.1 General Discussion

As has been mentioned, the Saz and instruments like the Saz, such as the Dutar or Dombra, are found throughout Turkic Central Asia. Moreover, the music performed on these instruments has a number of common features. These include use of a drone, chromatic scales and a modal concept involving tetra chords and pent chords along with a hierarchy of pitches. The music played by poet-musicians like Ashiks on their respective long-necked lutes has always remained a separate entity. Today, Ashiks generally are aware of the musical modes, the Dastgahs, Makams, etc. and can even perform parts of them. Nonetheless, they analyze their own music in different regional and traditional terms which according to ethnomusicology falls into its terminology.



**Figure 5.1:** The Congress of Aşıqlar of Azerbaijan Bertlov et al, 1963, Garland encyclopedia of world music Volume 6: the Middle East music of Azerbaijan (URL-6).

We can refer to “Dissemination and interpretation” in which ethnomusicologist are looking for the interpretations over the built theories which is totally subjective. For

example in the word “Se” in “Setar” means three and hermeneutically means “Allah, Mohammad and Ali” i.e. God and the names of two profits representing three stings of the instrument or semiotically whether it stands for something like sexual figures for Electric Guitar or not, if yes what does “Setar” stands for or what is the role and place of “Cantometrics” for “Setar”. The same approach will be applied to Ashik Saz such as:

- How they call traditionally the tuning system with such terms like “Bash, Orta, Osmanli, Qari, Ruhani, Segah, Qemli, etc.”
- Cadence like “Ayak Verme” and “Ayak Verdi Bitirdi” that literary or word by word translation means “To give foot” or “Stepped on and Gave foot” but it means “finishing the melody” in its real sense.
- Name of the frets like “Shah Perde, Vezir, Vekil, Bayati, Osmanlı Perdesi, Beçe Perdeler, etc.”
- Melodic Characteristics like the use of “Hava” with its all conveying meanings such as drone, reciting tone or Karar, accidentals, etc.
- Rhythmical characteristics like “Deve Dabanı, Dik Dabanı, Ayak Dövme, Deve Yürüyüşü, Axsama or Topallama, etc” i.e. the walking style of camel and laming and crippling, etc.

There are dozens of traditional nomenclature in all aspects of Ashik music related and covering their lives, beliefs, rituals and traditions, weddings and dances, agricultural terms, instruments, songs and lyrics. The ethnomusicologist should go through all these theories in the book comparatively analyzed with the raw data of the field.

## **5.2 Classification of the Analysis**

In order to analyze an individual Ashik music, I tried to design a chart into which as all Ashik music repertoires can be located and the result would be a systematic analysis considering the following aspects as; melodic characteristics, rhythmical characteristics and meters, form, genres of vocal music of the Azerbaijani Ashiks, Dastan, Ashik Havasi (poetry forms in Ashik music), Tesnif, Gazal and Tarane

Each of these traits will be discussed in detail. Each of these Havas is a kind of mode, probably closer in type to Turkish classical Makams and Persian Dastgahs or gushes. Some of these Havas share one or more of the above characteristics. Thus, in the ensuing discussion, they have been grouped together according to their similarities to emphasize the differences among these groups. West and east Azerbaijan Ashik music have been consistently grouped separately since there is a stylistic division between Tabriz in eastern Azerbaijan and Urmia in the west.

All Ashik music classifications can be illustrated as a chart here, and each melody falls in the same chart will be analyzed individually based on the mentioned features of the chart:

**Table 5.1:** Analyzing chart and classification rules of Ashik Saz and Ashik Music (arranged by Farhad Shidfar).

A. Melodic Characteristics	A.1 Scale or a specific set of pitches		
	A.2. Independent meaningful texture of melody (Context registers)		
	A.3 A hierarchy of pitches in each tessitura	A.3.1 Ağaz (beginning)	
		A.3.2 Shahit (witness)	A.3.2.1 Shahit (witness) static
			A.3.2.2 Shahit (witness) dynamic
	A.4 A specific preferred tuning		
	A.5 A drone pitch		
	A.6 A specific F orud, or cadential formula	A.6.1 Perfect Authentic Cadence (PAC)	
		A.6.2 Imperfect Authentic Cadence (IAC)	
		A.6.3 Plagal Cadence	
A.6.4 Deceptive Cadence			
B. Rhythmical Characteristics and Meters			
C. Form			
D. Genres of Vocal Music of the Azerbaijani Ashik Music	D.1 Dastan		
	D.2 Ashik Havasi (Forms of Ashik music poetry)		
	D.3 Tesnif		
	D.4 Gazal		
	D.5 Tarane		
E.Other Characteristics			

Explanation of the above analysis classification chart of Ashik music is as follows:

### 5.2.1 Melodic characteristics

To discuss the melodic characteristics of Ashik music, we have to mention that the music the Ashiks play has no theoretical superstructure. Unlike Persian and Turkish classical music where each piece can be cataloged under the heading of one or another “Dastgah or Makam”, each piece the Ashik plays is a separate “Hava”, translated in Turkish and Azerbaijani languages as the “air”. This name, “Hava”, is used primarily in Turkish or Azerbaijani languages for folk melodies with all conveying meanings such as drone, reciting tone or Karar, accidentals, etc. For instance, “Oyun Havasi” is the generic name for dance tune in Turkish language.



Each “Hava” is a melody which its melodic characteristics encompass the following traits.

#### **5.2.1.1 Scale or a specific set of pitches**

Different Havas using the same pitches would have different reciting tones, or Shahits, marked “S” on the charts. This transcription has been written in according to the transcription system of (Farr, 1976, Page 74).

The scale system will be supported by Azerbaijani or Turkish classical music system in order to compare the Ashik Saz repertoire with the rest melodies of the region. The variety of scales used in Urmia is greater than those used in east Azerbaijan repertoire. Urmia scales include those used in east Azerbaijan, but, in addition, there is a gapped scale with no accidentals. Another scales characteristics with their initial intervals of one half tone give the melodies played in these Havas a particularly “Eastern” sounding character.

#### **5.2.1.2 Independent meaningful texture of melody (context registers)**

Each Hava can be analyzed in terms of its tessituras or registers into which the Hava melodies fall. The “Tessitura” concept addresses not merely a range of pitches but also the arrangement of those pitches.

Farr, (1976), talks about the term “Tessitura” instead of independent meaningful texture of melody or context Registers.

In music, the term “Tessitura” (plural tessiture; Italian, meaning “texture”, and from the same Latin word: *textura*) generally describes the most musically acceptable and comfortable range for a given singer or, less frequently, musical instrument; the range in which a given type of voice presents its best-sounding texture or timbre. This broad definition is often interpreted to refer specifically to the pitch range that most frequently occurs within a given piece, or part, of music. In musical notation, tessitura is used to refer to the compass in which a piece of music lies whether high or low, etc. for a particular vocal (or less often instrumental) part.

The tessituras can be marked as (a), (b) and (c) in order to make it easier to be categorized. We may encounter with some high notes as registers in Ashik music repertoires. These higher pitches are the ones used for the bulk of the improvisation for east Azerbaijani melodies. The highest pitches in each piece are called the “Ouj”,

an Arabic word meaning “zenith, high point”. This term is used throughout the Middle East and central Asia, especially in classical music which is genres to indicate the highest independent meaningful texture of melody (Context registers) in a piece (Farr, 1976, Page 67). One of the famous west Azerbaijani Ashiks called Ashik Dehgan uses this regularly.

Farr, (1976) in her research explains how in the piece called “Qorbati”, the Hava begins in the lowest pentachord, moves up to emphasize the specified range, especially for improvisation, and then descends to the lower register again. The specified segment is the first Ouj section. The second section begins even higher and then gradually descends to the lower pentachord (Farr, 1976, pages 72, 76). There are other exceptions like “Qarabagh shikastesi” in east Azerbaijan which remains consistently in a higher tessitura. This tessitura is almost entirely in the one tetra chord range. This use of a higher register is much more common in Urmia. There, over half of the pieces in west Azerbaijan begin in a group of high pitches and then descend, as in “Halabi” or remain consistently in the higher tessitura, as in “Semahi.”

Thus, just as the scales in Urmia are more varied, the ranges and types of melody as expressed in these tessitura variations are vast. One might ask why this variety exists in west Azerbaijan as compared to east Azerbaijan repertoires. The most plausible reason which can be offered resides in the fact that east Azerbaijan Ashiks usually play with a Balaban player. The Balaban has a more restricted range than the Saz, thus, the Ashik is obliged to restrict the kind of melodies he can play both modally and with regard to range. This scale range of Balaban cannot easily accommodate using accidentals as in the most of the Urmia pieces.

This fact even appears in a rival and competitive sense between Urmia and Tabriz Ashiks as west Azerbaijan Ashiks believe that those on the east province cannot sing or are not as good as those in Urmia, simply because the east Azerbaijan Ashiks perform with Balaban, and they persistently emphasize this fact and their superiority of being individually able to perform with mere Saz (Shidfar, 1990 to 2014, Personal research).

### 5.2.1.3 Hierarchy of Pitches

Hierarchy of pitches comes from the fact that some pitches receive more emphasis than others. Moreover, different pitches have different functions. The Ashiks are definitely aware that some pitches in a Hava are more important than to the rest.

These names are fairly descriptive. Bash Perde means the first, or head, fret. Nim Perde means half way between Bash Perde and Shah Perde. Shah Perde is the most important, or king, fret. (Shah means king in Persian). Dip Perde is slightly lower than the other important frets when the Ashik is playing the Saz. There are traditionally ways of calling the frets according to the region and history, etc. like; Ayak (foot), Ruhani (spiritual), Osmanli perdeh (ottoman), Beche (child in persian) for high note frets, etc.



**Figure 5.2:** Traditional and recent naming of the frets in Ashik Saz, personal interview in 2005 (CD, track 02).

### 5.2.1.4 Ağaz (beginning)

Most of Ashiks believe the fret with which the Hava began is “the most important fret” Since the concept of a definite starting pitch is also important in Persian classical music, we can borrowed the Persian term “Ağaz”, or the letter A standing for, for use in Azerbaijani Havas as well. It is an arbitrary way of calling; we can call B as “Başlangıç” in Turkish language too or what we call in western music theory as “Tonic”. We can arbitrarily choose the letter T stands for Tonic here.

### 5.2.1.5 Reciting tone “Shahit” or kalish (inclined to stay and not move)

The most emphasized tone in a Hava is the reciting tone. Again, since the concept of a reciting tone is found in Persian and Turkish classical music, the Persian term,

“Shahit”, or Turkish “Kalish” can be used in analyzing Ashik music. It describes the function of this pitch more accurately than, for example, the term dominant. We can arbitrarily choose the letter “R” stands for “Reciting tone”. Here. We can see that the conjunction between tessituras was often Shah Perde. This is in a majority of cases, the Shahit. Of course, other pitches such as (Nim Perde or Ruhani Perde) can be the Shahit as well. It differs according to the tuning as well. Reciting tones in Azerbaijani Havas, in conjunction with the melodic movement of the Hava, function in two different ways:

#### **5.2.1.5a Static Shahit**

There are various Ashik music repertoire in which the melody never leads anywhere away from the Shahit. In Havas such as “Misri” and “Rohani” the melodic movement quite literally revolves around the Shahit. In these pieces the Shahit is also the Tonic and the last pitch (final tone or finalist) in the main melodic fragment. In “Misri” the Shahit is Shah Perde; in “Rohani” it is Nim Perde. We can call this melody type static since the melody never leads anywhere away from the Shahit.



**Figure 5.3:** Reciting tone, Farhad Shidfar playing Ruhani in TRT Muzik TV(CD, track 03).

#### **5.2.1.5b Dynamic Shahit (witness)**

Dynamic Shahit occurs when the Shahit or reciting tone is frequently the opening pitch of a piece (i.e., also the Tonic). After the opening pitch is emphasized in some pieces, such as “Qorbati” in east Azerbaijan and “Urmia Gozellemesi” in west Azerbaijan, the melody descends. Usually, if the Tonic reciting tone is G (Shah Perde) the movement is down-ward to C and D. These two pitches are sounded

together because the index finger strikes Bash Perde while the plectrum plucks the same fret D in the lower and C in the higher strings.



**Figure 5.4:** Dynamic Shahit (witness), Farhad Shidfar playing Urmia Gozellemesi at ITU Conservatory 2006(CD, track 04).

The root of creation of second Accord in Ashik music some how is because of this tuning system and playing techniques. This is an important part of Saz playing technique.

Some times the melody leads away from the Shahit; one still has the feeling that the Shahit is more important than the lower pitches. Since the melodic movement in such pieces does not center on the Shahit, these pieces will fall in the category of dynamic melodic movement. In Urmia, the Havas with dynamic melodic movement are more common than those with static movement. However, in Urmia the position of the reciting tone in relation to the direction of melodic movement is more variable. For example: In “Tajeri”, the Tonic and reciting tone is G (Shah perde) and the melody descends to the E and C chord common to east Azerbaijan melodies.

In other pieces, though, the reciting tone or “Karar ses” is the end point of the melodic movement. In “Divan”, the melody in the free meter introduction descends from C to G. Then, in other tessitura it ascends. “Sivasdavul / Siristafil / Sivastopol / Sıyas Tabıl” are other examples of these types of Havas. Even when the Tonic and reciting tone are the same pitch, the melodic thrust is still downward to the reciting tone (from C to A).



**Figure 5.5:** Dynamic Shahit (witness), Ashik Ismeli Playing “Sivasdavul / Siristafil / Sivastopol / Sıyas Tabıl” (CD, track 05).

#### 5.2.1.6 Tuning

There are a number of different ways to tune the Saz depending on the Hava and also the taste of the performer. The basic tuning for the Saz all over west Azerbaijan is where the “Bam” or low open strings and “Vasat” or “Orta” as middle strings are tuned to the same pitch and the “Zil” or high open strings are tuned one whole tone higher. This tuning can be used for any of the Havas or Ashik music melodies.

All the other tunings are alternate and involve moving the middle course either up or down to be in tune with, or an octave lower than, frets 1 (Segah), 3 (Ruhani or Mahur), 5 (Shah perde). This gives the tuning a definite tonal bias and always emphasizes either the pitch that acts as the Tonic, reciting or the final note, for the basic melody pattern. The word “Kök” comes from Persian “KOOK” or “KUK” that means “Tune”.

In east Azerbaijan, since G is the most common reciting tone, the most common alternate tuning for the middle course to be tuned to G or G' which is “Shah Perde”. These tunings are used more often in Tabriz than in west Azerbaijan because most Urmia Ashiks remove the two strings from the middle course closest to the upper course of their instrument. The Ashik with his instrument thus modified, would gain little tonal boost by retuning his one remaining middle string. Alternate tunings are not totally absent from the western Azerbaijani scene.

East Azerbaijan Saz tuning systems falls into 4 major categories which middle course is changable in all of them and the tunings are naming based on the changes in the middle strings and called as follows:

a) Bash Perde or Segah K  k (middle course is tuned to E).



**Figure 5.6:** Bash Perde / Segah K  k (middle course is tuned to E) exemplified by Adalat Nasibov (CD, track 06).

b) Nim Perde / Ruhani K  k / Urfani K  k / Ara K  k (middle course is tuned to F).



**Figure 5.7:** Nim Perde / Ruhani K  k / Urfani K  k / Ara K  k (middle course is tuned to F) exemplified by Farhad Shidfar (CD, track 07).

c) Shah Perde / Qari K  k / Umumi K  k (middle course is tuned to G).



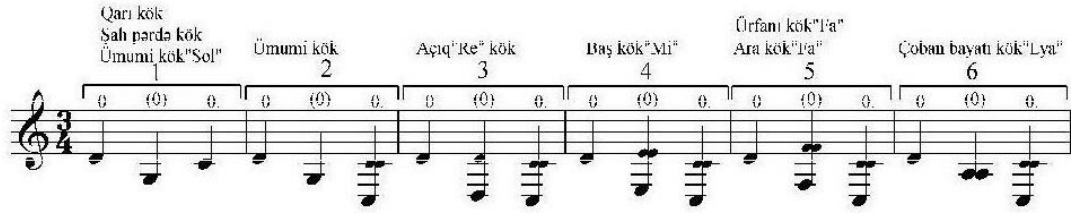
**Figure 5.8:** Shah Perde / Qari K  k / Umumi K  k (middle course is tuned to G) exemplified by Farhad Shidfar (CD, track 08).

d) Osmanli Perde / Zarinci K  k /   oban Bayati k  k (middle course is tuned to A or D or both A and D).

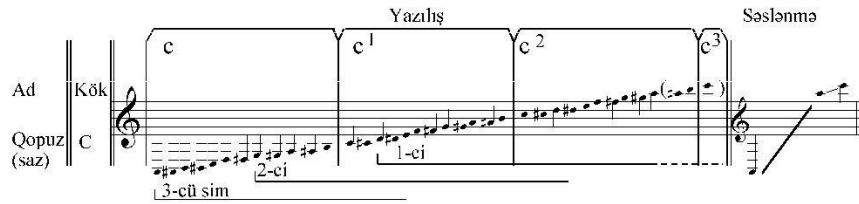


**Figure 5.9:** Osmanli Perde / Zarinci K  k (middle course is tuned to A or D or both A and D) exemplified by Parisa Arsalani (CD, track 09).





**Figure 5.10:** East and west Azerbaijan Saz tuning systems (Mehdizadə, 2012, page 32).



c = kiçik oktava.  
 c 1 = -ci oktava.  
 c 2 = -ci oktava.  
 c 3 = -cü oktava.

**Figure 5.11:** Tuning and resonance range of Ashik Saz according to the recent studies (Mehdizadə, 2012 page 34).

This figure refers to resonating range of Ashik Saz in comparison to the pitch range board of piano in which “Kiçik” means Small, “Oktava” means Octave, “Kök” means tune, “Yazılış” means written form and “Səslənmə” means resonating or sounding.

### 5.2.1.7 Drone Pitch

The use of the lower and middle course of the Ashik Saz as continued sound is called “Drone” or “Dem Ses”. Since the Saz is frequently played with a plectrum stroke which sweeps across all the strings, the open strings sounds as a drone. We can divide it into lower course drone as permanent drone as the tuning does not change and middle course drone as Flexible drone, as the middle courses change and represent the rank or Makam of the melody. In western Azerbaijan, drone is usually functionally important, since the open string pitch is a fifth below of the Shah Perde which is C, often a stressed pitch, or an octave below C', which often introduces a Hava in Urmia. In east Azerbaijan Saz drone is regarded for middle course beside the upper ones representing the Makam or rank of the melody as mentioned in Tuning

section. Thus, the drone serves to emphasize these important upper course pitches either harmonically or by doubling at the octave.



**Figure 5.12:** Drone Pitch, whole string playing, video exemplified by Farhad Shidfar (CD, track 10).

#### 5.2.1.8 Cadence or “Forud” and cadential formula

In western musical theory, a cadence (Latin *cadentia*, “a falling”) is a melodic or harmonic configuration that creates a sense of repose or resolution [finality or pause]. A harmonic cadence is a progression of (at least) two chords that concludes a phrase, section, or piece of music. A rhythmic cadence is a characteristic rhythmic pattern indicating the end of a phrase.

Cadences give phrases a distinctive ending that can, for example, indicate to the listener whether the piece is to be continued or concluded. An analogy may be made with punctuation, with some weaker cadences acting as commas that indicate a pause or momentary rest, while a stronger cadence acts as a period that signals the end of the phrase or sentence. A cadence is labeled more or less “weak” or “strong” depending on the sense of finality it creates. While cadences are usually classified by specific chord or melodic progressions, the use of such progressions does not necessarily constitute a cadence. There must be a sense of closure, as at the end of a phrase. Harmonic rhythm plays an important part in determining where a cadence occurs.

In music of the common practice period, cadences are divided into four types according to their harmonic progression: authentic, plagal, half, and deceptive.

Typically, phrases end on authentic or half cadences, and the terms plagal and deceptive refer to motion that avoids or follows a phrase-ending cadence. Each cadence can be described using the Roman numeral system of naming chords.

Cadences commonly in use in the 18th and 19th centuries are defined and described in terms of their degree of finality. Variations in terminology, however, have sometimes led to confusion; the discussion below attempts to clarify the terms most frequently encountered for the four most basic and important types of cadence. (ITU library source digital database, Article, URL-7).

Cadences are fallen into the following categories as follows:

##### 5.2.1.8a Authentic cadence

Authentic (also closed or standard) cadence: V to I (or IV - V - I). The V7 can replace the dominant chord in these cadences. This cadence is a microcosm of the tonal system and is the

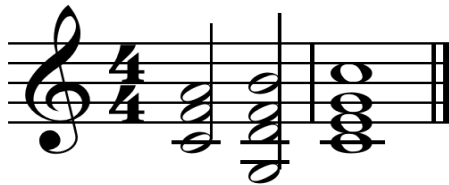
most direct means of establishing a pitch as tonic. It is virtually obligatory as the final structural cadence of a tonal work.

The phrase perfect cadence is sometimes used as a synonym for authentic cadence, but can also have a more precise meaning depending on the chord voicing. (ITU library source digital database, Article, URL-6).

#### 5.2.1.8b Perfect Authentic Cadence (PAC):

The chords are in root position; that is, the roots of both chords are in the bass, and the tonic (the same pitch as root of the final chord) is in the highest voice of the final chord. A PAC is a progression from V to I in major keys, and V to i in minor keys. This is generally the strongest type of cadence and often found at structurally defining moments. This strong cadence achieves complete harmonic and melodic closure.

A cadence is normally called ‘perfect’ if it consists of a tonic chord preceded by a dominant chord. This may also be known as a final, full, or complete cadence, or a full close, and it is considered to have the greatest degree of finality of all the cadences. Some theorists claim that for the cadence to be perfect the final chord must have the tonic in the top part and that both chords must be in root position. (ITU library source digital database, Article, URL-6).



**Figure 5.13:** Perfect Authentic Cadence (PAC) general pattern: [I-IV-V-I] (URL-6).

There is a lot of Ashik music repertoire representing PAC cadence. We can refer to “Ruhani” in F Major Scale in which the melody starts on the Tonic: F, moves on B b (IV-sub dominant) emphasis on C (V- Dominant) and then after a lot of manors over dominant, ends with Tonic which is F. We will talk about this analyzing the Ashik music in detail.

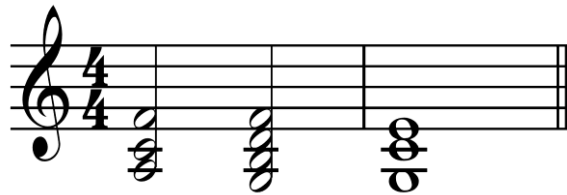


**Figure 5.14:** Authentic cadence in Ashik Music, video exemplified by Farhad Shidfar (CD, track 11).

### 5.2.1.8c Imperfect Authentic Cadence (IAC)

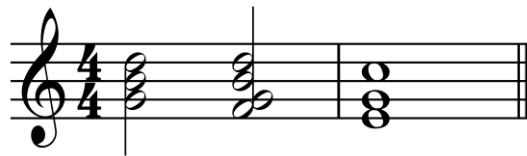
An ‘imperfect’ cadence normally consists of the dominant chord preceded by any other chord (most commonly I or IV). This lacks the finality of the perfect and plagal cadences and is therefore often used in the course of a composition, at the end of a phrase, and more particularly half-way through a section or period, whence it has acquired conventional musical settings of the word ‘Amen’. Some American theorists view this cadence only as a variation of the perfect cadence, distinguishing the dominant–tonic cadence described above by the term ‘authentic’; by extension, they term the closing harmonic progression IV–V–I or IV–I–V–I, with its mixture of subdominant and dominant elements, a mixed cadence.

Imperfect authentic cadence is similar to a PAC, but the highest voice is not the tonic (“C” or the root of the tonic chord) and one or both chords must be inverted. (ITU library source digital database, Article, URL-6).



**Figure 5.15:** Imperfect Authentic Cadence (IAC), General pattern: [I-IV-V-I 6] (URL-6).

Evaded cadence: V42 to I6. [8] Because the seventh must fall step wise, it forces the cadence to resolve to the less stable first inversion chord. Usually to achieve this root position V changes to a V42 right before resolution, thereby “evading” the cadence. (ITU library source digital database, Article, URL-6).



**Figure 5.16:** Evaded Cadence (ITU library source digital database, Article, URL-6).

There is also a lot of Ashik music repertoire representing (IAC) cadence. To trace what is going on we have to deal with a line of melody instead of the chord analysis i.e. in C Major Scale the melody begins and ends on E, which is an inverted version of C Major Scale. We may refer to some Ashik music repertoire like “Yanik Kerem”, “Dilgem” and almost all pieces on Segah Makam; have the same (IAC) characteristics which follow the same rule of general pattern of (IAC): [I-IV-V-I 6].

### 5.2.1.8d Plagal Cadence

A cadence is normally called ‘plagal’ if it consists of a tonic chord preceded by a subdominant chord. This is traditionally known as an ‘Amen’ (less commonly ‘church’ or ‘Greek’) cadence, from its association with the additional names ‘half’, ‘semi-’, or ‘demi-cadence’, or ‘half close’. Again, American usage differs, reserving the name ‘imperfect’ for any cadence in which the final chord either does not have the root in the top part (also called semi-perfect) or is not in root position (also called inverted), and describing a cadence ending with a dominant chord as a half-cadence or semi-cadence. IV to I, also known as the “Amen Cadence” because of its frequent setting to the text “Amen” in hymns. In as much as the progression IV-I cannot confirm a tonality (it lacks any leading-tone resolution), it cannot

articulate formal closure. Rather, this progression is normally part of a tonic prolongation serving a variety of formal functions - not, however a cadential one. (ITU library source digital database, Article, URL-6).



**Figure 5.17:** Plagal Cadence (I64-IV6-I) progression in C, General pattern: [I-IV-I], (ITU library source digital database, URL-6).

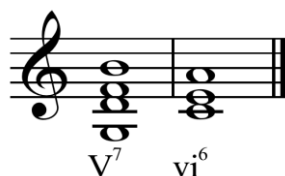
In analyzing Ashik music repertoire, we may encounter with “Bayat e Qajar” Makam, as in Bahmani, or some other Azerbaijani classic melodies like “Pulun Var?” in Mashdi Ibad film music or even in folk music “Eyvan a Çıxdım Gördüm Yar Gelir” which all represents of plagal cadence. Melody starts in C Major Scale and circulates in A minor i.e. [VI] degree of the scale and ends again in [I] which follows the pattern [I-IV-I].

#### 5.2.1.8e Deceptive Cadence

A cadence is called ‘interrupted’, ‘deceptive’, or ‘false’ where the penultimate, dominant chord is followed not by the expected tonic but by another chord, often the submediant. (the submediant is the sixth scale degree of the diatonic scale, the “lower median” halfway between the tonic and the subdominant or “lower dominant”. It is occasionally called superdominant). Other, less common names for this cadence are “abrupt”, “avoided”, “broken”, “evaded”, “irregular”, or “surprise”.

The Phrygian cadence, common in modal polyphony (see above), has survived in later music in various forms. In a tonal context, however, its Phrygian-mode connotations are less obvious, and in a major key it is often regarded as a variety of imperfect cadence resolving on the dominant of the relative minor.

Deceptive (or interrupted, or surprise) cadence: V to any chord other than I (typically ii, IV6, iv6, vi or VI). The most important irregular resolution most commonly is V7-vi in major or V7-VI in minor. This is considered a weak cadence because of the “hanging” (suspended) feel it invokes. Leading the listener to expect resolution to I only to be thrown off completely with a fermata on a striking. (ITU library source digital database, Article, URL-6).



**Figure 5.18:** Deceptive Cadence (ITU library source digital database, URL-6).

In Analyzing Ashik music it is preferred to follow the line of melody instead of Accords, as they will follow the same pattern of melody. The whole melody moves around I- IV-V and finally ends with VI or any tone except Tonic i.e. (I). There are lots of examples like Misri, etc. which starts with G Major Scale and end in “Shur

Makam” which is D. this exactly follows the same pattern: I- IV-V and finally ends with VI. Traditionally Ashiks say “Ayak Verdi Bitirdi” means stepped on and ended the melody but its word by word translation is “To give foot and finished”.



**Figure 5.19:** Deceptive Cadence in Ashik Music, video exemplified by “Dalga Ashik music band” (CD, track 12).

### 5.2.2 Rhythms and meters in Ashik music

Saz rhythms in Ashik music are actually as complex as either the Turkish music including several meters like  $3/8$ ,  $5/8$ ,  $6/8$ ,  $7/8$ ,  $2/4$ ,  $3/4$ ,  $4/4$   $12/16$ , etc.

In spite of Azerbaijani classical music, the meters in Ashik music normally are duple or triple. Very rarely, other metric patterns occur, such as free meters especially in west Azerbaijan Ashik music, what is generally called as “Uzun Hava” in Turkey. Free meters sometimes occur in the middle of the song where triple and duple meter alternate briefly. With respect to metric regularity and sometimes the whole melody moves on rhythmic meters but the vocal is in free meters.

The characteristics of rhythm in Ashik music represent some historical background of the people who were originally nomadic tribesmen, and, thus, this sort of rhythm recalls the sound of horses and hoof-beats. Especially the insertion of  $12/16$  in the frame work of  $4/4$  as in “Hijran Kerem or Dol Hijrani” reveals this fact.



**Figure 5.20:** The rhythm of horse hoof-beats, the insertion of 12/16 into 4/4 in “Hijran Kerem” Video exemplified by Farhad Shidfar (CD, track 13).

### 5.2.3 Form in Ashik music

In order to grasp the meaning of the form in Ashik music, we may use some classic label technique like what Albright Farr has done.

Each Hava has a basic melody. This melody has one or more parts labeled (a) or (a 1), (a 2) and so forth. The performance of a Hava begins either with this melody or, sometimes, a free meter introduction leading into it. The melody is repeated with variations. From time to time, between repetitions of the basic melody, improvisatory sections are added, usually in a higher tessitura. These are marked (b) in the transcriptions. Although the Ashik must play the basic Hava melody and cadential formula, he has a number of options open to him during a performance. It is possible to make a model of the Performance of a Hava which takes into account these obligations and options. (Farr, 1976, Page 89)

### 5.2.4 Genres of vocal music of the Azerbaijani Ashiks

Additional to the discussion of Ashik Havas as though they were solo Saz music, in reality all these Havas are used to accompany vocal music of one or another type. We will examine the various genres of vocal music that the Ashiks perform. In the analysis of vocal music genres, the classification of the Ashik music poetry and literature is inevitable. The term of “Ashik music poetry or Ashik music literature” is not merely what we call as vocal genres of Ashik music. Accordingly we divide Ashik music poetry or Ashik music literature regarding the form into; Dastan or Destan, Ashik Havasi, Tesnif, Gazal and Tarane.

#### 5.2.4.1 Manzumeh / Dastan / Destan

In Azerbaijani folklore they are actually regarded as common novels. They are important because of the capacity and usage of Poem and Prose in an anecdote. Dastan is its Folkloric name and previously it was common to be called as Boy

Boylamak, Nağıl söylemek, Ghesseh, Hikayet, etc. Ghoshma and Geraylı and Bayati are the most common poetry forms in Dastan.

The performance of Dastan is a kind of organization of the program which Ashiks play in Qəhvəxanas includes the following steps in general; the welcome, prayers, lyric songs and the Dastan, in itself a mixture of spoken narrative and sung poetry. These stages can be regarded as typical of the performance of Dastan of Ashik music. The use of exaggeration is also common here. Ashiks use the literary rhyme of the Colloquial language of common people like: “if the oceans turn into the ink and all the forests in the world turn into the pen, and start to writing, they cannot keep account of his wealth and fortune!!!”

Ashiks start reciting Dastan for last for a week or even for a month. They use very interesting way of Dastan reciting techniques like modern film scenarios like:

“Have them still in the prison and whom do I talk about? Koroglu in Chanli Bel” or “Now have Arzu in the Tat’s house and let us listen to Ghambar who went to Khan to complain.”

Ashiks uses clever techniques in recitation in order not to let the audience get bored of the story “Dastan” by inserting small jokes, folkloric proverbs, singing famous songs, small satiric stories called “Garavalli”, etc.

Azerbaijani contemporary folklorists divide Dastans into two main groups:

- A. Epical Dastans in which hero fights against the king or the emperors of the time to keep the right of ordinary people.
- B. Love Dastans in which hero is looking for his lover and stands against all the problems ahead.

Iranian Folklorist Mohammad Hosein Tahmasb analyses all Dastans and finds four stages as a common process coming along with of all Dastans as:

- A. Give birth of hero and his growing up
- B. Overflow of powerful feelings and commencing exploration whether of love or war
- C. Hinders on the way and starting of fighting against them
- D. Final or climax of Dastan as a happy ending or a tragedy.



They all include people's way of life, the problems and obstacles on the way, pain of the people and the society of the time which make the audience think over it, believes of the people and being transient of the life, separation and joining of two lovers, desires and emotions of the people, love and war, getting rid of death, loyalty, extra ordinary powers, superstitious, etc.

The Dastan is a traditional epic poem. These epics are part stories. People could and still do forget their everyday lives, so involved do they become in these performances. The heroes always fight for right and truth. Their inspiration comes from the grace of God. Ideally, the heroes always win and find their true love in the end (Caferoglu 1965: 647). There are about thirty Dastans still being performed in Azerbaijan today. The performance of one Dastan may take ten to fifteen days. When an Ashiq performs in a coffee house, he addresses the members of his audience (called a majlis, or society) in various ways ranging from casual conversation to sung poetry. These utterances can be put into four categories: (a) extemporaneous speech, (b) formulaic speech, i.e., introductions, welcomes and prayers, (c) spoken poetry, and (d) sung poetry. The Ashiq also plays the Saz, of course, but only in conjunction with his singing. I have never heard an Ashiq play the Saz as a solo instrument in a coffee house. Thus, though we must add a fifth category, (e) solo Saz music, to our list, we should bear in mind that the words of the Ashiq are much more important to the audience than his Saz music. (Farr, 1976, Page 89).

#### 5.2.4.2 Ashik Havasi (forms of Ashik music poetry)

Poems in Ashik literature falls into several categories like; Ghoshma or Qoşma, Geraylı, Tajnis, Jigali Tajnis, Deyishme / Deyişmə / Deyişme / Atışma / Moshaere, Baglama, Ustad Nameh, Ghifil Band, Dudak Deymez or Dodaqdəyməz, Dil Terpenmez, Divani, Mukhammas, Jigali Mukhammas, Bayati, Saya, Tapmaja, Ghoshayaprak, Harbeh Zorba, etc. We are going to explain almost most of these forms one by one and in order to understand the whole discussion it may be better to know the following poetic terminology used in Ashik music:

**Table 5.2:** Terminology in the forms of Ashik music poetry (Arranged by Farhad Shidfar).

	Rhyme	Stanza	Hemistich	Syllable	Pseudonym	Tier	Satire
Turkish equivalence	Kafiye	Kıta/Dörtlük	Yarım Mısra	Hece	Takma Ad	Sıra	Hiciv
Persian equivalence	قافیه	بند	مصراع	هجا	اسم مستعار (تخلص)	ردیف	طنز

It is beyond of our discussion to explain all these literary forms in Ashik music one by one, but for instance we may refer to one of them as Satire:

Satire is a social- literary term. It is primarily a literary genre or form, although in practice it can also be found in the graphic and performing arts. In satire, vices, follies, abuses, and shortcomings are held up to ridicule, ideally with the intent of shaming individuals, and society itself, into improvement. Although satire is usually meant to be funny, its greater purpose is often constructive social criticism, using wit as a weapon.

A common feature of satire is strong irony or sarcasm “in satire, irony is militant” but parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre are all frequently used in satirical speech and writing. This “militant” irony or sarcasm often professes to approve of (or at least accept as natural) the very things the satirist wishes to attack.

Satire is nowadays found in many artistic forms of expression, including literature, plays, commentary, and media such as lyrics.

In Azerbaijani Ashik literature satire is observable in Dastans, mythologies, songs, proverbs and all oral literature.

Azerbaijani Folklorists has found satire in the following kinds:

- A. Atmacalar
- B. Atalar Sözü
- C. Yanıltmacalar
- D. Garavillilər
- E. Lətifələr
- F. Təmsillər
- G. Nəğillər
- H. Bayatılar
- I. Hərbə Zorbalar
- J. Meyxanalar
- K. Təziyələr / Mərsiyələr

In Ashik literature satire is observable even in “Dədə Qorqud” famous and first written historical book about Ashiks. Ashiks generally makes fun of the political issues ironically and helps the society to wake up.

Binadan Gözəl olmayan,  
Telin qədrini ne bilər?  
Çol də qəzən bu Serçələr,  
Gülün qədrini ne bilər?

Translation of the poem is as follows:

The one who is not beautiful from the root,  
How is it possible to put the value on the hair?  
The sparrows that wander and fly in desert,  
How is it possible to put the value on the flower?

Ay Həzərat Bir zamana gelibdir,  
Ala Garga şux Tarlanı beğenmez,  
Oğullar atanı, qızlar ananı,  
Gelinlər də qaynananı beğenmez.

By Ashik Abbas Tofarqanlı (Shidfar, 1990 to 2014, Personal research).

Translation of the poem is as follows:

Hey people, such a time has arrived that,  
The jay does not like the cheery and merry hawk,  
The son does not like father, or the daughter, mother,  
The daughter in law does not like mother in law as well,

#### **5.2.4.2a Ghoshma / Qoşma**

Ghoshma or Qoşma is the most common form of Asik literature which includes at least three stanzas and maximum seven stanzas. Each stanza has four hemistichs with eleven Syllables i.e the line usually has eleven syllables divided with meaningful set of syllables either 6 + 5 or 4 + 4 + 3.

The rhyme pattern is usually (a b c b) or (a b a b) + (d d d b) etc. There are most often three to five stanzas to a poem.

The rhyme pattern in Ghoshma may also be seen as follows:

a b c-d

d d d-b

c c c-b

f f f-b

There are a number of different types of Ghoshma according to the thematic content of the poem. The poems of Ghoshma are usually about unrequited love, the beauty of nature, or other such topics, generally more lyrical than the subject matter of the Dastan.

For instance, Gozelleme is a Ghoshma dealing with love and nature. Other forms include the Ustadname, Shekaiyatname (a poem of complaint), Tajnis and baglama.

In most regional researches you may be encountered with the term “Do Beyti” as a kind of Ghoshma. “Do Beyti / Dubeyti” is the Persian term for two couplets. Thus, according to this system, each stanza would have only two lines (beyts), each line having two halves called “Misra”. The rhyme scheme would look like this

Stanza I (a) (b) (c) (b)

Stanza II (d) (d) (d) (b)

There are a number of other poetic forms which Ashiks use, but not with such regularity as the Ghoshma. These forms would also be grouped under the heading Ashik Havasi by Iranian Ashiks.

I will give the characteristics of these forms briefly without any musical examples. The Dodagdeymez Tajnis is a variant of the qoshma. In this form a poem may have lines in which eleven and twelve syllables alternate (Eleskerov, Vol. I 1972: 278). According to Dr. Dursun Yildirim from Ankara University, the term dodagdeymez refers to a poem written using no bilabial consonants, such as /p/, /b/ or /m/ sounds. Ashik Elesker's dodagdeymez poems meet this requirement. (Farr, 1976, Page 121).

In most parts of west Azerbaijan it is common to say Ghosha- Yaprak to Dobeyti / Dubeyti which is also a Ghoshma in turn. Here is an example of Qoşayaprak Qoşma as follows:

## DÜŞDÜ

Sevdiciyim, hanı gözəllər xanı?  
Güzarımız sizin otağa düşdü.  
Buyursan fərmanı, alarlar canı,  
Püşk atdıq, can sana sadəğa düşdü

Sallan qələm qaşdı, yanı yoldaşdı,  
Qalmışam ataşdı mən başı daşdı.  
Huş başımdan çaşdı, dilim dolaşdı,  
Gözlərim sataşdı, buxağa düşdü.

Ətlazdan qəbalı, belində şalı,  
Gövhərdən bahalı üzündə xalı.  
Geydi yaşıl-alı, yaxdı mahalı,  
Əyri tellər ayna qabağa düşdü.

Yeriyirdi sana yaşılbaş, sona,  
Yaraşır canana ağ nazik cuna,  
Tellərində şana, əlində həna, Yəmən,  
yaqut əhmər dodağa düşdü.

Çox çəkmişəm cəfa, gəl bir insafa,  
And olsun müshafa, olmam bivəfa.  
Gəlmişəm təvafa, verəsən şəfa,  
Ələsgər xəstədi, ocağa düşdü. (Ələsgər, 2004, P.84).

At the end of Ghoshma it is common for the poet to use pseudonym. Ghoshma is the most fluent kind of oral literature. Vaghif famous poet of Azerbaijan pioneered Ghoshma into Azerbaijani literature and then followed by some other poets like Vidadi, Zakir, Nabati Gharadaghi, Ashik Peri, and some other poets like Samad Vurghun, Madine Golgun, Balash Azeroglu, Bulut Gharachurlu “Sahand” and Shahryar are among the famous writers of Ghoshma type of poetry.

### “ÇAĞIRIR”

Bir bitgiyəm qoraqlıqda cücərdim,  
Hayat məni göyərməyə çağırır!  
Bürkülərdə yaşıl yarpaq becərdim,  
Hayat məni göyərməyə çağırır!

Yağış yağır duyğularım islanır,  
Köhnə-dəmir xatirələr paslanır,  
Yeni şebnəm kipriyimdən aslanır,  
Hayat meni göyərməyə çağırır!

Ay camında ulduzları içirəm,  
Ebədiyyət yollarını seçirəm,  
Kəhkəşanlar buruğundan keçirəm,  
Hayat məni göyərməyə çağırır!

Güneş düşüb gözlərimdə yuvunur,  
Uşaq kimi qucağımda ovunur,  
Sevgi Sazı ureyimdə döyünür,  
Hayat məni göyərməyə çağırır!  
By unknown poet (Shidfar, 1990 to 2014, Personal research).

Translation of the poem is as follows:

### “SUMMON”

I was a plant germinated in dry lands,  
The life summons me to grow up!  
I grew up green leaves in curls,  
The life summons me to grow up!

The rains fall and my feelings get wet,  
The old iron memories get rusted,  
The newly born dew hangs from my eyelashes,  
The life summons me to grow up!

I drink the stars in the dish of the moon,  
I choose the eternity ways,  
I pass through the curls of the universe,  
The life summons me to grow up!

The sun has fallen and bathing in my eyes,  
Draws consolation like a baby in my bosom,  
The instrument of love is throbbing in my heart,  
The life summons me to grow up!

### **“QAYITDI”**

Leyli camalına məcnun eyləyib,  
Məni alovlara saldı, qayıtdı!  
Müjganın oxuyla qas kamanında,  
Ovladı canımı aldı, qayıtdı!

Gedirdim dalınca yellər əsəndə,  
Bir xəyal kimi idi, dumanda, çəndə,  
Səslədim, ey nigar, çağırdım mən də,  
Dönüb bir baxımlıq qaldı, qayıtdı!

Çatıldı qaşları, gülüşdü dodaq,  
“Cünun”un arzusu açdı qol-budaq,  
Nəğməli qəlbinə gəlmişdi qonaq,  
Bir zəxmə Sazında çaldı, qayıtdı! (Bozorgamin, 2000, page 60).

Translation of the poem is as follows:

### **“RETURNED”**

Made me “Majnun” to her “Leyli” beautiful face,  
Put me into flame, returned!  
With her arrows of eyelash in the bow of eyebrow,  
Hunted me and took my soul, returned!

I was following her while the winds was blowing,  
It was like a dream both mist and vat,  
I cried “Ey Nigar”, I summons myself,  
Returned and had a look, returned!

Her eyebrows stacked and frowned, lips smiled,  
The wish of “Cunun” opened arms and bushes,  
Was a guest in her melodic heart,  
Stroke just a plectrum in her instrument, returned!

### **“YAZA AŞIQƏM”**

Sevdaı bağbanam xəzan içində,  
Çiçəyə vurğunam, yaza aşiqəm!  
Bir dilsiz ozanam, səssizliyimdə,  
Nəğməyə vurğunam, Saza aşiqəm!

Bir gözəl telində tora düşmüşəm,  
Yolunda möhnətə, zara düşmüşəm,  
Alova, atəşə, nara düşmüşəm,  
Ondakı qəmzəyə, naza aşiqəm!

“Cünun”am, düşməne oxuram “Cəngi”  
Dan vaxtı qızarsın qanımın rəngi,  
Səhər yolçuları alıb külüngü  
Gecənin qəbrini qaza, aşiqəm! (Bozorgamin, 2000 page 73).

Translation of the poem is as follows:

### **“I AM FOND OF SUMMER”**

I am the lovesick gardener among the cantor and yellow leaves of the autumn,  
I am the lovesick of the flower, and fond of summer!  
I am a dumb minstrel, in my silence,  
I am lovesick of the song, fond of instrument “Saz”!

I have been trapped in the hairs of a beautiful one,  
I have fallen into the suffer in her way,  
I have fallen into the flames and fire,  
I am lovesick of her airs and graces and mincing manners!

I am “Cunun” calls war against the enemy,  
Let my blood turns red in the time of Dawn,  
The pilgrims of the morning, have taken their pickers and hacks,  
To dig the grave of the night, I am lovesick!

### **“ŞİRİN-ŞİRİN”**

A nazlı sevgilim, ayrı dolanma,  
Gəl mənim yanımda qal, şirin-şirin!  
Mən gəlim yanaşım gül əndamına,  
Sən də qol boynuma sal şirin-şirin!

Gül dodaq yaraşır ay tək üzünə,  
Naz baxış yaraşır nazlı gözüne,  
Xoş söhbət yaraşır şirin sözüne,  
Dodaqdan süzülür bal şirin-şirin!

Qoy tərif eyləyim Sazımda səni,  
Sən qəmzə sat, gülüm, ovsunla məni,  
Gəl qoşa dolanaq çölü, çəmənə,  
Günlər, aylar keçsin, il şirin-şirin!

Qaytan qaşlarında kaman qurulsun,  
Qoy müjgan oxuna canım vurulsun,  
O qədər vürğinən, qaşın yorulsun,  
Qəsd etsin canıma xal şirin-şirin!

“Cünun” xəstə düşüb ayağında dar,  
Gözü dodağında, yanağında yar,  
Oxur aşıqların sayağında yar,  
Yerini qoynunda sal şirin-şirin! (Bozorgamin, 2000, page 69).

Translation of the poem is as follows:

#### “SWEET- SWEET”

Hey, my airy beloved, do not wander alone,  
Come and stay with me, Sweet- Sweet!  
I keep closer to her flower body,  
You surround your arms around my neck Sweet- Sweet!

The flower like lip behooves her moon like face,  
Airy glance befits her airy eyes,  
Grand words behooves her sweet words,  
From the lips the honey percolates Sweet-Sweet!

Let me praise you in my instrument “Saz”,  
You sell airs and graces, my flower, bewitch and glamour me,  
Let wander with each other, the mountains and nature,  
Let the days, months and years slide soft away, Sweet- Sweet!

In her lace shaped eyebrows let set the bow,  
Let my soul be hunted by her eyelash arrow,  
Beat and strike to the same level until your eyebrow gets tired,  
Let it conspiracy my soul your mole, birthmark Sweet- Sweet!

“Cunun” has fallen ill and ropes on his feet,  
His eyes in the eyes and lips of beloved,  
Sings in the minstrels style, beloved,  
Put your place (bed) in his bosom Sweet- Sweet!

Another famous Ghoshma by Ashik Ələsgər is as follows:

Ay həzərat gəlin sizə soyləyim,  
Bu Dunyanın xəyanəti çıxıbdır!  
İnsaf azalıb, mürüvvət gödelib,  
Gazilərin məzərrəti çıxıbdır!  
By Ashik Ələsgər (Shidfar, 1990 to 2014, Personal research).

Translation of the poem is as follows:

Hey people! Come and let me tell you,  
The world has turned into treachery, infidelity and betrayal!  
The mercy and fairness has come down and bravery and manhood has deteriorated,  
The juries and courts have spoiled!



Here the meaningful syllable types are:

4+4+3

4+4+3

5+6

4+4+3

Goshma may be seen in some parts of a long poetic forms as in “Heydar baba” collection of famous poet Shahryar in which meaningful syllables are: 4+4+3

Heydar baba Dağlarımız Dumandı,  
Günlerimiz bir birinden yamandı,  
Ayrılmayın bir birizden amandı!  
By Shahryar (Shidfar, 1990 to 2014, Personal research).

Translation of the poem is as follows:

Heydarbaba our mountains are full of mist and fog,  
Our days are the worst one after the other,  
Oh, do not separate from each other!

#### **5.2.4.2b Bayati**

Each stanza has four hemistichs and each hemistich with seven syllables. Every stanza is independent regarding the meaning and theme. The theme is generally social, love, complaints, separation, sadness, etc. it is the most comprehensive kind of folklore poetry inserted into Ashik literature. There is also common to have philosophical satire in Bayati like:

Zamana ey zamana!  
Oxu goydun kamana!  
Eşşəkler arpa yiyir,  
At həsrəttir samana!

Translation of the poem is as follows:

Hey the time, hey the time!  
You put the arrow in the bow!  
The donkeys eat the barley corn,  
The horses are yearning and hankering the straw!

The poetry of the Azerbaijani Ashik is usually syllabic. Occasionally, at the end of a Poem such as a Ghoshma, or independently, a short verse will be sung which is called “Bayati” (or Beyati in Turkey). A “Bayati” is a four line stanza whose rhyme scheme is (a a b a), and whose lines have seven syllables each. An example collected by Raci Damaci for the magazine “Turk-folklor arastirmalari” is

Su gelir akar gider!  
Her yanin yikar gider!  
Bu dunya bir pencere,  
Her gelen bakar gider!

Translation: Water comes and, flowing, goes. It tumbles everything down and goes. This world is a window into which all that come look and go.

When a Bayati follows a poem, it usually has something to do with the theme of the poem. When an Ashik sings one by itself, it is often in praise of a coffee house patron, or a wedding guest. These Bayati are still sometimes extemporaneous, although every Ashik knows a variety of them which he can draw upon to fit individual situations. (Farr, 1976, Page 123).

#### 5.2.4.2c Gəraylı / Geraylı

All the characteristics of it are like Ghoshma, but each hemistich has eight syllables. It is generally about love, sympathy feeling, nature and beauty. It consists of three, or five or seven stanzas. All rhymes and Tiers are like Qoşma. There are several kinds of Gəraylı we suffice to just mention the list of them:

- Sadə Gəraylı (Simple Gəraylı),
- Jigali Gəraylı
- Sallamalı Gəraylı
- Nağaratlı Gəraylı (Gəraylı with refrain)
- Jinashlı Gəraylı (usage of pun in Gəraylı)
- Jinas Tam Gəraylı (fully pun used Gəraylı)
- Dodaqdəyməz Gəraylı (lips never meet each other while reciting it)
- Dildönməz Gəraylı (tongue keeps stable and still in the mouth and does not move a lot while reciting it)
- Qoşa yaprak Gəraylı, Mukerrer Gəraylı (Repeated)
- Elif Lam Üste Gəraylı, Qoşa Qafiye Gəraylı (double rhyme)
- Nuqtəsiz Gəraylı (all dotless word in Arabic alphabet across the poem).

Ana dili, ana dili!

Biz borcluyux sana dili!

Senin iğid balaların,

Olurmu heç dana dili!

By Bozorgamin (Shidfar, 1990 to 2014, Personal research).

Translation of the poem is as follows:

Mother Tongue, Mother Tongue!

We owe the language to you!

Your valiant children,

Is it possible to deny the language!

#### 5.2.4.2d Ustad Nameh

The theme is to advise to a social group or family or friends and benevolence which are philosophically and socially elaborated. Some times they use of mythology and especially Islamic figures are inevitable to observe from Koran to Islamic religious stories.

Dəli Könül Məndən sənə əmanət,  
Pis hayattan yaxşı ölüm yaxşıdır!  
Bir gün olar gohum gərdaş yad olar,  
Deme ulusum var, elim yaxşıdır!

Xəstə Gasım kimə gılsın dadını,  
Cani çıxsın özü çeksın odunu,  
Yaxşı iğid yaman etmez adını,  
Çunku yaman addan ölüm yaxşıdır!  
By Xəstə Qasım (Shidfar, 1990 to 2014, Personal research).

Translation of the poem is as follows:

My mad inner world let it be a deposit and trust for you from me,  
From the bad life, a good manner death is worthy!  
It may be one day, all relatives become strangers,  
Do not think you have nation and fellow fighters!

“Xəstə Qasım” to whom he can complain of,  
He can die from suffer and himself can carry the burden,  
A good valiant does not spoil his name,  
Cause the death is better than the bad name!

#### 5.2.4.2e Deyishme / Deyişmə / Deyişme / Atışma / Moshare

It is one of the most well-known kinds of Ashik literature in which professional Ashiks gather together and try to contest literally and musically in front of the people. They bet on the loser to give his instrument to the winner and sometimes even the loser is obliged to give up his job as an Ashik. It is common in Turkey as “Atışma” with the same concept. Here is an example of Deyişmə between Ashik Ələsgər and Zöhrə as follows:

#### ZÖHRƏ İLƏ DEYİŞMƏ

Ə l ə s g ə r

Söylə, qasid, müxtəsəri-vəssalam,  
Ərzimi canana dedin, nə dedi?  
Bülbül tək asmana yetişib nalam,  
Səhni-gülüstana dedin, nə dedi?

Z ö h r ə

Gedib, ərzi-halın yara söylədim,  
İnciməsin məndən, – canan dedi.  
Zülm əliylə məni yada verirlər,  
Viran qalsın belə zamana – dedi.

Ə l ə s g ə r

Yadıma salanda boy-büsatını,  
Xəstə könlüm minir eşqin atını,  
Gah axtarır yerin yeddi qatını,  
Gah çıxır asmana, dedin, nə dedi?  
Z ö h r ə

Nakəs müxənnətin boynu vurulsun,  
Vay düşsün evinə, şivən qurulsun,  
Məhərrəmin oğlanları qırılsın,  
Qalmasın yurdunda nişana! – dedi.

Ə l ə s g ə r

Aşiq oldum bir nainsaf millətə,  
Qolu bağlı məni verdi cəllət\*.  
İncilə, Zəburə, Səhfə, Tövrətə,  
And verrəm Qurana, dedin, nə dedi?  
\* Cəllət – cəllad. (Ələsgər, 2004, P.189).

Ashiks generally use the poetry forms like Tajnis, Ghifil Band, Baglama, Ustad Nameh, Dodaqdəyməz or Dudak Deymez, Harbeh Zorba, etc. Satire is one of the main themes of this form of poetry. It is something like poetry contest and evaluating the knowledge of music and literature of the Ashiks. Spontaneously poets are generally among the winners. They mostly use the knowledge of literature, religion, history, mythology, science, etc. each contestant asks some questions by Saz and music and the other side is required to answer it spontaneously in the same way. Some examples of famous Deyishme / Deyişmə / Deyişme / Atışma / Moshaere are Shah Ismail with Arab Zangi, Xəstə Qasım with Lezgi Ahmad, and Valeh with Zarnigar, etc.

- Question:

O nedir ki dili ayrı, sözü bir?

Hansi dərya her dəryadan Doludur?

- Answer:

O gələmdir, dili ayrı sözü bir.

Elm dəryası her dəryadan doludur.

Translation of the poem is as follows:

- Question:

What is that witch has separate tongues but unique words?

Which sea is fuller than the others?

- Answer:

That is pen (old two edged pen) two different tongues (edges) but unique words.

That is the sea of science which is fuller than any other sea.

#### **5.2.4.2f Beshlik / Beşlik**

Each hemistich in Beshlik has two five syllable part i.e. each hemistich has 10 syllables. There are four hemistichs in each stanza and generally first three hemistichs is free of rhyme. The rhyme is carried by the forth hemistich. Satire is one of the main themes of this form of poetry. We may refer to Abulghasim Nabati, the famous and expert poets in Beshlik. He is from Arasbaran and Gharadagh of east Azerbaijan province in Iran.

Get dolan balam xamsan hələh sən,

Puxte olmağa .çox səfər gərək!

Murg i ghafile həməzəban olup,

Dövre vurmaga Bal u Pər gərək!

By Nabati (Shidfar, 1990 to 2014, Personal research).

Translation of the poem is as follows:

Go and wander as you are raw yet,

In order to get ripe (experienced) you need to travel a lot!

You need to even be tongue to tongue with the bird of journey,

To float in the air there is a need to wing and fur!

Ağlayıb Güllem, Göz Yaşın Sillem,  
Getme Küserem, Yel tek eserem,  
Qurban Kecerem, Sen bize Gelsen!  
By Yunus Emre (Shidfar, 1990 to 2014, Personal research).

Translation of this poem is as follows:

I both cry and laugh,  
I clear my tears,  
Do not go, If you go I will get crossed and be offended,  
I will sacrifice if you come to our house.

#### **5.2.4.2g Divani**

Consists of three or four stanzas each has four hemistichs, each hemistich consists of fifteen or sixteen syllables and generally the first part is 8 and the second is 7 syllables. The theme is generally about advising people, the right way of life, wisdom, wits, awareness and comprehension. “Divani” is not only the poetry form in Ashik music but also the name of Ashik music repertoire. Ashiks generally sing “Divani” as the first song in their arrival to the Mejlis or ceremonies as a kind of old tradition. Ashik Ələsgər is one of the famous Ashiks who was expert in composing Divani:

İsmimdi Ashik Ələsgər, Budu devranım mənim,  
Gurbət eldə bir gözəldə, Gəldi peymanım mənim,  
Öldürsədə bu sevdada, Hələldi gənəm mənim,  
İnciməyəm dost yolunda, Bu ziyandan keçmişəm!  
By Ashik Ələsgər (Shidfar, 1990 to 2014, Personal research).

Translation of the poem is as follows:

My name is Ashik Ələsgər, this is my life,  
In a foreign land, I left my vow and promise with one beautiful lady,  
If they come and kill me, my gun is ritually legal to be poured on the ground,  
In the way of a friend I will never suffer, I have accepted all the loss about this!

#### **GÖZLƏ, GÖZLƏ SƏN**

Səyyadısən, tor qurubsan, Dağı gözlə, gözlə sən!  
Bəzircənsən, yolun kəsər, Yağı, gözlə, gözlə sən!  
Hərcağıyla aşna olma, Nəmərdə bel bağlama;  
Müxənnət qatar aşna, Ağı, gözlə, gözlə sən!

Hanı Həsən, hanı Heydər, Hanı sərdar Mustafa?!  
Sayeyi-mərhəmətindən, Bir müddət sürdük səfa.  
Axırını zay etlədin, A bilmürvət, bivəfa;  
Aç, sinəmdə duyünə bax, Dağı gözlə, gözlə sən!

Kığ satan, çaşır satanlar, Deyir “qaxdağan” bizə;  
Çay içib, plov yeyənlər, Heç göstərmir nan bizə,  
Olsa nüsrət, versə fürsət, Qadiri-sübhan bizə,  
Çoxlarına eylərəm, Nasağı, gözlə, gözlə sən!

Ələsgərlə bəd başladı, Cavan vaxtından, fələk!  
Düşkün çağı əlin üzdün, Xabi-raxtından, fələk!  
Neçə-neçə Süleymanı, Saldın taxtından, fələk!  
Onlar oldu dərdü qəm, Dustağı, gözlə, gözlə sən!

İsmimdi Aşıq Ələsgər, Çox çəkərəm bu bəhsi:  
İncidənlər, incidəcək, Incidibsən hər kəsi.  
Çarxı-fələyin sitəmi, Ayrım-kürdün tənəsi  
Əridibdi ürəyimdən, Yağı, gözlə, gözlə sən!  
By Ashik Ələsgər (Ələsgər, 2004, P.115-116).

### “DE GƏLSİN”

Aşıq, götür telli Sazı, “Baş divanı” de gəlsin!  
Mərifətə yollar açan bir “İrfani” de gəlsin!  
“Baş Sarı Tel” sızıldasın, yardım mətləb alanda,  
Qəm yükünü daşıyanda “Naxçıvanı” de gəlsin!

“Qurbəti”də sızıldasın, qərrib canın ağlasın,  
“Dübeyti” ni dilə gətir, yaraları bağlasın,  
“Dilqəmi”də yara yalvar, qoy sinəni dağlasın,  
Sel saranı aparanda “Xan çobanı” de gəlsin!

“Cünun”, qaldır “Cəngi” səsin, meydan oxu düşməyə,  
“Təbli-Cəngi Köroğlu” çal, ürək olsun qoy sənə,  
“Misri” böyük bir döyüşdən, xəbər verir vətənə,  
El obanın dar günündə “Qəhramanı” de gəlsin! (Bozorgamin, 2000, page 106).

Translation of the poem is as follows:

Ashik! Take your instrument (Saz) and recite “Baş divanı”!  
Recite the (İrfani) which opens the doors of prosperity and perfection!  
Let “Baş Sarı Tel” be played and acknowledge us from beloved,  
When carrying the burden of sadness, let “Naxçıvanı” be recited!

Let “Qurbəti” be played, the stranger soul burst into tears,  
Let “Dübeyti” talk to us and heal the wounds,  
Let “Dilqəmi” demand and beg from the beloved, let it sear the bosom,  
When the flood takes “Sara” away, let’s recite “Xan çobanı”!

“Cünun” make aloud your war yell and hollo and summon the enemy to come,  
Let’s play “Təbli-Cəngi Köroğlu”, let it encourage you,  
“Misri” informs of a big war to the country,  
In a tight days of your nation let “Qəhramanı” be recited!

## KEÇMİŞƏM

Bir bivəfa dost yolunda, Başu candan keçmişəm,  
Unutmuşam doğru rahı, Din-imandan keçmişəm,  
Zərrəcə gəlməz eynimə, Bu dünyanın cifəsi,  
Tərk edib dövləti, malı, Xanimandan keçmişəm.

Dərdim çoxdu, kimə deyim? Yoxdu dərd bilən həkim,  
Sərraf sənsən, aç xırd eylə, Lələ gövhərdi yüküm,  
Şahi-Mərdan sayəsində, Kimsədən yoxdu bakım,  
Sıdqi-dillə sığınmışam, Mən ümmandan keçmişəm.

İsmimdi Aşıq Ələsgər, Budu dövrənim mənim,  
Qürbət eldə bir gözəldə, Qaldı peymanım mənim,  
Öldürsələr bu sevdada, Halaldı qanım mənim,  
İncimərəm, dost yolunda, Bu ziyandan keçmişəm.  
By Ashik Ələsgər (Ələsgər, 2004, P.117).

### 5.2.4.2h Jinas / Tajnis

This Type of poetry is what we call as “Pun” in English. This is actually literal untranslatability. One needs to know the layers and different sides of the vocabularies in order to make a relation between the words or sometimes break two different words from different parts to let it convey the desirable meaning. In Ashik music literature Jinas or Pun are common to be called as “Tajnis”.

Composing Tajnis is regarded as the highest point and the most difficult part of Ashik music poetry art by which Ashiks prove their level of expert. Composing Tajnis needs the real Ashik poetry skill and poetry knowledge and until now only just high level master Ashiks have been able to compose Tajnises.

Tajnis and Jinas has different forms in themselves as; Tam Jinas (Whole Jinas), Artik Jinas (Augmented Jinas), Terkibi Jinas (Combined Jinas), Tekrarlı Jinas (Repeated Jinas), Dodaqdəyməz Jinas (in which the poet avoids all bilabial letters in the lyrics of their poems), Ayaghlı Jinas (Jinas with foot and ornamentations), Harf üstü Jinas (Jinas based on the letters).

Dodaqdəyməz Tajnis is almost the most difficult one in which there is both “Pun” (one word with two different meaning that leads the poem be meant differently) and at the same time the lyrics need to be Dodaqdəyməz. Tajnis is generally 3 up to 5 stanzas. Tajnis like Divani is not only the poetry form in Ashik music but also the name of Ashik music repertoire. Tajnis is common to be performed as a second song by Ashiks in the Majlis or ceremonies as the first one was Divani according to



Ashiks old traditions. “Pun” is one of untranslatability cases in every language and literature in which one word has got two different meaning and accordingly it is not possible to translate these poems. These are examples of Jinas “Pun” or “Tajnis” as follows:

Ezizim derde Kerem!  
Dusmesin derde Kerem!  
Qosmusam qem cutunu,  
Surdukce derd ekerem!

Ezizim derde merdim!  
Dusmesin derde merdim!  
Derman mene neylesin,  
Tifilken derd emerdim!

Mən aşığam dərdinə!  
Bağban bağdan dərdi nə!?  
Kimi yarına ağlar,  
Kimi vətən dərdinə!

By unknown poet “folklore poem” (Shidfar, 1990 to 2014, Personal research).

#### **AY ANA, ANA**

Qarlı dağlar gəldi düşdü araya,  
Qalmışam qürbətdə ay ana, ana!  
Təbib yoxdu, dərman edə yaraya,  
Sızıldaşır yaram a yana-yana.

Mən qurban eylərəm yara canımı  
Götürüb doğraya, yara canımı.  
Alıb təpə-dırnaq yara canımı,  
Bilmirəm dərmanı ay ana, ana.

Geyibdir qəddinə yar alacanı,  
At müjgan oxunu, yarala canı.  
İstər Ələsgərdən yar ala canı,  
Tökəndə zülflərin a yana, yana.  
By Ashik Ələsgər (Ələsgər, 2004, P.89).

#### **NARIN ÜZ**

Könül, sən ki düşdün eşqin bəhrinə,  
Narın çalxan, narın silkin, narın üz.  
Dost səni bağına mehman eyləsə,  
Almasın dər, gülün iylə, narın üz.

Tikdiribsən qəsər, eyvan, oda sən,  
O nökarin, o sevdiyin, o da sən.  
Qıya baxdın, məni saldın oda sən,  
İnsaf eylə, gəl könlümün narın üz.

Aşıq olan sözün deməz tərsinə,  
Tər gəzən dünyada gedər tər sinə.  
Tər sinəyə qismət olsun tər sinə,  
Narın üzə qoy söykənsin narın üz.

Rüsxət ver, sözümü deyim qayım, ağa,  
Yuyar qəssal qəddim, bükər qayım ağa.  
Ləzzət verər bal qatanda qaymağa,  
Qaymaqdan da şirin olar narın üz.

Gətirdin rəngimə sarı, dur gedək!  
Bu sınıq könlümü sarı, dur gedək!  
Ələsgərəm, bizə sarı dur gedək!  
Bir dərdimi eyləyibsən, narın, üz\*!  
By Ashik Ələsgər (Ələsgər, 2004, P.93).

### **A YAĞA-YAĞA**

Gəldi yaz ayları, həsrət çəkər xak,  
Deyər: – Neysan gələ a yağa-yağa.  
“Lənət şeytana!” – de, şər işdən əl çək,  
Şeytan səni salar ayaq-ayağa.

Səyyad dəryalarda alar cəng ələ,  
Həsrət çəkər: çiskin gələ, çən gələ!  
Əzrayıl sinəni çəkər cəngələ,  
Qəssal qəss eyləyər ay ağa, ağa.

Keçən qəncər gər erkəkdi, gər dişi,  
Dəllək çağır, çəkdirəcən gər dişi.  
Qəzanın qədəri, çarxın gərdişi  
Sərsəri tez salar ayağa, ayağa.

Ələsgərdən çəkilərsən a yana,  
Sirr işini nahaq saldın əyana.  
Çırağın ki, ilahidən a yana,  
Ehtiyacın nədi a yağa, yağa?!  
By Ashik Ələsgər (Ələsgər, 2004, P.103).

#### **5.2.4.2i Irregular poetic forms in Ashik music**

There are several more irregular poetic forms which Ashiks may use. Here we refer to three of them as follows:

### 5.2.4.2i-1 Jigali Tajnis

In addition to quatrains there are several more irregular poetic forms which Ashiks may use. One of these is called Jigali Tajnis. The poem stanza is eight lines long and has the following syllable and rhyme scheme:

Line No.	Syllables per Line	Rhyme Scheme		
		Stanza 1	Stanza 2	Stanza 3
1	11	a	e	g
2	11	b	e	g
3	6 or 7	a	e	g
4	7	a	e	g
5	7	c	f	h
6	7	a	e	g
7	11	d	e	g
8	11	b	b	b

**Figure 5.21:** Stanza Forms of Jigali Tajnis Poems (Farr, 1976, Page 121).

This complicated rhyme pattern is achieved by repeating the same rhyme word instead of just a rhyming syllable. There are three or four stanzas to each poem. This type of poetry like “Pun” or “Jinas” is regarded as actually literal untranslatability. One needs to know the layers and different sides of the vocabularies in order to make a relation between the words or break two different words from different parts to let it convey the desirable meaning. “Pun” is one of untranslatability cases in every language and literature so it is not possible to translate these poems. These are examples of Jinas “Pun” generally used in Ashik music poetry forms:

#### “ODA YANMAĞA”

Odlar diyarında pərvanəyəm mən,  
Yarandım alova, oda yanmağa!  
Aşiq oda yanmağa!  
Qurban o dayanmağa!  
Yol ver pərvanə gəlsin,  
Gəlir o da yanmağa!  
Babam Nəsimidən aldım dərsimi,  
O da gəlmiş idi, o da yanmağa!!!

Döyüş yollarında biz uyduq yada!  
Keçmiş, tarixi salmadıq yada!  
Mən aşiq vermə yada!  
Keçmişini sal yada!  
Namərdə bel bağlama,  
Sırrını verər yada!  
Ya sürgün dolandıq qütbətdə, ya da!  
Düşdük fəlakətə, oda yanmağa!!!

Könül səni sevdi, eşqinə vardı!  
“Cünun”a bir telin dövlətdi, vardı!  
Aşiq eşqinə vardı!  
Ürəyində nə vardı!?  
Səadət bu dünyada,  
Nə dövlət, nə də vardı!  
Bu yolda dönməyən, öləndə vardı!  
Qurbanam o mərdlik, o dayanmağa!!! (Bozorgamin, 2000, page 111).

### **A YAĞA MƏNİ**

Arif olan, bir od düşüb canıma,  
Əridib döndərir a yağa məni.  
Aşiq deyər, ay ağa,  
Yetiş dada, ay ağa,  
İllər xəstəsi canım,  
Yar gəldi, qalx ayağa!  
Ağa olan qulun salmaz nəzərdən,  
Salma nəzərindən, ay ağa məni!

Kamil ovçu, ovun görcək sin, ayə!  
Oxu dərsin əzəl başdan “sin” ayə!  
Aşiq deyər, sin, ayə!  
Oxu dərsin “sin” ayə!  
Xəstənin gözü düşmüş  
Yetkin nar, tər sinayə.  
Ömr azaldı, vədə yetdi sinə, ayə!  
Bir gün də bükərlər ay ağa məni.

Mənim yarım yaşıl geyib, incidir,  
İncə beldə gümüş kəmə, inci, dürr.  
Aşiq deyər, inci, dürr,  
İnci – mərcan, inci – dürr.  
Yaman övlad, bəd qonşu  
Qohum-qardaş incidir.  
Xəstə düşdüm, bu dərd məni incidir,  
Tut dəstimdən, qaldır ayağa məni!

Ələsgərəm, dada gəldi, budu yar,  
Bayquların məskənidə bu diyar.  
Aşiq deyər, budu yar,  
Gül bəsləyən bu diyar.  
Canım sadağa verrəm,  
Qəbuldursa, budu, yar!  
Al xəncəri, bağrım başın, budu, yar,  
El içində salma ayağa məni!  
By Ashik Ələsgər (Ələsgər, 2004, P.104-105).

#### 5.2.4.2i-2 Mukhammas / Muxəmməs

In Mukhammas every stanza has five hemistichs and there are from the least 3 and reach sometimes up to the 7 hemistichs. Sometimes Ashiks divide each hemistich into two while recitation or even writing. In Ashik music sometimes it is common to call "Mukhammas" as "Duvagh Ghapma" as well.

Mukhammas like Tajnis and Divani is not only the poetry form in Ashik music but also the name of Ashik music repertoire. Mukhammas is common to be performed as the last song by Ashiks in the Majlis or ceremonies as they start Mejlis with Divani and end it with Mukhammas according to Ashiks old traditions.

Some phrases may be added in front and end of the hemistichs to adjust it with the framework of the Mukhammas mostly across the melody in Ashik music. The structure of some Mukhammas poems is mostly the same as "Divani" type and the same structure of 15 or 16 syllables in Divani are used for both but the only difference is that in Mukhammas there is 5 hemistichs in every stanza. There may be even 8 syllable poems like Geraylı but the stanzas have 5 lines of hemistichs.

A final unusual form is called Mukhemmes. The stanzas are usually ten lines long. The lines either contain eight syllables, or seven and eight syllables, alternating. The rhyme scheme is irregular for odd numbered lines, but regular for even numbered lines, in this manner:

Line No.	Stanza 1	Stanza 2	x = irregular pattern, no rhyme
1	x	x	
2	b	c	
3	x	x	
4	b	c	
5	x	x	
6	b	c	
7	x	x	
8	b	c	
9	x	x	
10	b	b	(Eleskerov Vol. II 1972: 9 - 82)

**Figure 5.22:** Irregular Pattern in Ashik Music Poems I - No Rhyme (Farr, 1976, Page 122).

Belaiev wrote about this poem form in his discussion of Turkmen prosody in Central Asian Music (Belaiev 1975 Page 143). Among the Turkmen the mukhammas is a five line verse in which the rhyme scheme is a a a a A ,b b b b A, etc.

Belaiev indicates that the poetry was written according to (aruz), the classical, quantitative system of poetry metrics used by the Persians and Arabs. Slobin points out, though, that Turkmen folk poetry is as often composed using (parmak hisabi) i.e. "of the finger versification system" (Belaiev 1975: Footnote 23, p. 172). This is the system in which syllables per line are counted. If we compare the rhyme scheme for the Azerbaijani Mukhemmes with its Turkmen counterpart, we see that the two are essentially the same. Considering only the lines in which the rhyme scheme is apparent, the even-numbered lines, then the rhyme scheme would be aaaaA, bbbbA, the same as the Turkmen model. (Farr, 1976, Page 122).

## GÖZƏLƏ

Canımı qurban elərəm, bir belə tərlən gözələ;  
Hal bilən, şirin gülən, dost mehriban gözələ;  
Boy uca, gərdən mina, zülfü pərişan gözələ;  
Dolanır mürği -ruhum, olubdu mehman gözələ;  
Xəstəyəm, yalvarıram həkimi-Loğman gözələ.

Gözəl xanım cəlvələnib gözəllərin xası kimi;  
Silkinir, gərdən çəkir, göllərin sonası kimi;  
Görəni Məcnun eylər Leylinin sevdası kimi;  
Ala göz şölə verir göy lər sürayyası kimi;  
Çəpkəni hər rəng çalır tovuzun çıxçası kimi,  
Behiştədən barat gəlib, geydirib qılman gözələ.

Gözəl kəhlik al bəzənib, gözəllər xasından gözəl;  
Silkinib gərdən çəkir göylər sonasından gözəl;  
Qəbliyyət, mərifət tapıb, ata-anasından gözəl;  
Libası əndamından, əndam libasından gözəl;  
Gözəlliyi cəm verib di xaliqu-sübhan gözələ.

Gör necə xələt verib, məlul könlüm açdı gözəl:  
Arıfsan, əhli -ruhsan, can sana peşkəşdi, gözəl!  
Gözündə yoxdu eyib, qaşın göy çək qaşdı, gözəl!  
Nə ki gözəl görmüşəm mən, hamısından başdı gözəl.  
Cavanşir gözəllərinin hamısı qurban gözələ!

Fələkdən gileyliyəm, mana günü qara verib;  
Mömini zəlil edib, suri günahkara verib,  
Tərlanı sara yazıb, tər qönçəni xara verib,  
Ələsgəri Məcnun edib, meylini dağlara verib;  
Tərk edib ibadəti, bağlayır dastan gözələ.  
By Ashik Ələsgər (Axundov & Abbaslı & İsmayılov, 2005, P. 34).

## BAHALIQ

Görməmişdik səksən ildə, Bir belə yaman bahalıq!  
Dad! Həzər dad! Əlindən, Çəkirik aman, bahalıq!  
Mal satan, taxıl satan, Satırlar iman, bahalıq!  
Gen dünya bizim üçün, Olubdu zindan, bahalıq!  
Günü-gündən dərdimiz, Eyləyir tüğyan, bahalıq!

İndən belə başımızda, Namərdlərin töhmətidi.  
Hansı məclisə gedirsən, Arpa, darı söhbətidi.  
Kartof ilə ayranaşı, Süfrəmizin zinətidi.  
Buraya bahalıq salan, Qeyri yerin millətidi.  
Nə işə əl atırıqsa, Oluruq peşman bahalıq!

Nə mal yoxdu sataq, yerdə, Nə də keçi, toğlu, qoyun.  
 Ehtiyatı saxlamadıq, Başımıza gəldi oyun.  
 Ağ lavaşı bəyənməyən, İndi arpa cadı yeyin.  
 Ələsgərin bu dərdini, Gedin, dərdbilənə deyin:  
 Ac, susuz, açıq, çılpaq, Sürürük dövrən, bahalıq!  
 By Ashik Ələsgər (Ələsgər, 2004, P.124).

### **BAXIN**

Ariflər, fəhm eləyin, Bu gələn dildara baxın!  
 Eyləyib müjganları, Sinəmi sədpara, baxın!  
 Aşığa rəhm eləmir, Zalım sitəmkara baxın!  
 Çəkirməm həsrətini, Mən yazıq bimara baxın!  
 Axırda salar çöllərə, Eyləyər avara, baxın!

Yaraşır əndamına, Yaşılı, alı gözəlin;  
 Ayağına sağrı başmaq, Başına şalı gözəlin.  
 Tərif, səs-sorağı, Tutub mahalı gözəlin.  
 Hər yana şölə salır, Günəş camalı gözəlin;  
 Açılib yaxabəndi, Ağ sinəsi qara baxın!

Tökülüb dal gərdənə, Gözəlin dəstə telləri;  
 Eyləyib Ələsgəri, Sağalmaz xəstə telləri;  
 Səf çəkib, ay qabağın, Tökülüb üstə telləri;  
 Necə qıvrım-qıvrım olub, Giribdi qəsdə telləri;  
 Gündə yüz yol canım alan, O zülfü-şahmara baxın!  
 By Ashik Ələsgər (Ələsgər, 2004, P.125-126).

### **5.2.4.2i-3 Dodaqdəyməz / Dudak değmez / Lebdeğmez**

Dodaqdəyməz is a kind of poetic techniques in Ashik music poetry in which poet avoids all bilabial letters in the lyrics of their poems which two lips may meet each other. The master Ashiks sometimes put a needle vertically between their two upper and lower lips to show their ultra ability in this art. Dodaqdəyməz technique may be used in all kinds of poetic forms in Ashik music literature at the same time.

This type of poetry like Pun/Jinas/Tajnis is regarded as actually literal untranslatability as the mental image and the beauty and magic of the poem is spoiled quite naturally while translation. so it is not possible to translate these poems.

Another odd form is termed dodagdeymez divani. The stanzas are eight lines long. The poem may alternate seven and eight syllable lines. The rhyme scheme is irregular, but the last line in each stanza ends with the same syllable used at the end of the second line, first stanza, as follows:

Line No.	Stanza 1	Stanza 2	x = irregular pattern, no rhyme
1	x	x	
2	b	x	
3	x	x	
4	x	x	
5	x	x	
6	x	x	
7	x	x	
8	b	b	(Eleskerov Vol.II 1972: 5)

**Figure 5.23:** Irregular Pattern in Ashik Music Poems II - No Rhyme,  
(Farr, 1976, Page 121, 122).

This is an example of “Dodaqdəyməz Divani” which is Dodaqdəyməz and Divani at the same time as follows:

### GƏDA

Gizlin sirrin, nahaq yerə, Gizlətdin xandan, gəda!  
Ah çəkər, nalə eylərsən, Can gedər candan, gəda!  
Etiqadla, sidq-dillə Çağır şahlar şahını;  
Nahaq işdi, dilək dilər İnsan insandan, gəda!

Al çətirin, çıx səhraya, Sal sərinə saya, gəz;  
Qədər sənə gəzəcəkdi, İstər gir dəryaya gəz.  
Sakin əyləş sin içində, Həqiqətdən ayə gəz;  
Ağ əylə sinən aynasın Şəri-şeytandan, gəda!

Ələsgərlə danışanda, Al əlinə saz, danış.  
İnci, səni istəyənlə, Eylə ərki-naz, danış.  
Əyləşəndə, ağır əyləş, Danışanda, az danış;  
Eşidənlər “əhsən!” desin, Sana hər yandan, gəda!  
By Ashik Ələsgər (Ələsgər, 2004, P. 115).

### ÇATA-ÇAT

El yeridi, yalqız qaldın səhrada,  
Çək əstərin, çal çatığın çata-çat.  
Hərcayılar səni saldı irağa,  
Həsərət əlin yar əlinə çata-çat.

Qışda dağlar ağ geyinər, yaz – qara,  
Sağ dəstənlə ağ kağıza yaz qara.  
Əsər yellər, qəhr əyləyər yaz qara,  
Daşar çaylar, gələr daşlar çata-çat.

Ələsgərin xəddi çıxdı çal indi,  
“He”yi “ye”yə, “dal”ı “re”yə çal indi,  
Hərcayının kəlləsindən çal indi,  
Çal çəngəlin, çək ciyərin çata-çat.  
By Ashik Ələsgər (Ələsgər, 2004, P. 102).



## NƏDİ ADI

Şəriətlə təriqəti seçənlər,  
Təriqətlə həqiqətin nədi adı?  
Hansı şah haqq ilə ilqar eylədi,  
Nə incidi, nə ah çəkdi, nə dadı?

İstəyirsən seyr edəsən Sinanı,  
Şər işlərdən saqın, saxla sinanı.  
Sədət gətirdi sini içində si nanı,  
Dildə qaldı nə ləzzəti, nə dadı!

Ələsgər də eşq içində qaladı,  
Şirin canın atasına qaladı.  
Ər iyidin canı getsə, qala adı,  
Nakəslərin dəhr içində nə də adı!  
By Ashik Ələsgər (Ələsgər, 2004, P. 102-103).

### 5.2.4.2i-4 Dildönməz / Dil Tərpənməz / Dil Dəbəşməz

Dildönməz is a kind of poetic techniques in Ashik music poetry in which the tongue does not move a lot in the mouth of the one who recites it and at the same time the form of mouth does not change a lot and keep stable. Poet uses such letters that the tongue does not move a lot in the mouth while uttering them.

Dodaqdəyməz and Dildönməz in poetry can be regarded as the most difficult part especially when they compose spontaneous poems while singing as a form of competition of knowledge and literature in Deyishme spontaneously and the story do not end here as they use this Pun/Jinas/Tajnis at the same time. They even try to compose Noqtasız poems which are the usage of all dotless word in Arabic alphabet across the poem. Accordingly they deliberately put themselves in a very narrow circumstance that only the genius and master poets and Ashiks can overcome. Using these techniques in poetry is actually more difficult than solving the most difficult mathematical problems.

Dodaqdəyməz and Dildönməz and Pun/Jinas/Tajnis and Noqtasız poems are regarded as actually literal untranslatability as the mental image and the beauty and magic of the poem is spoiled quite naturally while translation, so it is not possible to translate these poems. Here is an example of Dildönməz which its poetic form is Gərayli:

## **BAX, BAX**

Əxi, biya, biya, bequ,  
Bequ, biqof, ağa, bax, bax.  
Həyyi, həqqü hakim sənsən,  
Həyyə bax, bu bağa bax, bax.

Gözüm sağ, sübh ayağı  
Geyək ağ, gəzək bağı.  
Hamı sevib bu sayağı,  
Qaymağa, həm yağa bax, bax.

Əziz ayə, müəmmayə,  
Gərək sayə bu məvayə.  
Səbəb sənsən bu qovğayə,  
Böyük Ağ, sağa bax, bax.  
By Ashik Ələsgər (Ələsgər, 2004, P. 162).

### **5.2.4.2j Mixture of different forms**

Sometimes a mixture of poetry forms may be observed in one song. Parisa Arsalani, famous Iranian singer, in her song titled “Flamingo” about drying of “Urmia Lake” who had inspired from Ashik music there uses three types of poetry forms:

## **FLAMINGO**

### **Ghoshma (11 syllable):**

Dərya qırağında bir ağır ellər!  
Ürkuşdü sonalar boş qaldı göllər!  
Səndə vardır mənim xatirələr!  
Aman Urmu gölüm qurusan ölləm,

### **Geraylı (8 syllable):**

Ey ağalar müsəlmanlar!  
Göle dən düşdü dən düşdü,  
Talandı öldü durnalar!  
Mənə qəm düşdü qəm düşdü,

### **Ghoshma (11 syllable):**

Gözümdən axan yaşı töksəm eğer!  
Damarda axan qanı versəm eğer!  
Urmu gölün yenə doldursam eğer!  
Yaralı durnam Urmuya dönərsənmi?

### **Bayati (7 syllable):**

Dağlar başı dumandır!  
Urmu gölüm yanardır!  
El vurma üreğinə,  
Ureği dolu qandır!

Music & Lyrics by: Parisa Arsalani, (CD, track 14).

Translation of “Flamingo” is as follows:

Her shores were home to age-old cultures!  
The Flamingos have been scattered, and the lake was left barren!  
You hold all my memories, ah, Lake Urmia!  
If you go dry, I’ll die,

O, peoples of the World!  
The lake has fallen into misery,  
It’s been plundered, the cranes have died!  
And grief has fallen over me,  
If I were to pour out my tears!  
If I were to give the blood in my veins!  
And fill Lake Urmia once again!  
My wounded crane, would you return?

The mountaintops are shrouded in mist!  
And my Lake Urmia has burned!  
Don’t strike a blow to its heart now,  
Its heart is bleeding!



**Figure 5.24:** “Flamingo” performed by Parisa Aarsalani (CD, track 14).

#### 5.2.4.3 Tesnif (composed song form)

When a melody is composed to go with a particular poem, both the melody and poem are known as Tesnif (or Tasnif). This term can apply either to popular folk songs or to classical music. In classical Persian music, for instance, the Tesnif appears immediately before the rang in a performance of a Dastgah. Unlike Havas, whose melodic lines are predominantly descending, the tesnif melody may rise and fall. Refrain is the most common characteristics of Tasnif. Sometimes the two last lines in each stanza make a refrain. (Farr, 1976, Page 124).

Tesnif is regarded to be old, simple, and frank language poems which their stanzas are not limited but hemistichs have generally 4 or 5 syllables.

Yaşıl başlı,  
Çatma qaşlı,  
Şux baxışlı,  
Yaraşlılı Süsənbərim.

By: Ağ Aşıq

Altında xalça,  
Çalır kamança,  
On dənə xonça,  
Gələr qızım üçün.

Folklore

Çəkdim cəfasın,  
Gördüm səfasın,  
Böyüdüb bunu  
Görüm səfasın.

Folklore

Elmi dayazlar,  
Kamaldan azlar,  
Hədyan avazlar,  
Yamandır, yaman.

By: Aşıq Alı (Shidfar, 1990 to 2014, Personal research).

Here is an example of Tesnif “Sudan Gelen Sürmeli Gız” performed by Xan Shushinski as follows:



**Figure 5.25:** “Sudan Gelen Sürmeli Gız” performed by Xan Shushinski (CD, track 15).

T R T MÜZİK DAİRESİ YAYINLARI  
T H M REPERTUAR No : 3972  
İNCELEME TARİHİ : 9. 8. 1994

YÖRE  
AZERBAIJAN  
KAYNAK KİŞİ  
TEYMUR MUSTAFA  
SÜRE :

### SUDAN GELEN SÜRMELİ KIZ

DERLEYEN  
T R T ERZURUM RADYOSU  
T H M MÜDÜRLÜĞÜ ARŞIVI  
DERLEME TARİHİ

NOTALAYAN  
LÜTFÜ ORTAKALE

(SAZ -----)

SU DAN GE LEN SÜR ME Lİ KIZ

SU DAN GE LEN SÜR ME Lİ KIZ ÇO KIN CI DİR KÜ ZE

SE Nİ ÇO KIN CI DİR KÜ ZE SE Nİ

(SAZ -----)

E LE NA Zİ LE GE ZİR SEN

E LE NA Zİ LE GE ZİR SEN A PA RIR LAR BI ZE

Figure 5.26: Scores of Tesnif Called “Sudan Gelen Sürmeli Gız” (TRT Müzik Dairesi Yayınları, THM Repertuvar No. 3972).

#### 5.2.4.4 Ghazal / Qəzəl

The ghazal is another classical poetic form which Ashiks occasionally set to music. The ghazal is not divided into verses or stanzas; it is, rather, a series of “Beyts”, the rhyme scheme of which should be

(a) (a) (b) (a)  
(c) (a) (d) (a) etc.

(Farr, 1976, Page 126).

Some examples of Qəzəl are as follows:

#### **BILIN, BU DƏHRI-DÜNYADA HƏRƏ BİR NÖV CALAL İSTƏR**

Bilin, bu dəhri-dünyada hərə bir növ calal istər,  
Kimi talibdi üqbaya, kimi dünyada mal istər.

Kimi sidq ilə könüldən tutub haqqın damənindən,  
Kimi məddahi-mövladı, kimi göyçək camal istər.

Kimi mətləbinə yetmiş, edibdir kami-dil hasil,  
Kimi həsrət qalıb yara, fələkdən bir macal istər.

Kimi qəvvas olub cummuş qəhərlə qəri-dəryaya,  
Kimi səyyad olub çıxmış, uca dağdan qəzal istər.

Ona dağdan verir ruzi, buna ol qəri-dəryadan,  
Bu mətləbi qanan kimsə haram gəzməz, halal istər.

Bu mətləbi qanan çoxdur, mütəlləq etiqad etməz,  
Bu əmrə etiqad etmək dərin mərfət, kamal istər.

Bilirsən, dünyada, qafil, qalır bu dünyanın malı,  
Beş arşın ağ geyən kimsə utanmaz, yaşıl, al istər.

Bilirsən, dünyada, zalım, Mələk əl-mövt alır canı,  
Yuyar qəssal, qoyar qəbrə, gələr Nəkreyn sual istər.

Demə, zahid, mənəm alim, oxuram əntə-sübhanı,  
Siratdan istəyən keçmək Xudadan pərü bal istər.

İyidlər olmasın məğrur, fəthi-nüsrət Xudadandı,  
Bir Allah istəyən şəxsi sevər, külli-mahal istər.

Ələsgər zari-dil, xəstə deyər: sərv-i-xuramanım,  
Mənim bu natəvan könlüm səni aşüftəhal istər.  
By Ashik Ələsgər (Ələsgər, 2004, P. 189).

### **QALX, KÖNÜL, PƏRVAZ ELƏ, EYLƏ TƏLƏB BİR SƏFƏRİ**

Qalx, könül, pərvaz elə, eylə tələb bir səfəri,  
Xabi-röyada qasid verdi mana vay xəbəri.

Ölümü sal yadına, gül olma dünya malına,  
Yaradan öldürəcək, qoymayacaq bir bəşəri.

İbtida, soruşarlar səndən qonşunun sualın,  
Eşitmişəm alimdən, var hədisi-mötəbəri.

Yığasan bu dünyanın malını, anbar edəsən,  
Beş arşın ağdı payın, yoxdu sana heç səməri.

Hanı Şəddad, hanı Nəmrud, hanı Fironi-Ləin,  
Hanı ol Dalü ibni-Dal, cəm eylədi Şəhri-Zəri?!  
Məcnunun ərzi-halın Leyli əyan xidmətinə,  
Tuli-təfsil nə lazım, söylə bəyan müxtəsəri.  
By Ashik Ələsgər (Ələsgər, 2004, P. 190).

#### **5.2.4.5 Tarane**

Tarane (popular song) Ashiks also perform popular songs, called Taranes. They are the least representative pieces in the Ashik's repertory. Taranes tend to be performed by the less popular Ashiks, or by those who cater to a wider, more urban audience. These pieces are borrowed from the popular urban repertory. (Farr, 1976, Page 127).

### 5.3 Analysis of Some Ashik Music Repertoires

#### Şekeryazı

Notation by Farhad Shidfar

3  
Ey ca ney \_\_\_\_\_ e e e e e y\_

10

tr tr tr tr

19 1. 2.

26  
Ba şı na dön dü yü \_\_\_\_\_ m mehri ban o \_ ğ la \_\_\_\_\_ n

30  
Baf ra da - rim sa ğ lı \_\_\_\_\_ ğ na n ge le \_\_\_\_\_ se \_\_\_\_\_ n Ge l be yim e fe \_\_\_\_\_ n dim

Figure 5.27: “Shakeryazi” Score Transcription by Farhad Shidfar (2012).



2  
35

di m du man lı da ğ lar gel ey Ey ca ney

41

e e e e e y

50

Gel di ğ in yol la ra

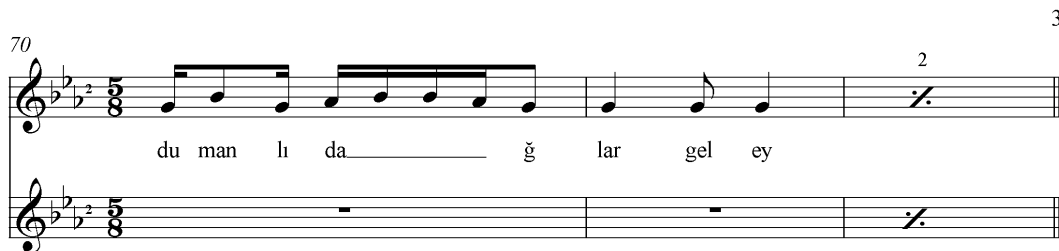
62

ke si lem gur ba n Get ga ri bi m sa ğ lı ğ

67

na n ge le se n Ge l be yim e fe n dim

**Figure 5.27 (Continued):** “Shakeryazi” Score Transcription by Farhad Shidfar (2012).



**Figure 5.27 (Continued):** “Shakeryazi” Score Transcription by Farhad Shidfar (2012).

### 5.3.1 Analysis of “Shakeryazi” / “Şəkəryazı”

“Shakeryazi” is one of the old pieces of Urmia Ashiks. Its name has been taken from a district in The west Azerbaijan province in Iran. According to the analysis chart of Ashik music, we may discuss the following factors in it as follows:

According to the scale or a specific set of pitches mentioned in the chart we can easily observe that it has fallen in to the “C minor” scale which its Reciting tone is G which is called “Shur” scale in Azerbaijani classic music. The only difference is that from three “Flats” there, one is “two Commas flat” which helps the piece to put into micro-tonal category in music. “two Commas flat” means instead of normal half tone flat, there are just two commas lower than the original tone. There is an analogy with Turkish folk music according to scale and this analogy will result in finding the possibilities of neighboring geographical locations here which actually Urmia is located in boundaries of Turkey and this characteristic is one of the proofs of this fact.

Texture analysis will happen here as rhythmic frames of 5/8 and 9/8 encompass some parts of poems in stanzas. The half of stanzas is repetitive according to texture analysis of the piece.

The melody starts with its reciting tone with the instrument and the vocal as well. Hierarchy of pitches i.e. ascending and descending of the melody will start reciting the stanzas of the melody. Some hymns in the beginning and middle of the text can be ignored here. The main lyrics start with descending mood which is one of the most important characteristics of the music of these territories. In spite of most east Azerbaijan melodies the whole melody does not circulate around Reciting tone, it starts with sub dominant and then is thrust to Reciting tone.

In hierarchy of pitches the opening pitch is emphasized in some pieces, here the melody descends afterwards. Usually, if the Tonic reciting tone is G (Shah Perde) the movement is from C to G.

In analyzing the accords resonating in the melody, we generally face with the “Second Accords”. While playing the Tonic sound, one tone lower than that is sounding while the Thumb strikes the upper strings as F so G and F are sounding together, these two pitches are sounded together because the index finger strikes Shah Perde “G” while the plectrum plucks the same fret F in the lower and G in the higher strings at the same time.

The root of creation of “Second Accord” in Ashik music somehow is because of this tuning system and playing techniques. This is an important part of Saz playing technique as well.

In “Shakeryazi”, though, the reciting tone or “Karar ses” is the end point of the melodic movement. In “Shakeryazi”, the melody in the 5/8 and 9/8 meters descends from C to G. Then, in other tessitura it ascends. “Sivasdavul / Siristafil / Sivastopol / Sıyas Tabıl” is other example of these types of Havas. Even when the Tonic and reciting tone are the same pitch, the melodic thrust is still downward to the reciting tone.

The tuning here is as follows:

- Higher strings are D
- Middle strings are C or G
- Lower strings are C

This is the main tuning systems of Urmia Ashiks, rarely happens the middle to be tuned as G but general feather is C.

we can witness here that the Lower open string intensify the singer as the beginning of the melody starting with C. this results in a resonance which in turn help the melody be strengthen according to performance as the beginning of the song. The upper strings appear as drone notes while the melody circulate around the subdominant starting tone as C.

In analyzing the Cadence here we know that an imperfect cadence normally consists of the dominant chord preceded by any other chord (most commonly I or IV). This means closing harmonic progression IV–V–I or IV–I–V–I, with its mixture of subdominant and dominant elements, as a mixed cadence. Regarding the melody the Imperfect Authentic Cadence (IAC) occurs very often and is obvious both in its lyrics and in refrains (Hymn) in this song.

In the form analysis of this song we may encounter with the lyrics which has been taken from Love “Dastans” or “Destan” in which hero is looking for his lover and stands against all the problems ahead. Its poetry Type is “Ghoshma” or “Qoşma” which is the most common form of Ashik literature which includes at least three stanzas and maximum seven stanzas. Each stanza has four hemistichs with eleven Syllables i.e. the line usually has eleven syllables divided with meaningful set of syllables either 6 + 5 or 4 + 4 + 3.

The rhyme pattern is usually (a b c b) or (a b a b) + (d d d b) etc. There are most often three to five stanzas to a poem.

The Lyrics are as follows:

#### 1. Stanza

Başına Döndüğüm mehriban oğlan,  
Bafadarım sağlığınan gelesen!  
(Gel beyim efendim, dumanlı dağlar geley)  
Geldiğin yollara kesillem gurban,  
Get geribim sağlınan gelesen!

Poem translation is as follows:

Let me sacrifice myself to you, hey gentle boy,  
I hope you my loyal darling, will come back in health!  
(lets come my lord, lets come foggy mountains)  
I sacrifice myself to the ways you came,  
Go my stranger, and come back in heath!

#### 2. Stanza

Her yana gedirsən yolun gum olsun,  
Hansı şəhre varsan dolu nur olsun,  
Şah Senem der ilgarımız bir olsun,  
Get geribim sağlınan gelesen!

Poem translation is as follows:

Where ever you go, let your way be sandy,  
Which city you arrive at, let it be full of light,  
“Shah Senem” tells let our promise be the same,  
Go my stranger, and come back in heath!

The rhyme pattern in this song is as follows:

(a b a b) + (d d d b)



**Figure 5.28:** Shakeryazi “Şəkəryazı” performed by Ashik Dervish (CD, track 16).

## Yanık Kərəmi

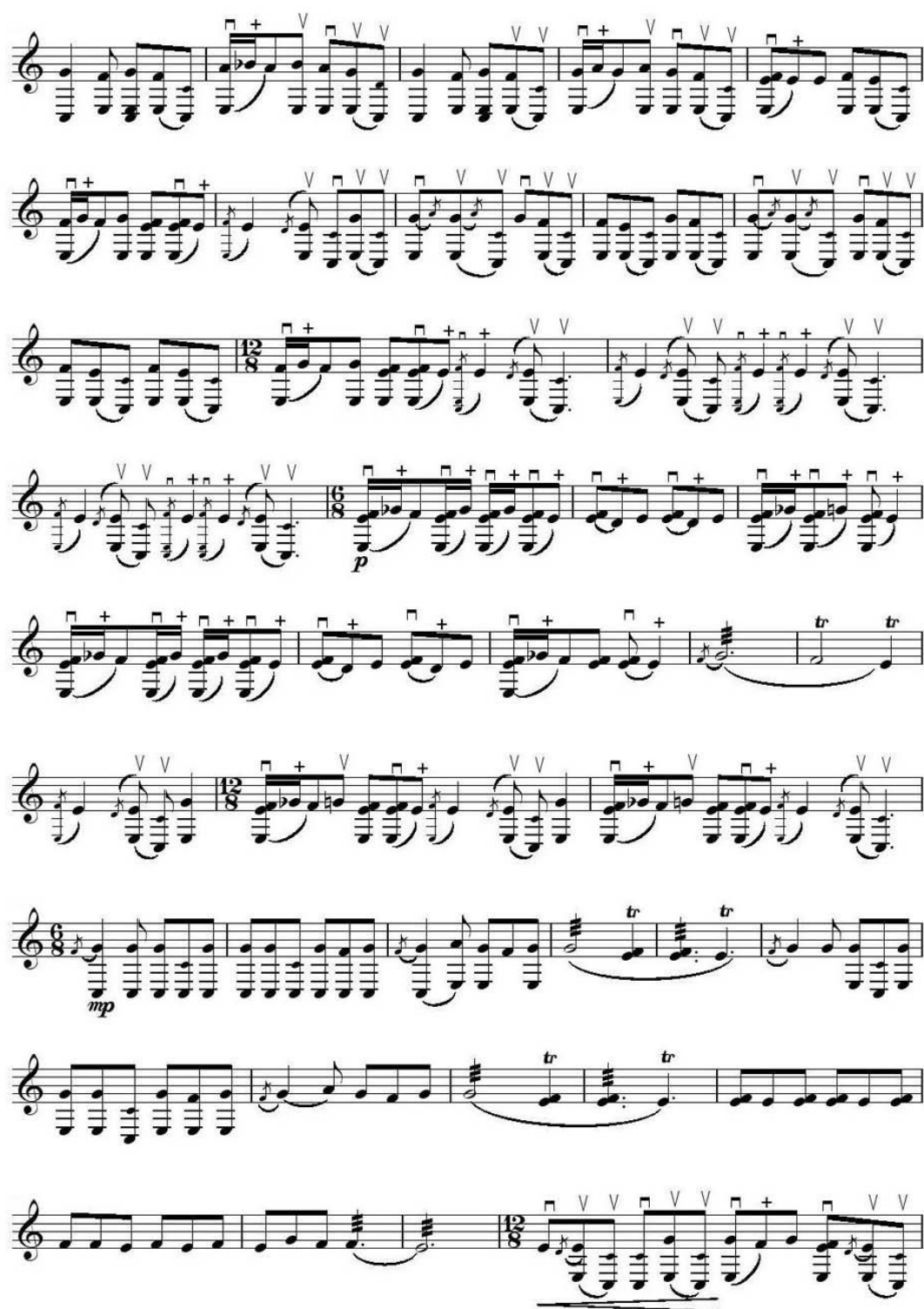
Allegro=♩=130

The musical score for "Yanık Kərəmi" is written for a single melodic line on a grand staff. It begins in 6/8 time and transitions to 12/8 time in the second measure. The tempo is marked "Allegro=♩=130". The score consists of eight staves. The first staff contains the first two measures. The second staff contains measures 3 and 4. The third staff contains measures 5 and 6. The fourth staff contains measures 7 and 8. The fifth staff contains measures 9 and 10. The sixth staff contains measures 11 and 12. The seventh staff contains measures 13 and 14. The eighth staff contains measures 15 and 16. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The score is written in a style that is typical of 20th-century musical notation.

Figure 5.29: Yanık Kerem (Mehdioğlu, 2004, P. 51-60).



**Figure 5.29 (Continued):** Yanik Kerem (Mehdioğlu, 2004, P. 51-60).



**Figure 5.29 (Continued):** Yanik Kerem (Mehdioğlu, 2004, P. 51-60).





**Figure 5.29 (Continued):** Yanik Kerem (Mehdioğlu, 2004, P. 51-60).



Figure 5.29 (Continued): Yanik Kerem (Mehdioğlu, 2004, P. 51-60).



**Figure 5.29 (Continued):** Yanik Kerem (Mehdioğlu, 2004, P. 51-60).



**Figure 5.29 (Continued):** Yanik Kerem (Mehdioğlu, 2004, P. 51-60).



**Figure 5.29 (Continued):** Yanik Kerem (Mehdioğlu, 2004, P. 51-60).



Figure 5.29 (Continued): Yanik Kerem (Mehdioğlu, 2004, P. 51-60).



**Figure 5.29 (Continued):** Yanik Kerem (Mehdioğlu, 2004, P. 51-60).

### 5.3.2 Analysis of “Yanik Kerem” / “Yanix Kərəm” / “Yanığ kərəmi”

“Yanik Kerem” is one of the oldest and even better to say the most famous pieces of both Urmia Ashiks and Tabriz and Gharadagh and even in Azerbaijan and all Turkic worlds.

Its name has been taken from a Turkish anecdote about a prince “Kerem” who fell in love with an Armenian girl “Asli”. Asli’s relatives abandon the city and immigrate in order to avoid this anti- religious love to be formed and developed. Kerem is looking for Asli for more than eleven years and when they meet each other; Kerem is set into incantation and got burned because of the Asli’s father’s magic.

“Yanik” means burned which according to the story refers to “Kerem” the lover who gets burned and the end of story. Burning here may have connotative meaning beyond the denotative and physical concept in this tragedy.



**Figure 5.30:** “Yanik Kerem” performed by Parisa Aarsalani (CD, track 17).

According to the analysis chart of Ashik music, let’s discuss the following factors in it:

According to the scale or a specific set of pitches mentioned in the chart we can easily observe that it has fallen in to the “C Major “ scale which its reciting tone is “E” which is called “Segah” scale in Azerbaijani classic music.

The tonic of “Segah Makam” is the third step of any Major scale. In Azerbaijani Ashik Saz, Segah Makam is generally played from “E Segah” or “E Segah” which its reciting tone is “E”. The only specification of Segah Makam played in Ashik Saz is that it is the tone “E” is one “Comma bemol or Comma flat” lower than standard Segah in Azerbaijani music. This characteristic of being the tonic tone played one Comma Bemol (Comma Flat) lower than the original tone, gives a special smell and taste to the melody and to some extent it helps the piece to get put into micro-tonal category in music but not that too much, just as a small flavor.

Meter and rhythm analysis here shows the most dominant rhythmical frames of 6/8 and 12/8 encompass most parts and theme of the melody except the introduction which is free of meter and some 2/4 and 4/4 measures as better to say spice for the melody. These 2/4 and 4/4 part happens as a different cadence along with the melody.

The melody starts with its reciting tone with the instrument and the vocal in this piece is free of meter something like “Makam recitation or Uzun hava”.





**Figure 5.31:** “Yanik Kerem” beginning of the song, performed by Ashik Huseyn Sarachli (CD, track 18).

Yanik Kerem is famous not because of the lyrics and vocal but as a fundamentals of instrumental music in Ashik music. Lyrics and vocal is a kind of Segah recitation of Makam music in Azerbaijani classical music.

According to the link below the vocal music starts with the tonic E and ascends to “G” which is the dominant tone of C Major Scale and third level of Segah Makam and finally circulates around the tonic and end there. The Saz Accompanies with generally second accords consisting of (G and F) while vocal music is there and (F and E) while vocal music is circulating there around tonic. The rest of the lyrics starts with “G” and descends to the tonic “E”. The ornaments of the vocal even reaches the “A” note, so the range of vocal is between “E” and its highest tone “A” i.e. semi octave. Some Ashiks do not sing the melody just recite the poems while some other sing, the meter is free while singing. Some Ashiks follow the rhythmical 6/8 as text music for the melody with C Major Accord and previously mentioned second accords.



**Figure 5.32:** Range and ornaments of vocal music in “Yanik Kerem” performed by Ashik Huseyn Sarachli (CD, track 19).

Hierarchy of pitches i.e. ascending and descending of the melody will happen across the melody, but ascending at the first up to the climax of the melody in higher tones and then descending characteristic is quite observable in this piece.

Like the most common specification of Ashik music the whole melody circulates around reciting tone, it starts with tonic. Sub dominant and dominant tones are not as strongly notable in this melody as reciting tones, the thrust to the tonic “E” as reciting tone is observable across the whole piece.

In analyzing the accords resonating in the melody, we generally face with the “Second Accords”. While playing the “G” sound accompanying the vocal, one and half tone lower than that is sounding while the Thumb strikes the upper strings as “E”. So “G” and “F” and “E” are sounding together, these pitches are sounded together but again the tonic “E” is dominant. This happens when the third finger takes “G” or “Shah Perde”, the index finger strikes “F” and the plectrum plucks the “E” as the open string at the same time to make it dominant and make the tonic thrust be meaningful.

The root of creation of “Second Accord” in Ashik music somehow is because of this tuning system and playing techniques. This is a common aspect of Saz playing technique as well.



**Figure 5.33:** Hierarchy of pitches, second Accord and melody circulation in “Yanik Kerem” performed by Ashik Huseyn Sarachli (CD, track 20).

The tuning here is as follows:

- Higher strings are “D”
- Middle strings are “E” with one octave interval
- Lower strings are “C” sometimes with one octave interval

In this notation the lower strings are assumed as “C” with one octave interval lower and has been transcribed like what exactly it sounds because of a yellow metal string that some Ashiks uses in lower string and it sounds one octave lower than the rest strings in lower course.

This is the main tuning systems of Urmia Ashiks and Tabriz Ashiks for Segah scale which is the same as mentioned above while the middle strings regularly sound “E” as the tonic of the scale, while the whole melody is being carried out in higher strings.

In defining the deceptive cadence or interrupted, deceptive or false where the ultimate dominant chord is followed not by the expected tonic but by another chord, often the submediant. Other, less common names for this cadence are “abrupt”, “avoided”, “broken”, “evaded”, “irregular”, or “surprise”.

In analyzing the cadence we need to approach it from two different views as follows:

- A- As the general cadence analysis of the scale and Makam, There is also a lot of Ashik music repertoire in Segah Makam, representing (IAC) cadence i.e. in C Major Scale the melody begins and ends on E which is an inverted version of C Major Scale. We may refer to some Ashik music repertoire like Yanik Keremi, Dilgem, Dubeyti and almost all pieces on Segah Makam; have the same (IAC) characteristics which follow the same rule of general pattern of (IAC): [I-IV-V-I 6]
- B- Here we know that there cadence happens not in a subdominant or dominant chords, but while changing the meter from 6/8 into 2/4 the drone note changes from “E” to “D”. This is where deceptive or irregular cadence comes to appear. “D” is the VII step of Segah Makam and II step of the C Major scale in which Segah Makam is created and formed. The movement to these steps is quite irregular in analyzing the cadence, so the deceptive one would be the best define here as this definition of deceptive cadence comes up as “deceptive” cadence is V to any chord other than I (typically ii, IV6, iv6, vi or VI).



**Figure 5.34:** Deceptive cadence and rhythm analysis in “Yanik Kerem” performed by Parisa Arsalani (CD, track 21).

In the form analysis of this song we may encounter with the lyrics which has been taken from “Love Dastans” regarding “Asli and Kerem” in which the lover “Kerem” is looking for his beloved and tragically it finishes with the magics of Asli’s father and he gets burned. The sadness in this melody is obvious mixed with some anger and may be regarded as dynamic sadness instead of melancholy one.

Its poetry form is called “Ghoshma” or “Qoşma” which is the most common form of Asik literature which includes at least three stanzas and maximum seven stanzas. Each stanza has four hemistichs with eleven syllables i.e each line usually has eleven syllables divided with meaningful set of syllables either 6 + 5 or 4 + 4 + 3 totally is eleven.

The rhyme pattern is usually (a b c b) or (a b a b) + (d d d b) etc. There are most often three to five stanzas to a poem according to the length of the song which is flexible from Ashik to Ashik and from performing situation to situation.

The Lyrics are as follows:

Yıgılın qızlar yığılın bugün müşkül halimdir,  
Yandı Kərəm məni saldı bu dərde!  
Eğdi Qamətimi Qırdı Belimi,  
Yandı Kərəm məni saldı bu derde!

Poem translation is as follows:

Let’s gather girls, today is my hard day,  
Kerem burned and put me in this suffer!  
Twisted my stature, broke my back,  
Kerem burned and put me in this suffer!

**Bayatı:**

Man aşiqəm oydu mənə!  
 Nar kimin soydu mənə!  
 Ne kölgəndə saxladın,  
 Nədə bir günə qoydu mənə!

Poem translation is as follows:

I am the lover, you sculpted me!  
 You peeled me like the pomegranate!  
 You did not keep me even in your shade,  
 Nor you offered me a pleasant life!

It continues as follows:

Dedim mahlanızda başı küllü bir mənəm!  
 Baxçanızda bülbulü ölmüş gül mənəm!  
 Üzün tutub daha gələ bilmerem!  
 Yandı Kərəm mənə saldı bu dərdə,

Poem translation is as follows:

I said in our district, it is me, the one whose head is full of ashes (unfortunate one)!  
 In our Garden the flower whose bird is dead, it is me!  
 Has covered its face, I cannot come any more!  
 Kerem burned and put me in this suffer,

It continues as follows:

Bizdən buyana bir şəhir var baş açığ!  
 Aslı ağlar yaxa giryan (geryan) baş açığ!  
 Kərəm kimin dolan sürün başa çıx!  
 Yandı Kərəm mənə saldı bu derde,

Poem translation is as follows:

There is a city beyond us which the doors are open!  
 Asli cries, burst into tears, and head open (none covered)!  
 Like Kerem wander around, suffer and finish the way!  
 Kerem burned and put me in this suffer,

The rhyme pattern in this song is as follows:

(a b c b) + (d dd b) + (e e e b)

It is common structure in Ashik poetry forms to let seven or eight syllable poetic form called “Bayatı” come in the middle of the basic poetic structure as an ornament or theme complementary.

Nowadays “Yanik Kerem” is one of the most controversial topics in Ashik music repertoire as long lasting debates still go on regarding the two different kind of “Yanik Kerem” in Azerbaijani music repertoire. One is original “Yanik Kerem” played by Ashiks which conveys the sad and tragedy song of two lovers i.e. “Asli

and Kerem” and the other is deforming the melody into a very famous dance melody played in wedding ceremonies in which there is no trace of its history and tragedy of the story. It is so common that one can rarely find the wedding in which “Yanik Kerem” is not played as instrumental dance melody. Here Ashiks are quite at the opposite side explaining that this kind of performance and generalization of a wrong culture would ax to the root and spoil the rich Asik music cultural heritage.



**Figure 5.35:** Yanik kerem as a dance melody played in wedding ceremonies (CD, track 23).

## Dübeyti

Andante =  $\text{♩} = 90$

3

5

7

9

12

15

17

*f*

*mp*

*mf*

Figure 5.36: Dubeyti (Mehdioğlu, 2004, P. 16-19).

19 *tr* *tr* *tr\** *tr*

21 *tr* *tr* *tr* *tr* *V* *V*

23 *tr* *tr* *V* *V* *V* *V* *V* *V* *V* *V*

25 *T* *Can* *tr* *tr*  
Ay a ba- lam e y

29 Bi- nə- lə- ri ça- dır ça- dır Bi- nə- lə- ri

32 ça- dır ça- dır Çox gəz- mi- şəm ö- züm dağ- lar

35 ö- züm dağ- lar ba- la la- y lay ba- la la- y lay *tr*

38 *Muz* *V* *V* *V* *V* *V* *V* *V* *V* *V*  
qa- dan a- lım

41 *Can*  
İl- ha- mı- nı sən- dən a- lıb

**Figure 5.36 (Continued):** Dubeyti (Mehdioğlu, 2004, P. 16-19).



44



İl- ha- mı- ni sən- dən a- lıb Mə- nim sa- zım

47



sö- züm dağ- lar sö- züm da ğ- lar ba- la lay- lay

50



qa- dan a- lım

53



qa- dan a- lım

56



qa- dan a- lım

59



qa- dan a- lım

62



qa- dan a- lım

65



qa- dan a- lım

67



qa- dan a- lım

Figure 5.36 (Continued): Dubeyti (Mehdioğlu, 2004, P. 16-19).



**Figure 5.36 (Continued):** Dubeyti (Mehdioğlu, 2004, P. 16-19).

### 5.3.3 Analysis of “Dubeyti” / “Dobeyti”

“Dubeyti” is also one of the oldest and most asked pieces of Ashik music repertoire.

Its name has been taken from a poetic form of Ashik music as “Du” represents “Do” means “two” in Persian language and “Beyt” means “two hemistichs” the poem.

According to the analysis chart of Ashik music, we may discuss the following factors in it:

According to the scale or a specific set of pitches mentioned in the chart we can easily observe that it has fallen in to the “C Major” scale which its reciting tone is “E” which is called “Segah” scale in Azerbaijani Classic music.

The tonic of “Segah Makam” is the third step of any major scale. In Azerbaijani Ashik Saz, Segah Makam is generally played from “E Segah” or “E Segah” which

the reciting tone there is “E”. The only specification of Segah Makam played in Ashik Saz is that it is the tone “E” is one “Comma Bemol or Comma flat” lower than standard Segah in Azerbaijani music. This characteristic of being the tonic played one Comma Bemol (Comma Flat) lower than the original tone, gives a special smell and taste to the melody and to some extent it helps the piece to get put into micro-tonal category in music but not that too much, just as a small flavor, taste and smell.

Meter and rhythm analysis here shows the most dominant rhythmical frames of 3/4 encompass most parts and theme of the melody except some 2/4 and 4/4 measures as better to say spice for the melody at the middle of the melody. These 2/4 and 4/4 part happens as a different cadence along with the melody. Some Ashiks play that some 2/4 and 4/4 rhythmical structure and some do not, just sing the main melody and finish the song.

The melody starts with its reciting tone with the instrument and the vocal in this piece is not free of meter like most Segah melodies, but it follows exactly the rhythm structure as 3/4.

According to the link below the vocal music starts with the “G” the third level of Segah Makam and descends to “E” which is the tonic tone of Segah Makam and the third level of C Major Scale and finally circulates around the tonic and end there.

The Saz Accompanies with generally second accords consisting of (G and F) while vocal music is there and (F and E) while vocal music is circulating there around tonic. The rest of the lyrics starts with “G” and descends to the tonic “E” like the first part. The ornaments of the vocal even reaches the “A” note, so the range of vocal is between “E” and its highest tone “A” i.e. semi octave. Some Ashiks do not sing the melody just recite the poems while some other sing accompanied by C Major Accord.

Hierarchy of pitches i.e. ascending and descending of the melody will happen across the melody, but ascending at the first up to the climax of the melody in higher tones and then descending characteristic is quite observable in this piece. The vocal part is just descending.

Like the most common specification of Ashik music the whole melody circulates around reciting tone. Subdominant and dominant tones are not as strongly notable in

this melody as reciting tones, the thrust to the tonic “E” as reciting tone is observable across the whole piece.

In analyzing the accords resonating in the melody, we generally face with the “Second Accords”. While playing the “G” sound accompanying the vocal, one tone lower than that is sounding while the Thumb strikes the upper strings as “F” at the beginning of the vocal, creating a second accord, a combination of “E” and “F” with 3/4 rhythmical pattern.

On the second half of the vocal “G” and “F” and “E” are sounding together while the Thumb strikes the upper strings as “E”, these pitches are sounded together but again the tonic “E” is dominant. This happens when the third finger takes “G” or “Shah Perde”, the index finger strikes “F” and the plectrum plucks the “E” as the open string at the same time to make it dominant and make the tonic thrust be meaningful.

The root of creation of “Second Accord” in Ashik music somehow is because of this tuning system and playing techniques. This is a common aspect of Saz playing technique as well.

The tuning here is as follows:

- Higher strings are “D”
- Middle strings are “E” with one octave interval
- Lower strings are “C” sometimes with one octave interval

In this notation the lower strings are assumed as “C” with one octave interval lower and has been transcribed like what exactly it sounds because of a yellow metal string that some Ashiks use in lower string and it sounds one octave lower than the rest strings in lower course.

This is the main tuning system of Urmia Ashiks and Tabriz Ashiks for Segah scale which is the same as mentioned above while the middle strings regularly sound “E” as the tonic of the scale, while the whole melody is being carried out in higher strings.

In defining the deceptive cadence or interrupted, deceptive or false where the penultimate dominant chord is followed not by the expected tonic but by another chord, often the submediant. Other, less common names for this cadence are “abrupt”, “avoided”, “broken”, “evaded”, “irregular”, or “surprise”.

In analyzing the cadence as the general cadence analysis of the scale and Makam, There is also a lot of Ashik music repertoire in Segah Makam, representing (IAC) cadence i.e. in C Major Scale the melody begins and ends on E which is an inverted version of C Major Scale. We may refer to some Ashik music repertoire like Yanik Keremi, Dilgem, Dubeyti and almost all pieces on Segah Makam; have the same (IAC) characteristics which follow the same rule of general pattern of (IAC): [I-IV-V-I 6]

Its poetry from in analyzing the lyrics in vocal parts is called “Geraylı”. All the characteristics of Geraylı are like Ghoshma, but each hemistich has eight syllables. It is generally about love, sympathy feelings and nature. It consists of three, or five or seven stanzas. All rhymes and Tiers are like Qoşma.

Here it is the sympathy with nature and as general it is about the mountains. Mountain has always been the source of power and strength and patience in Azerbaijani literature.

The rhyme pattern is usually (a b c b) or (a b a b) + (d d d b), etc. There are most often three to five stanzas to a poem according to the length of the song which is flexible from Ashik to Ashik and from performing situation to situation.

The rhyme pattern in this song is as follows:

(a b c b)+(d dd b)+(e e e b)+(f f f b)

The Lyrics are as follows:

Bineleri çadır çadır,  
Çox gezmişəm özüm dağlar!  
Güdrətini səndən alıb,  
Mənim Sazım sözüm dağlar!  
By Səməd Vurğun (Shidfar, 1990 to 2014, Personal research).

Poem translations are as follows:

Its buildings are tent, tent,  
I have wandered a lot, mountains!  
They have taken their power and strength with you,  
My Saz (instrument) and words, mountains!

Maral gəzir asta asta,  
Ənib gəlir bulağ ustə!  
Gözüm yolda könlüm səsdə!  
Deyin necə dözümlü dağlar,  
By Səməd Vurğun (Shidfar, 1990 to 2014, Personal research).

Poem translations are as follows:

The deer wanders slender slender,  
Comes down over the fountain!  
My eyes on the way, my soul look for the voice!  
Tell me how I can bear, mountains,

Hər obanın bir yaylağı!

Hər tərlanın öz oylağı!

Dolaylarda bahar çağ!ı!

Bir doyunca gəzim dağlar,

By Səməd Vurğun, (Shidfar, 1990 to 2014, Personal research).

Poem translations are as follows:

Every nomadic tent has a pasture land and grassland!

Every hunt bird has its own hunting land!

The the season of spring!

Let me wander until satisfied, Mountains,

Bir qonağam bu dünyada!

Bir gün ömrüm gedər bada!

Vurğunuda salar yada!

Düz ilqarlı bizim dağlar,

By Səməd Vurğun, (Shidfar, 1990 to 2014, Personal research).

Poem translations are as follows:

I am a guest in this world!

One day my life will come to end!

It will remember Vurğun!

Loyal, faithful and trusty, our mountains,



**Figure 5.37:** “Dubeyti” performed by Ashik Adalat Deli Dağlı (CD, track 22).

## **6. COMPARISON OF WEST AND EAST AZERBAIJAN ASHIK SAZ AND ASHIK MUSIC IN IRAN**

### **6.1 West Azerbaijan Ashik Music Environments**

West Azerbaijan Ashik music environments are divided into two major categories; Urmia and Sulduz. They are distinguished based on music forms, traditions, music characteristics, repertoires, etc.

#### **6.1.1 Historical and geographical characteristics of Urmia Ashik music environment**

Urmia style and Urmia Ashik music characteristics consists of the cities located in western Azerbaijan province in which Ashik music traditions, repertoires and traditions are still alive and almost the same. We have to exclude some cities which may fall into Sulduz / Naghadeh Ashik environment. The cities in Urmia Ashik environments consists of Maku, Maghan, Klisa kandi, Ghara Kilisa, Siyah Cheshme, Gara Ziyaaddin, Evoglu, Khoy, Salmas, Tazeh Shahr, Ali Abad, Ghushchu, Kalarish, Ishke Su, Tula Tape, Silvana, Ziveh, Agh Bulagh, Rashakan, Turkman, Dol, Miyandoab ( Ghosha Chay) and Finally Urmia. These are not all the major cities but the name of area which all creates a musical line in the Ashik musical map of west Azerbaijan province. This geographical line carries the same characteristics of Urmia Ashik environment i.e. when we talk of Urmia Ashiks it encompasses all the mentioned cities.

There are varieties of Turkish tribes around Urmia, like; Afshar, Dombollu, Agh Ghoyunlu, Ghara Ghoyunlu, Ghara Papakhs (Sulduz / Naghadeh), kangarli, Ghurd beche, Sara jalu, Estajalu, etc. The music and language played and spoken in Urmia Ashik environment is called Turki or “Turki yi Azerbayjani” which distinguishes it from Farsi language and music.

#### **6.1.2 The form of Ashik music performance in Urmia Ashik music environment**

All Ashiks in this category play the Saz over their shoulder and in standing up situation. They play in wedding ceremonies, Qəhvəxanas, rural homes, villages and in saloons held for private ceremonies. They circulate among the audience and create

a strong relationship with them by talking, co-singing, and most of the time admiring them. This admiration first of all is dedicated for the prominent and rich people individually and finally all the rest as a whole.

The use of Deyishme art is common among the Ashiks where there are two or more in a ceremony. They use difficult poems and literature and push the other side to solve them, the winner or the loser is determined at the end. It is a kind of artistic, poetic and musical competition among them. The use of non-bi labial poems (Dodaqdəyməz) is also common among them to defeat the other side.

Ashiks used to take in part in the wedding ceremonies in most rural areas of these cities. It is not common to see Ashik tradition in modern and elite society part. The major place in which one can access Ashiks and related band is Qəhvəxanas. People come and take the needed Ashik or better to say desired one in spite the presence of cellphone, internet and social communication tools. This is a kind of tradition not to access Ashiks individually. Perhaps this may help the Qəhvəxanas to stand alive.

Urmia Qəhvəxanas are the major gathering place of Ashiks who play instrument (Saz) and sing almost every evening. All Urmia Ashiks can take in part in wedding ceremonies of the people inhabiting the mentioned cities of Urmia Ashik environment, as the desired repertoire of the people in these cities is almost the same. This analogy ranges from the name of the pieces, playing traditions, poems, etc.



**Figure 6.1:** Ashik Zakariya Ghulunj - Qəhvəxana in Urmia.





**Figure 6.2:** Qəhvəxana – Urmia-1.

One of the major characteristics of Urmia Ashik tradition is its geographical specification being located in the exposure of Turkish Anatolian Ashik environment and been influenced from Azerbaijani music culture. You can find traces of Anatolian and Azerbaijani themes in the melodies. The concept of blend in this environment is a bit controversy as Urmia has been one of the oldest places from which Ashik music has been stemmed. So later on we may investigate historically the roots in detail.

### **6.1.3 Where the Ashiks perform**

There are two important places, where Ashiks appear publicly: the Qəhvəxana and the wedding celebration.

#### **6.1.3.1 The Qəhvəxana**

The atmosphere in the Qəhvəxana is informal and personal, though there is a certain etiquette observed by patrons and Ashiks alike. The audience is all male, although women are not forbidden. Members of the audience (which inevitably include a sprinkling of “off duty” Ashiks) enter the Qəhvəxana, greet friends and then sit down to a glass of tea (paradoxically, although these places are called Qəhvəxana, tea or soft drinks are the only beverages served). Some men will also order a water pipe i.e. Hubble-bubble whose bubbly sound blends with the voices of the Ashiks. The Ashik either chooses his own songs, or members of the audience will request their favorites and pay the Ashik. Men who make no requests still contribute some amount of money on leaving the Qəhvəxana. As the Ashik performs, he walks up and down the aisles left between the tables and chairs where the listeners sit drinking tea. He will stop and sing before friends, honored guests, or persons making special requests.

There is a seating priority in the Qəhvəxana. Venerable old men sit closest to the cash register, children sit nearest the door. Others sit wherever they wish.



**Figure 6.3:** Qəhvəxana – Urmia-2. (Photo by Farhad shidfar - Urmia - summer 2010).

The Ashiks themselves are usually impressive, charismatic figures. This is not too surprising since the amount of money an Ashik earns depends to some extent on his ability to convince himself and others that he is the best musician around. An Ashik is judged good or bad according to how well he remembers the poems and stories of the Dastans, how long he can go with-out repeating a story, and the amount of emotion and feeling he can put into the songs he sings. Saz playing is important, but not as critical as the former items.

How much the Ashiks make per day varies from area to area and with the popularity of the Ashik. The difference resides in the fact that the musicians get no money from the Qəhvəxana. The performers split the receipts among themselves at the end of a performance. In Urmia, Ashik Dehgan performs every morning for about two hours in the Qəhvəxana. In western Azerbaijan, as in Turkey, the Ashik is a solo performer. The Qəhvəxana patrons who come to hear Ashik Dehgan usually sit quietly for the whole recital. Ashik begins with Ashik Havasi, but usually continues on to a lengthy episode of some Dastans. Ashik Dehgan says he can perform for a whole year without repeating a story, so it is no surprise that his performances are so well received in Urmia.

### 6.1.3.2 Wedding ceremonies

Ashiks also appear at the festivities connected with a wedding. Although, relative to performance in Qəhvəxanas, weddings take less of an Ashik's time, they are much more lucrative. In the Tabriz area the guests usually contribute money for the musicians along with the family of the groom. Sometimes all the marriageable girls are gathered together. They are then offered one by one by an older woman to young men as dancing partners. For this privilege the men pay the performing musician. The wedding festivities may last from three days up to a week, and the Ashig can earn 9000 000 Rials (\$300) or more.

In Urmia, though, the people giving the wedding party pay the Ashik. Ashik Dehqan says he gets 750 \$ for a wedding one night long. If the wedding lasts longer, he would earn about 1500 \$. These wedding celebrations are financially important for musicians because they need to get some money ahead in the wedding season so they can support themselves during the three religious months of Ramazan, Moharram and Safar, when performance of music is frowned upon or prohibited altogether. In addition to their work in Qəhvəxanas and at wedding celebrations, Ashiks today can perform for radio or television broadcasts and so a lot of other works like agriculture, building construction, etc. Some prominent Ashiks can survive with their mere profession, but the rest has to deal with other jobs.

### 6.1.4 Urmia Ashik music repertoire (dedicated just for Urmia Ashiks)

- Halabi
- Hijrani
- Khoy Emrahisi
- Mohtarami
- Ovchu Geraylısı
- Rozeh (Revze) Geraylı
- Semayi
- Sivasdavul / Siristafil / Sivastopol / Sıyas Tabıl
- Shakeryazi
- Sharghi
- Tajiri
- Terekeme Gozallamasi
- Urmia Divanisi
- Urmia Gozallamasi (Kafkasyali, 2009, page 77).

❖ There are 3 Divans in Urmia Ashik Music Environments:

- Kesme Divani (Urmia Divanisi)
- Osmanli Divanisi
- Shah Khatai Divani (Kafkasyalı, 2009, page 77).

❖ There are 2 Tajnises:

- Jigali Tajnis
- Sadeh Tajnis (Kafkasyalı, 2009, page 78).

❖ There are 4 Geraylies:

- Hamadan Geraylı
- Ovchu Geraylı
- Rozeh (Revze) Geraylı
- Shah Seven Geraylı (Kafkasyalı, 2009, page 78).

❖ There are 3 Hijranies:

- Bannaği Hicrani
- Dol Hijrani
- Kesme Hijrani (Kafkasyalı, 2009, page 78).

❖ There are 2 Dobeities:

- Ganchi Dobeyti
- Sadeh Dobeyti (Kafkasyalı, 2009, page 78).

❖ Other Urmia Ashik music repertoire:

- Araz Basti
- Bahmani
- Bahri (Siyastabil)
- Bam Shekaste
- Jamshidi
- Jangi Koroglu
- Ermani Keshshoglusı (Keshish oglu)
- Gharabagh Shikastasi
- Gizlar Gozallamasi
- Goycheh Gozallamasi
- Ghurbati(Gissa)
- Ghurbati (Uzun)
- Dorakhani
- El kochtu
- Habibi
- Khamiri
- Hijrani
- Khoy Emrahi
- Ibrahimi
- Irevan Chukhuru
- Qahramani
- Kesme Kerem
- Koroglu Ghaytarmasi
- Mani
- Misri
- Mohtarami
- Mosalman Keshshovlusı (Keshish Oglu)
- Narinji
- Nemedi
- Oglan Oglan
- Ovchu Geraylısı
- Pasha Kochtu
- Khacha Khaldar
- Halabi
- Panahi

- Rozeh (Revze) Geraylı
- Ruhani
- Samahi- Semahi- semaii
- Sulduzu
- Shah seveni
- Sharghi Güllü
- Sharghi
- Shakeryazi
- Sharur Gozallamasi
- Tajiri
- Tarakama Gozallamasi
- Urmia Divanisi
- Urmia Emrahi
- Urmia Gozallamasi
- Yamani (Koroglu)
- Zil Shikasta (Kafkasyalı, 2009, page 78, 79).

## **6.1.5 Ashiks in Urmia Ashik music environment**

### **6.1.5.1 Contemporary Ashiks in Urmia Ashik music environment**

- Ashik Manaf Ranjbari
- Ashik Abdullah Khanjil Ghishlagi
- Ashik Ali Dirishchi
- Ashik Ali Akbar Abadi
- Ashik Ali Karimi GharaAgaji
- Ashik Allahverdi Sharafkhanzadeh
- Ashik Bakhshali Ghulunjulu
- Ashik Baba Ali Javanmard
- Ashik BaharAli
- Ashik Bulut Saaed
- Ashik Jabrail Faalkhu
- Ashik Chirakh Morjodari
- Ashik Ayyub Makuyi
- Ashik Gholamreza Ajdari
- Ashik Hamid Abbaszadeh
- Ashik Hasan Igdirli
- Ashik Hasan Gijlarlu
- Ashik Hidayat Mosaolglu
- Ashik Ibrahim Kazemi
- Ashik Ismali
- Ashik Mahbub Ranjbar
- Ashik Mirza Ali Kazem
- Ashik Mohamad Alilu
- Ashik Mohamad Hosein Dehghan
- Ashik Mohsen Kazemi
- Ashik Nader Kargar
- Ashik Nabati Alizadeh
- Ashik Nosrat Yeganeh
- Ashik Soleyman Erkevini
- Ashik ShamsAli İbrahimi
- Ashik Taghi Hashiyerud
- Ashik Taghi Lotfi
- Ashik Taghi Abazari
- Ashik Yahya Yazdakani
- Ashik Zeynal Chichakli
- Ashik Zolfali Heydarli

- Ashik Zolfali Mezin GharaAghaji
- Ashik Yahya Ghulunjulu (Kafkasyalı, 2009, page 80, 81).

#### **6.1.5.2 Pioneers of contemporary Ashiks in Urmia**

- Ashik Dehghan
- Ashik Ohanus Yusefi
- Ashik Manaf Ranjbari
- Ashik Zakarya
- Ashik Ismali
- Ashik Ghanbar Haghiri
- Ashik Nadim Abbaszadeh (Kafkasyalı, 2009, page 80, 81).

#### **6.1.5.3 Ancient Ashiks in Urmia music environment**

- Ashik Baluvlu Miskin (1851-1917)
- Ashik Farhad Salami
- Ashik Rostam Rozeh Chayli
- Ashik Abdolrahim
- Ashik Lotfali
- Ashik Ali GhirmiziBash
- Ashik Dollu Mustafa
- Ashik Dollu Abuzar
- Ashik Hosein Balovlu (Bal oglu)
- Ashik Aşkerenhak
- Ashik Abdolrahim
- Ashik Ahmad Layemut Khoylu
- Ashik Ali Enkeneli
- Ashik Ali Ghabchi
- Ashik Emrah Buzve
- Ashik Amrollah Baldurlu
- Ashik Asad Tazehkantli
- Ashik Gholam Kachalali
- Ashik Habib
- Ashik Hamze Balovlu (Baloglu)
- Ashik Hartun
- Ashik Hasan Bizovlu ( Choban)
- Ashik Heyat Engenli
- Ashik Hosein Ozanli
- Ashik Aliakbar Khoylu
- Ashik Allahverdi Khoylu
- Ashik Eyvaz
- Ashik Javad
- Ashik Darshvish Vahabzadeh
- Ashik Dollu Aziz
- Ashik Aliasgar Khoylu
- Ashik Elham Saatli
- Ashik Mosa Tasmallu
- Ashik Niyat Urmiali
- Ashik Ramazan Golemezli
- Ashik Rostam Bandili
- Ashik Taghi Heydarli
- Ashik Zolfagar Bandili
- Ashik Ebad Yorghanlılı
- Ashik Kelemirze
- Ashik Karam Nivli
- Ashik Ghurban
- Ashik Mehdi Gijlerli

- Ashik Mehdi Zorabadlı
- Ashik Mohamadali Igdirli
- Ashik Mokhtar Amani
- Ashik Aslan Khoylu (Kafkasyalı, 2009, page 68-70).

#### **6.1.5.4 Some of the ancient famous and pioneer Ashiks in Urmia**

- Ashik Gul Artun
- Ashik dollu Mustafa
- Ashik Balovlu Miskin
- Ashik Farhad
- Ashik Darvish (Kafkasyalı, 2009, page 68-70).



**Figure 6.4:** Ashik Farhad the teacher of Ashik Darvish (the oldest found picture among the west Azerbaijan Ashiks).





**Figure 6.5:** Ashik Darvish, photo design by Habib Arsalani.



**Figure 6.6:** Ashik Ohanus Yusefi (Aşık Yusuf).





**Figure 6.7:** Ashik Dehghan.



**Figure 6.8:** “Dede Katib” famous poet of Urmia (CD, track 24).



**Figure 6.9:** Ashik music festival in Urmia (first Ashik from the left side is Ashik Ismali).



**Figure 6.10:** Ashik Qurban from east Azerbaijan province that inhabits Urmia.

## **6.2. East Azerbaijan Ashik Music Environments**

### **6.2.1 Historical and geographical characteristics of Tabriz and Gharadagh Ashik music environment**

Tabriz and Gharadagh music style and Tabriz and Gharadagh Ashik music characteristics consists of the cities located between Caspian sea (Khazar sea) and Urmia lake, in eastern Azerbaijan province in which Ashik music traditions, repertoires and traditions are still alive and almost the same. The cities in Tabriz and Gharadagh Ashik environments consists of Jolfa, Marand, Germi, Maragheh, Ghosha Chay (Miyandoab), Ghara Aghach, Miyane, Khalkhal, Erdabil, Mogan, Kaleybar, Alamdar, Gargar (Hadi Shahr), Tabriz, Shabestar, Hashtari (Azaran), Sarab, Meshkin Shahr, Ahar, Sarsekand.

There are varieties of Turkish tribes around Tabriz and Gharadagh, like; Agh Ghoyunlu, Beyk Delili, Dambullu, Khan Chobanlu, Gharachorlu, Ghajar Kangharloo, Kordbeche, Madfanlu, Mogaddam, Sarijanloo, Shahseven, Astajaloo, etc. The music and language played and spoken in Tabriz and Gharadagh Ashik environment is called “Turki or Turki yi Azerbaijani” which distinguishes it from Farsi language and music.

### **6.2.2 The form of Ashik music performance in Tabriz and Gharadagh Ashik music environment**

Two main Factors play role in Tabriz and Gharadagh Ashik music formation as the role of mountain and Araz River.

All Ashiks here play the Saz over their shoulder and in standing up situation. The difference with west Azerbaijan province is that, they generally play as a group of three people; Saz, Balaban and Ghaval (Qaval).

We have already studied what is the Saz, but a brief study of Balaban and Ghaval will be mentioned here.

The three instruments used to accompany the singing of the aşiq in eastern Azerbaijan, Iran: the Saz, the chordophone; the Balaban, the aerophone; and the qaval, the drum.

The concept of ranking, apparent in the master-apprentice hierarchy, carries over to ensembles. When an aşiq performs with a Balaban player (the Balaban is a doublereed aerophone with a cylindrical bore) and a qaval (tambourine) player, as he often does in East Azerbaijan, he is always the group leader. The Balaban player usually carries the Aşiq's saz, removes its cover before the performance, and replaces the cover afterward. All proceeds of the performance go to the aşiq, who then divides them. Garland Encyclopedia of World Music Volume 6: The Middle East, The Aşiq and His Music in Northwest Iran (URL-8).





**Figure 6.11:** Saz, Balaban and Qaval, Garland Encyclopedia of World Music (URL-8).

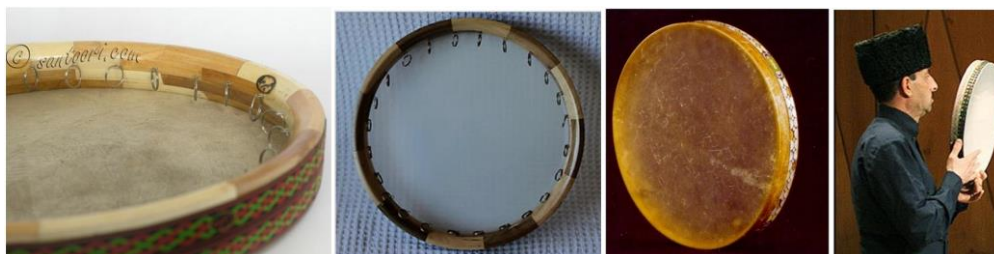
In the Iranian province of west Azerbaijan, the aşiq performs by himself, without backup musicians; this is also the practice of Aşiklar in Turkey. In East Azerbaijan, however, the Aşiq usually performs with a Balaban and often a qaval.

The Balaban, as noted above, is a cylindrical-bore double-reed instrument; it is about 35 centimeters long and has seven finger holes and one thumbhole; the bore is about 1.5 centimeters in diameter. This instrument can be carved out of several kinds of wood, including mulberry. The double reed is made by flattening a piece of cane on one end and crimping the other end while it is still malleable so that it fits into the body of the instrument. The reeds are large: 2 centimeters wide where pressed flat. As with most reed aerophones, the reeds require special care and must be soaked in water to soften before they are played. Because the Balaban's sound is loud (it might remind symphony-goers of a loud English horn), it is played only when the Aşiq is not singing. The Balaban player (called Balabançü) uses his cheeks as air reservoirs and uses circular breathing. The Balaban or a similar instrument is also played in the republic of Azerbaijan, where it is often called düdük, and in Turkey, where it is called mey or Ney. Garland Encyclopedia of World Music Volume 6: The Middle East, The Aşiq and His Music in Northwest Iran (URL-8).



**Figure 6.12:** Balaban.

The Qaval is the frame drum known as daire in Persian-speaking Iran. It is between 40 and 50 centimeters in diameter and has circular metal rattles attached all around the inside of the wooden frame over which the skin is stretched and glued. The drummer holds the qaval directly in front of himself with both hands. He can achieve a variety of low and high pitches depending on where and how he strikes the drumhead. The qaval is used to accompany both the music of the Aşıq and music derived from the Persian court tradition. Unlike the Saz and Balaban, it is also played by women. Garland Encyclopedia of World Music Volume 6: The Middle East, The Aşıq and His Music in Northwest Iran (URL-8).



**Figure 6.13:** Qaval.

In religious ceremonies the Ashik music is used as well. “Yanikh Karam” and “Ruhani” are the two famous pieces played in spiritual and religious atmospheres. Here they use just one instrument to play, Saz or Balaban. Ashiks in east Azerbaijan provinces are known even for their dance music played in their repertoire in wedding ceremonies when they control the responsibility of the music band and entertainment of the ceremony there.

Deyishme / Deyişmə / Deyişme / Atışma / Moshaere which has already been mentioned is done by joining more than one Ashik in the ceremony. It makes the wedding or the gathering more dynamic and vibrant. The use of Deyishme art is common among the Ashiks where there are two or more in a ceremony. They use difficult poems and literature and push the other side to solve them, the winner or the loser is determined at the end. It is a kind of artistic, poetic and musical competition among them. The use of non-bi labial poems (Dodaqdəyməz) is also common among them to defeat the other side. We can depict it by referring to a solo singing accompanied by the Saz and competitions Deyishme / Deyişmə / Deyişme / Atışma / Moshaere as follows:



**Figure 6.14:** Deyishme / Deyişmə / Deyişme / Atışma / Moshaere, Competition between two Ashiks in the 1950s (Abasova and Kasimov 1970) Garland encyclopedia of world music volume 6: The Middle East music of Azerbaijan (URL-9).

And finally they perform with body movement and dance while playing the instrument and singing in order to add some joy and dynamism to the audience.

### 6.2.3 Where the Ashik performs

There are two important places, where Ashiks appear publicly: the Qəhvəxana and the wedding celebration.

#### 6.2.3.1 The Qəhvəxana

Tabriz and Gharadagh Qəhvəxanas like Urmia Qəhvəxanas are the major gathering place of Ashiks who play instrument (Saz) and sing almost every evening for the audience who sit there and drink tea in general. Qəhvəxanas are a central place for marketing of Ashik music taking part in wedding ceremonies of the people inhabiting there, as the desired repertoire of the people in these cities is almost the same. This analogy ranges from the name of the pieces, traditions, poems, etc.

They play in wedding ceremonies, Qəhvəxanas, rural homes, villages and in saloons held for private ceremonies. They circulate among the audience and create a strong relationship with them by talking, co-singing, and most of the time admiring them. This admiration first of all is dedicated for the prominent and rich people individually and finally all the rest as a whole.



**Figure 6.15:** Qəhvəxanas in Tabriz.

Ashiks used to take in part in the wedding ceremonies in most rural areas of these cities. It is not common to see Ashik tradition in modern and elite society part. The major place in which one can access Ashiks and related band is Qəhvəxanas. People come and take the needed Ashik or better to say desired one in spite the presence of cellphone, internet and social communication tools. This is a kind of tradition not to access Ashiks individually. Perhaps this may help the Qəhvəxanas to stand alive.



**Figure 6.15 (Continued):** Qəhvəxana in Tabriz.

### 6.2.3.2 Wedding ceremonies

Ashiks also appear at the festivities connected with a wedding. Although, relative to performance in Qəhvəxanas, weddings take less of an Ashik's time, they are much more lucrative. In the Tabriz area the guests usually contribute money for the musicians along with the family of the groom. Sometimes all the marriageable girls are gathered together. They are then offered one by one by an older woman to young men as dancing partners. For this privilege the men pay the performing musician. The wedding festivities may last from three days up to a week, and the Ashik can earn 9000 000 Rials (\$300) or more. (Shidfar, 1990 to 2014, Personal research).



**Figure 6.16:** Zurna and Toy (Davul).

In open air wedding ceremonies, east Azerbaijan Ashik groups use “Zurna” or “Surna” instead of “Balaban” with of course inevitably the Saz and for rhythmic instrument they use “Toy” or “Asma Davul” in stead of “Qaval”. Zurna has more powerful sound than Balaban which is so modest in comparison.

#### **6.2.4 Tabriz and Gharadagh Ashik music repertoire**

- Yaniq Karami
- Hijran Karami
- Quba Karami
- Doyme Karami
- Karam Kochtu
- Karam Gozallamasi
- Zari Karami
- Dilghami
- Orta Sari Tel
- Bash Sari Tel
- Sari Topragh
- Vaghefi
- Bahri Divani
- Divan Majlesi
- Osman Divanisi
- Kohne Geraylı
- Mina Geraylı
- Iran Geraylı
- Orta Geraylı
- Gharachi
- Mikhaki
- Khan Chobani
- Choban Bayatisi
- Choban Yaylagi
- Orta Sharil
- Agir Sharil
- Alikhan Darvish
- Borchali Gozallamasi
- Damir Gozallamasi
- Gharadagh Gozallamasi
- Ayakh Mokhammas
- Ayakh Sharil
- Irvan Chukhuru
- Dobeyti
- Azafli Dobeytisi



- Baghdad Dobeytisi
- Iran Dobeytisi
- Jangi Koroglu
- Koroglu Ghaytarmasi
- Tabl-e Jang-e Koroglu
- Ruhani
- El Havasi (Nakhjavani)
- Ashik Junun
- Besh Barmaq
- Mansorriye
- Solduzli
- Keshish Oglu
- Kasme Shikastesi
- Gharabagh Shikastesi
- Hijran Shikastesi
- Gharadagh Shikastesi
- Shirvan Shikastesi
- Simaye Shams
- Araz Bari
- Araz Araz
- Misri
- Dastani (Hoseini) Shamkari
- Goyche Güllü
- Jalili-Celili
- Pasha Kochtu
- Gharachi Ghaytarmasi
- Baki Ghaytarmasi
- Gharabagh Ghaytarmasi
- Bayrami
- Bahmani
- Ince Güllü
- Daglar Chichaki
- Kendimiz
- Ovshari
- Kalkhozi
- Mirzajani (khan Chopani)
- Gharadagh Tajnisi
- Choban Tajnisi
- Jigali Tajnisi
- Ghahramani
- Ghara Ghafiye
- Ghara Nafas
- Mohammad Bagheri (Shaghayeghi)
- Soltani
- Dol Hijrani
- Mohammad Hoseini
- Daglar Bayatisi
- Ghosha Banafsha
- Durakhani
- Chin Duvari
- Zarinji
- Kurdu Geraylı (Hosein Geraylı)
- Chichaki (Daglar Chichaki)
- Terse Geraylı
- Nabi ( Darbandi ) Ashik Abbas Tofarqanlı
- Mirzajani (Geraylı)
- Yayma Gozallamasi – Borchali Gozallamasi

- Shirvan Ayagh Geraylısı
- Khoy Zarinji
- Robai Koroglu (Meydan Koroglu)
- Dali Koroglu (Qanli Koroglu)
- Jeyrani Karam
- Iran Jangisi
- Yungul Sheshangi
- Agir Sheshangi
- Sari Koynek
- Shur Shahnaz Mahnisi
- Shirvan Geraylısı
- Fakhrali Dilghami
- Ayagh Jalili
- Bayrami (Pardasis Golabi)
- Azafli Geraylısı (Manim Dunyam)
- Qemerjani
- Qara Gozu
- Qazax Dobeytisi
- Qurbani
- Panah Doshamasi “Oynakh Sheshangi”. (Shidfar, 1990 to 2014, Personal research).

## **6.2.5 Ashiks and Ashik music groups in Tabriz and Gharadagh Ashik music environment**

### **6.2.5.1 Contemporary Ashiks in Tabriz and Gharadagh Ashik music environment**

- Ashik Abass Mohammadi Gharadaghi
- Ashik Abdolali Eskandari
- Ashik Ali Moghadam
- Ashik Ali Salimi
- Ashik Ali Asgar DadashPour Navali
- Ashik Ali Asgar Marandi
- Ashik Allahverdi Dehghani
- Ashik Ayat Ghanbari
- Ashik Babak BakhtAvar
- Ashik Babak Hoseinzadeh
- Ashik BaharAli Jafarpour
- Ashik Barat
- Ashik Bahman GhorbanZadeh
- Ashik Bayaz Heydarzadeh
- Ashik BoyukAgha Vujudi
- Ashik Jadar Haghnur
- Ashik Jabrail Mohammadi
- Ashik Jamshid
- Ashik Changiz Biriya
- Ashik Davoud Beheshti
- Ashik Ahad Musavi
- Ashik Arsalan Dusti
- Ashik Arsalan Ghahramanzadeh
- Ashik Arsalan Zareh
- Ashik Mahbub Asgari
- Ashik Ashraf Hoseinzadeh
- Ashik Mohammad Ebadpur
- Ashik Fatollah Rezaei
- Ashik Jafar Ebrahimi

- Ashik Ghulu Hazrati
- Ashik Ghorbat Pakar
- Ashik Haji Ebadiyan
- Ashik Hamzeh Ebrahimpour
- Ashik Hassan Alizadeh
- Ashik Hassan Eskandari
- Ashik Khodayar Pakar
- Ashik Hojjat Ebrahimi
- Ashik Hosein Alizadeh
- Ashik Hosein jan
- Ashik Hosein Eskandari
- Ashik Hosein Kirshanli
- Ashik Hosein Sail
- Ashik Elias Ghasemi
- Ashik Isa PourEsmaili
- Ashik Esmail Delbari
- Ashik Esmail Ghanbari
- Ashik Esmail GizilBogaz
- Ashik Gholi Haddadi
- Ashik Ghorban Aliyar
- Ashik Rahim Nazari
- Ashik Mahbub Khalili
- Ashik Mahmud Jahangiri
- Ashik Mansur Nikzad
- Ashik Majid Bahari
- Ashik Majid Yusefi
- Ashik Madad Yusefi
- Ashik Mohammad Farzi
- Ashik Kheradmand
- Ashik Mohmmad Movaei
- Ashik Mohammad Misir Oglu
- Ashik Mansum Heydariyan
- Ashik Masha Pashayi
- Ashik Mohammad Anvari
- Ashik Mommadreza Mohamadi
- Ashik Mohmmad Torkedari
- Ashik Mohmmad Nabati
- Ashik Naser Nazmi
- Ashik Oruj Najivand
- Ashik Rahim Vadani
- Ashik Rasul Ghurbani
- Ashik Reza Vahidi
- Ashik Safar Zareh
- Ashik Sekhavat Mohammadi
- Ashik Saraslan Moradpour
- Ashik Sattar
- Ashik Suda Khanim
- Ashik Shahbazi
- Ashik Sharif Jalili
- Ashik Tap Dik
- Ashik Teymur Kayabashi
- Ashik Vali Abdi
- Ashik Yaghub Benisliyi
- Ashik Yadollah Eyvazpour
- Ashik Yadollah Shakibi
- Ashik Yusef Esmaili
- Ashik Elias Yusefi

- Jafar Ebrahimi
- Changiz Mehdipour
- Yadollah Shakibi
- Ashik Ali Ebadi GharaKhanli
- Ashik Jabrail Khalili (Kafkasyalı, 2009, page 29-31).

### **6.2.5.2 Ancient Ashiks in Tabriz and Gharadagh Ashik music environment**

#### **❖ 15th and 16th Centuries Ashiks**

- Ashik Ghurbani

#### **❖ 17th Century Ashiks**

- Sari Ashik
- Ashik Abbas Tofarqanlı

#### **❖ 18th century Ashiks**

- Tikme Dashli Khaste Ghasem (Xəstə Qasım)
- Meshkinli Mohmmad
- Ashik Nemat
- Ashik Gharib
- Ashik Mohammad Gargari
- Ashik Mohammad Marandi

#### **❖ 19th century Ashiks**

- Ashik Jafar
- Ashik Meskin Asad

#### **❖ Late 19th century and early 20th century Ashiks**

- Ashik Najaf Binishli

#### **❖ 20th century Ashiks**

- Ashik Ghasham Jafari
- Ashik Karim GharaGuneyli
- Ashik Polad
- Ashik Kheyrollah
- Ashik Hosein Javan
- Ashik Ali Feyzallahi Vahid
- Ashik Abollah Nuri (Kafkasyalı, 2009, page 12, 13).

### **6.2.5.3 Tabriz and Gharadagh Balaban players**

Title “Ashik” even is called for them as they play with Ashik music groups

- Ashik Abbas Ebadiyan
- Ashik Ahmad Abdollahi
- Ashik Ali Ahmadiyan
- Ashik Ali Mohmmad Nuri
- Ashik Nabati
- Ashik Alireza Ebadiyan
- Ashik Asgar Ebadiyan
- Ashik Ali Rezaei
- Ashik Asgar Zareh
- Ashik Barat Abdollahi

- Ashik Bayram Derazdast
- Ashik Hemayat Shirzadeh
- Ashik Hojjat Khodabandeh
- Ashik Bahman Nabati
- Ashik Jalil Hamidi
- Ashik Jamshid Zareh
- Ashik Abolfazl Ebadiyan
- Ashik Akbar Ebadiyan
- Ashik Akbar Sarbazi
- Ashik Khanghah Ebadiyan
- Ashik Hassan Azami
- Ashik Hassan HeydarNejad
- Ashik Kheyrollah Aghazadeh
- Ashik Khedmatyari
- Ashik Mohabat Mohebbi
- Ashik Mohammad Mohammadi
- Ashik Hojjat Ebrahimi
- Ashik Hosein Lotfi
- Ashik Hosein Mohammadi
- Ashik Khosrov Mohammadi
- Ashik Ebrahim Sadighi
- Ashik Esmail Khodaei
- Ashik Maghsud Mirzaei
- Ashik Mashallah Akbari
- Ashik Mehman Alipour
- Ashik Mohmmad Kami
- Ashik Mikail Gozli
- Ashik MirzaAgha Nabati
- Ashik Mohmmad Gozli
- Ashik Rasul Khelanor
- Ashik Ruhullah Nazari
- Ashik Salman Pourmohammad
- Ashik Sardar Rashidi
- Ashik Sohrab Naghdi
- Ashik Shefayat Emami
- Ashik Vali Azari
- Ashik Yunes Gozli
- Ashik Zolfekar Abdollah (Kafkasyalı, 2009, page 31, 32).

#### **6.2.5.4 Tabriz and Gharadagh Qaval players**

- Ashik Abdollahi
- Ashik Ahmad Alizadeh
- Ashik Ahmad Esmaili
- Ashik Ahmad Shahmohammadi
- Ashik Alireza Samadi
- Ashik Ali Yavari
- Ashik Aziz Purmohammad
- Ashik Hamid Asiyaban
- Ashik Hasan ChobanNari
- Ashik Hasan Moravati
- Ashik Hatam Danandeh
- Ashik Asgar Abedini
- Ashik Aziz Talebi
- Ashik BoyukAgha Zakeri
- Ashik Jabir Shahbazi
- Ashik Akbar Sattari

- Ashik Famil Talebi
- Ashik Musa Eskandari
- Ashik Najaf Goli
- Ashik Oruj Imani
- Ashik Reza Ghanbari
- Ashik Reza Gharadaghi
- Ashik Hosein Azari
- Ashik Hosein Akbari
- Ashik Hosein Molaei
- Ashik Khosro Moharammi
- Ashik Ebrahim Danandeh
- Ashik Emam Bayrami
- Ashik Isa Eskandari
- Ashik Samad Niknafas
- Ashik Seyf Alihagh
- Ashik Taher Hoseinpour
- Ashik Yosef Mohammadi
- Ashik Ebrahim Madani (Kafkasyalı, 2009, page 32, 33).

#### **6.2.6 Tabriz and Gharadagh famous Ashik Music Qəhvəxanas**

- Ghahvekhane Ashik Haj Rahim Sinafar
- Ghahvekhane Gholestan
- Ghahvekhane Ashik Esmail Ghanbari
- Ghahvekhane Ashik Ayat Ghanbari
- Ghahvekhane Ashik Ostad Ganjali
- Ghahvekhane Ashik Vali Abdi in the city of Ahar
- Ghahvekhane Ashik Iman Danesh in Ahar (Kafkasyalı, 2009, page 19, 20).

#### **6.2.7 Tabriz and Gharadagh Ashik music Dastans and anecdotes**

- Abbas & Gulgaz
- Alikhan & Parikhanim
- Ashik Gharib
- Ali Shah
- Babaleysan & Parizad
- Asad & Saltanat
- Gharib & ShahSanam
- Gargarli Mohmmad & Mahpare Khanim
- Gholam Kemter
- Guneyli Najib Usta
- Khaste Ghasem (Xəstə Qasım)
- Khatam Shah
- Khudat
- Qaçaq Nabi
- Kelbi & Selbi
- Karam & Asli
- Ghurbani
- Leyla & Majnun
- Mahmod & Gulandam
- Mir Mahmud
- Molla Ali & Rafii
- Najaf & Parizad
- Sarkhosh & Mahbub
- Shah Esmail & Gulazar
- Ululu Karim & Susan Khanim
- Vale & Zarnigar (Kafkasyalı, 2009, page 23, 24).

#### **6.2.7.1 Dastans and anecdotes related to Köroglu (national hero)**

- Ashik Junun
- Eyvazi Getirme Safari
- Baghdad Safari (Beyteş Bezirgan)
- Baghdad Safari
- Bolu beyi Safari
- Damirchi Oglu Safari
- Darband Safari
- Erzurum Safari
- Istanbul Safari
- Koroglunun Ghojaligi
- Rum Safari
- Terjan Safari
- Tokat Safari
- Turkemen Safari (Kafkasyalı, 2009, page 24).

#### **6.2.7.2 Dastans from contemporary Ashiks**

Five Dastans from Ashik Jafar Ebrahimi are given as example:

- Fehle & reyhane
- Ashik Iman & Deishme
- Sichan & Ashik
- Turkistan Safari
- Babak Dastani (Kafkasyalı, 2009, page 25).

### **6.3 Differences in Comparative Analysis of West and East Azerbaijan Ashik Saz and Ashik Music in Iran**

Art of Ashiks in Iran is related to the Turk people inhabiting there about 35 000 000 population rate. There is also a difference between them. As we mentioned before among several Turk nations in Iran, we focus on west and east Azerbaijan provinces and the cities located there. These differences may fall into several categories as follows:

#### **6.3.1 Differences based on the Ashik music instruments and its organological approach in west and east Azerbaijan provinces in Iran**

In west Azerbaijan province we have Urmia and Sulduz environments, in Urmia Ashiks play individually with bare instrument in the ceremony and sing alone. In Sulduz the complex is like east Azerbaijan but a little bit different, there is group of Ashik music with especial costumes consists of Saz, Wind instrument called “Duzele”, Zurna, and Rhythmical instrument and percussion generally called “Dombak” or regional terminology “Tempo” and also “Dohol or Davul”. The whole group takes the responsibility of amusing the wedding ceremonies and dances in general while in Urmia Ashik music, Ashiks doesnot play for intertainments or dance, just for playing and singing the Ashik music repertoires and anecdotes or

Dastans. For entertainment part people hire wedding music bands, in old times it was “Kaman Goval” means Kamancheh and Qaval (Percussion), but nowadays with the invention of keyboards they gave place to modern instruments like electric guitar, keyboard and electric Baglama, Kamancheh was replaced by violin that looks modern as compared to traditional Kamancheh.

In east Azerbaijan province the Ashik music group is performing in the ceremonies, which consists of Saz, Balaban, and Qaval player. The main Ashik is Saz player who sings and tells the anecdotes, the rest are accompanying Ashik in general. Some times Qaval player also sings some non-Ashik music repertoire for dance and dynamic traditional folk melodies.

### **6.3.2 Differences based on the Ashik music anecdotes and Dastans in west and east Azerbaijan provinces in Iran**

As mentioned in previous chapters, there are common Dastans in east and west Azerbaijan provinces in Iran as well as especial Dastan dedicated for each province and city. I would like to refer to some Dastans dedicated just for each province.

#### **❖ West Azerbaijan province Dastans are as follows:**

- Ghulam Heyder
- Hajar Khanim
- Ahmad ile Adalat
- Jedal i Kenan
- Hasan ile Sayyad
- Ibrahim ile Ghohartac
- Kantor ile ghanli Ghocha

#### **❖ East Azerbaijan province Dastans are as follows:**

- Babak Dastani
- Turkistan Safari
- Sichan ile Ashik
- Ashik Iman ile deyishme
- Fehle & Reyhane
- Ashik Ali & Ashik Rafii
- Guneyli Najib Ustad
- Qaçaq Nabi

Dastans of Koroğlu and related anecdotes are one of common ones not only in west and east but also in most Ashik music environments in Iran with almost little differences in ways of expression.



### **6.3.3 Differences based on the Asik music repertoires in west and east Azerbaijan provinces in Iran**

As mentioned in previous chapters there are some Ashik music repertoires merely played and song in west and east Azerbaijan provinces individually. Ashik music repertoires dedicated to merely west Azerbaijan province in Iran are as follows:

- Bahri
- Siristafil / Sivasdavul / Sivastopol / Siyas Tabıl
- Khoy Emrahisi
- Bam Shikastesi
- Bannağı Hijrani
- Jamshidi
- Dol Hijrani
- El Kochtu
- Ermeni Keshishoglu
- Khacha Khaldar
- Hijrani
- Kesme Hijrani
- Musalman Keshishoglu
- Shakeryazi
- Urmiye Divanisi
- Urmiye Emrahi
- Urmiye Gozellemesi
- Yel Yel
- Sulduzi (mısıroğlu)
- Delal Dastani
- Sulduz Gozellemesi (Yeri yar yeri)
- Terekeme Havasi (AsgarAli bala Lay Lay)

Ashik music repertoires dedicated to merely east Azerbaijan province in Iran are as follows:

- Agha khani
- Araz
- Azim Beyi
- Chin Duvarı
- Khaldari
- Gharabagh Agabeyisi
- Gharabagh Çiçeği
- Gharadagh Geraylı
- Gharadagh Shikastesi
- Gharadagh Tajnisi
- Gharakahari
- Gharapapagi
- Majnun dardi
- Osmanli Bekri
- Otaq Ghabagi (Otaq önü)

- Payabaji
- Rize Geraylısı
- Seyrani
- Shirvani

#### **6.3.4 Differences based on the Asik music poets and masters of Ashik music literature in west and east Azerbaijan provinces in Iran**

In Tabriz and Gharadagh environments we may refer to ancient masters and poets as; Ghurbani, Xəstə Qasım, Abbas Tofarqanlı, while in the Urmia and west Azerbaijan Ashik music environment we need to refer to Dede Katib and Ismail Bahrami. There are also other ones which not mentioned here but there poems are recited with Ashiks there.

#### **6.3.5 Differences based on the Asik music performance and stage strategies in west and east Azerbaijan provinces in Iran**

As mentioned before, in Tabriz and Gharadagh Ashik music environments, Ashiks play as a group in a way that Ashik with Saz on his shoulder stands on the right, Balaban player in the middle of the group and percussion that is Qaval player stands on the left hand. They circulate among the wedding ceremony or any other rituals, amusing the audience.



Figure 6.17: Ashiks and Ashik music groups in Tabriz.

In Urmia Ashik Music group Ashiks with mere play Saz in the ceremonies. It is not common the other instruments accompany them. They play the Saz and sing.



**Figure 6.18:** Ashiks and Ashik music groups in Urmia.



**Figure 6.18 (Continued):** Ashiks and Ashik music groups in Urmia.

In Naghadeh / Sulduz, again Ashik music is played as a band, but a different format as compared with Tabriz and Gharadagh environments. Ashik with Saz in the middle, Dombak player on the left, and Balaban or Duzele (Ghosha Sumsum) player

stand on his right side. All play while standing even Dombak player hangs it over his shoulders. At the late time of the ceremony when most of the guests have left the party, they take their seats and go on playing up to the almost tomorrow morning generally in the weddings. Wind instrument called “Duzele”, Zurna, and rhythmical instrument and percussion generally called Dombak or regional terminology “Tempo” and also Dohol or Davul.



**Figure 6.19:** Ashik Music Groups in Naghadeh / Sulduz.

### 6.3.6 Differences and similarities of Qəhvəxanas among east and west Azerbaijan provinces and the rest of Iran

Qəhvəxanas are found all over Iran, and in many larger cities, such as Tehran, Isfahan and Shiraz, Qəhvəxana patrons are entertained while they drink their tea. This entertainment is different from the Ashik's performance, however. As we have seen, the performance of the Ashik is primarily musical. It may include some spoken dialogue between songs during recitation of the Dastan “oral narratives”.

In Shiraz, though, music is not a part of the Qəhvəxana performance. Some of the Qəhvəxanas sponsor recitations of the Shahname (an epic poem whose characters date partially from Sassanian times and are partially legendary) by the famous Iranian poet, Ferdowsi. The men who give these recitations are called “Naqqals”. The naqqal learns the episodes of the Shahname in a manner similar to the way Ashiks learn their Dastans.





**Figure 6.20:** Qəhvəxana in Tabriz.



**Figure 6.21:** Qəhvəxana in Urmia (Photo by Farhad Shidfar - Urmia -2010).



## CONCLUSIONS

In the conclusion section of this thesis titled “A comparative analysis of Ashik Saz and Ashik music in west and east Azerbaijan provinces of Iran” the general approach is evaluated and some recommendations for future research are given.

Iran and Azerbaijan are authentically the only two countries where the Silk Road anecdotes and legends are recited and sung lively in an oral auditory tradition and a rural and traditional atmosphere in Qəhvəxanas and wedding ceremonies by Ashiks who preserve these oral traditions and rich culture.

This rich culture is facing its extinction and going to fall for ever since the oral tradition is inevitably associated with improvisation. Typical variants of these melodies have been preserved in old people's memory and particularly in the minds of talented Ashiks.

A wide gap is going to be observed through passing down from one generation to the other as by overthrowing of old generation and disregarding of new generation towards Turkish traditions, there is no hope for this rich culture to survive where there are not any compilations and written documents in this issue. This will be regarded as losing a part of history which obviously threatens Turkish art, literature and ultimately Turkish culture as the culture of Azerbaijani Ashik Saz and Ashik music environments which are struggling to survive in Iran is regarded as one of the main columns of Turk nations and Turkic world huge culture.

The only accomplished research in this regard has been carried out by Charlotte Fey Albright Farr in 1976 from the University of Washington as a PhD thesis. An overview on this transcript reveals the fact that it was just the above part of the iceberg, while the huge rich cultural fortune has been left untouched. With innovative studies of ethnomusicology and new trends in ethnomusicology we can assume the difference between the research of the ancient methods and new interdisciplinary approaches to ethnomusicology, witnessing of widened mind of a researcher before and after stepping to the field.

This thesis encompasses a comprehensive research; making lots of interviews with Ashiks or Ozans; circulating on cities and villages; preparing archives; collecting and compiling of Azerbaijani legends and anecdotes in Iran; making records and transcribing and notation of music pieces and finally gathering all the above information in the musical analysis chart of the Ashik music.

The writer faced with dozens of traditional nomenclatures in all aspects of Ashik music related and covering their lives, beliefs, rituals and traditions, weddings and dances, agricultural terms, instruments, songs and lyrics, etc. which they as the motivation source helped in turn to approach of music theoretical analysis of Ashik Music. Music theoretical analysis of Ashik Music came to appear in answering the following questions and topics in traditional Ashik music terminology like:

- Tuning system like “Bash, Orta, Osmanli, Qari, Ruhani, Segah, Qemli, etc.”
- Cadence like “Ayak Verme” and “Ayak Verdi Bitirdi” that its word by word translation means “To give foot” or “Stepped on and Gave foot” but it means “finishing the melody” in its real sense.
- Name of the frets like “Shah Perde, Vezir, Vekil, Bayati, Osmanlı Perdesi, Beçe Perdeler, etc.”
- Melodic Characteristics like the use of “Hava” with its all conveying meanings such as drone, reciting tone or Karar, accidentals, etc.
- Rhythmical characteristics like “Deve Dabanı, Dik Dabanı, Ayak Dövme, Deve Yürüyüşü, Axsama or Topallama, etc” i.e. the walking style of camel and laming and crippling, etc.

In order to analyze an individual Ashik music, the writer tried to design a systematic musicological analysis chart into which all the above terms can be explored in detail. His recommendation for the others in the future is that they would be able to make a comprehensive study for each song of Ashik music by using this chart being eligible to be presented scientifically in the world platform by moving the camera from all sides and dimensions to the simply looked melodies but each hoop a history inside. The writer hopes he has fulfilled his debt over this rich culture which made him as what and who he is.



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## **APPENDICES**

**APPENDIX A:** Scheme of transcribing non-English words in Turkish, Persian (Farsi) and Azerbaijani languages

**APPENDIX B:** Glossary

**APPENDIX C:** Contents of the Compact Disc

## **APPENDIX A:** Scheme of transcribing non-English words in Turkish, Persian (Farsi) and Azerbaijani languages

There is a need to use transcribing rules in transcribing the proper nouns and poems which involve non-English words of Turkish, Persian (Farsi) and Azerbaijani languages. We divide it into two main parts as vowels and consonants.

Pronunciation phonetic guides of Turkish, Persian (Farsi), Azerbaijani and English “Oxford Dictionary” languages have been written separately. The last column from the right represents the most famous well known pronunciation examples in order to exemplify the case.

The way of pronunciation and transcribing of each non-English word in this thesis as most references were not written in Latin alphabet, has been based on both Azerbaijani Latin alphabet guide and at the same time what is common in Iran known as (Penglish: Persian English) while writing Latin form of proper nouns in persian alphabet. Accordingly all of them can absolutely be found in one of the cells of these charts as a comprehensive scheme mentioned in the appendices section of this Dissertation.

## Vowels:

Turkish		Persian (Farsi)	Azerbaijani		English		Phonetic Guide	as in (Example)
E	E	ه	E	E	E	E	e	ten
İ	İ	ای	İ	İ	İ	İ	i	see
A	A	ا	A	A	A	A	a	cup
A	A	آ	A	A	A	A	a	arm
O	O	اُ	O	O	O	O	o	horse
Ö	Ö	-	Ö	Ö	-	-	Ö	örnek
U	U	او	U	U	U – OO – OU	u	/ʊ / /u: /	put
Ü	Ü	-	Ü	Ü	-	-	Ü	türk
-	-	آ	ə	ə	A	a	/æ/	hat
İ	İ	-	İ	İ	*(bove) *(Birth)	İ	/ə / /ɜ: /	yazı

**Figure A.1:** Scheme of transcribing non-English words in Turkish, Persian (Farsi) and Azerbaijani languages.

### Consonants-1:

Turkish		Persian (Farsi)	Azerbaijani		English		Phonetic Guide	aslin (Example)
B	B	ب	B	B	B	b	/b/	Bad
C	C	ج	C	C	J	j	/dʒ/	June
Ç	Ç	چ	Ç	Ç	CH	ch	/tʃ/	Chin
D	D	د	D	D	D	d	/d/	did
F	F	ف	F	F	F	f	/f/	fall
G *(Galata)	g *(galata)	گ	Q	q *(quş)	G - Gh	g - gh	/g/	got
Ğ	Ğ	غ	Ğ	Ğ	-	-	/ɣ/	ağa
H	H	ح	H	H	H	h	/h/	Hat
i	İ	-	I	İ	-	-	/ɯ/	ilçe
K	K	ک	K	K	K	k	/k/	Cat
L	L	ل	L	L	L	l	/l/	leg
M	M	م	M	M	M	m	/m/	Men
N	N	ن	N	N	N	n	/n/, /ŋ/	No

**Figure A.1 (Continued):** Scheme of transcribing non-English words in Turkish, Persian (Farsi) and Azerbaijani languages.



## Consonants-2:

P	P	پ	P	P	P	p	/p/	Pen
R	R	ر	R	R	R	r	/r/	Red
S	S	س	S	S	S	s	/s/	So
Ş	Ş	ش	Ş	Ş	SH	sh	/ʃ/	she
T	T	ت	T	T	T	t	/t/	tea
V	V	و	V	V	V	v	/v/	Voice
Y	Y	ی	Y	Y	Y	y	/j/	Yes
Z	Z	ز	Z	Z	Z	z	/z/	Zoo
*(HOŞ)	*(hoş)	خ	x	x	KH	kh	*x-kh	Xoş

**Figure A.1 (Continued):** Scheme of transcribing non-English words in Turkish, Persian (Farsi) and Azerbaijani languages.

## APPENDIX B: Glossary

**Ağaz:** The fret with which the melody begins is generally regarded as “the most important fret” The term “Ağaz” means “the beginning” in Persian. Actually it other words it may be called as “Başlangıç” note in Turkish language and “Tonic” note in English.

**Ashik / Aşıq:** The minstrels in Iran, Azerbaijan and Turkey who were generally used to be called as “Ozans”.

**Ashik Sazı / Saz:** One of the oldest musical instruments in the history of Turks which still played lively in Iran and Azerbaijan and Turkey.

**Ashik Tarzı:** Word by word translated as (Minstrel’s Style) refers to some determined rules and forms and frameworks and at the same time the poems that follow some ideological approaches and encompass their own specific musical styles.

**Aşık Ağzı:** Word by word translated as (Minstrel’s Mouth) refers to the use of specific dialect as well as the framework of a melodic form based on some specific Makams and Ranks. At the same time it refers to the local style of the Ashik together with individual way of performance.

**Axsama / Topallama:** Traditionally it refers to a kind of rhythmical characteristic of the melody which word by word translated as “laming and crippling”.

**Ayak Dövme:** Traditionally it refers to a kind of rhythmical characteristic of the melody which word by word translated as “stepping the feet on the ground”.

**Ayak:** Word by word translated as (Foot) refers to a simple vocal or instrumental melodic motives generally free of meter as an introductory part of the main melody as well as some small melodic sentences consisting on maximum five to ten measures which circulates among other melodic measures This term “Ayak” or “Ayak verme” is also analyzed as cadences in Ashik music in this thesis. The terms like “Ayak Verme” and “Ayak Verdi Bitirdi” that their word by word translation is “To give foot” or “Stepped on and Gave foot” but it means “finishing the melody” in its musical sense.

**Bam:** The strings of Saz which are traditionally named as “Bam Tel” (resonating low frequencies) located in the upper position as compared to the position of the other set of strings.

**Bash Kök:** Traditionally it refers to the tuning system of the Saz which word by word translation is “Top fret” or “Head fret” and generally represents the melodies in “Segah Makam”.

**Bayati:** Traditionally it refers to name of the frets of the Saz which word by word translated as (the old or old tribes) that refers to “B flat” fret which is the same as “Vekil Perde” (The Lawyer Fret) and it is the reciting tone of “Bayati–Ghajar Makam” on the Saz as well.

**Beçe Perdeler:** Traditionally it refers to name of the frets of the Saz which word by word translated as (The child fret) that refers to the high notes frets in the Saz. The name has been taken from the voice of child which is higher in frequency as compared to the adults.

**Comma:** Comma is a 1/9 of a whole tone interval.

**Dastan / Destan:** Novel, A collection of Poem and Prose in an anecdote.

**Dastgah:** Like Makam it is a scale or a combination of different tetrachords and pentachords. It encompasses a lot of different forms in itself.

**Deyishme / Deyişmə / Deyişme / Atışma / Moshæere:** It is one of the most well-known kinds of Ashik literature in which professional Ashiks gather together and try to contest literally and musically in front of the people. They bet on the loser to give his instrument to the winner and sometimes even the loser is obliged to give up his job as an Ashik. It is common in Turkey as “Atışma” with the same concept.

**Dem Ses:** The use of the lower and middle course of the Ashik Saz as continued sound across the melody which is called “Drone” or “Dem Ses”.

**Deve Dabanı:** Traditionally it refers to a kind of rhythmical characteristic of the melody which word by word translated as “The ankle of camel”.

**Deve Yürüyüşü:** Traditionally it refers to a kind of rhythmical characteristic of the melody which word by word translated as “The walking style of camel”.

**Dik Dabanı:** Traditionally it refers to a kind of rhythmical characteristic of the melody which word by word translated as “The high and prominent ankle”.

**Dildönməz / Dil Tərpənməz:** Dildönməz is a kind of poetic techniques in Ashik music poetry in which the tongue does not move a lot in the mouth of the one who recites it and at the same time the form of mouth does not change a lot and keeps stable. Poet uses such letters that the tongue does not move a lot in the mouth while uttering them. Dodaqdəyməz and Dildönməz in poetry can be regarded as the most difficult part especially when they compose spontaneous poems while singing as a form of competition of knowledge and literature in Deyishme spontaneously and the story do not end here as they use this Pun/Jinas/Tajnis at the same time. Accordingly they deliberately put themselves in a very narrow circumstance that only the genius and master poets and Ashiks can overcome.

**Dip Perde:** Traditionally it refers to name of the frets of the Saz which word by word translated as (The end fret) that refers to the frets in the end of the neck of the Saz. The name may have been taken from “Deep” in English.

**Dodaqdəyməz / Dudak değmez / Lebdeğmez:** Dodaqdəyməz is a kind of poetic techniques in Ashik music poetry in which poet avoids all bilabial letters in the lyrics of their poems which two lips may meet each other. The master Ashiks sometimes put a needle vertically between their two upper and lower lips to show their ultra ability in this art. Dodaqdəyməz technique may be used in all kinds of poetic forms

in Ashik music literature at the same time. This type of poetry like Dildönməz and Pun/Jinas/Tajnis is regarded as actually literal untranslatability as the mental image and the beauty and magic of the poem is spoiled quite naturally while translation. so it is not possible to translate these poems.

**Forud:** Cadence.

**Ghazan:** Sound box or resonator of the Saz.

**Hava:** Translated in Turkish and Azerbaijani languages as the "air". This name, "Hava", is used to call the word "melody" or "song" in Ashik music. It has been used in Turkish or Azerbaijani languages for folk melodies with all conveying meanings such as drone, reciting tone or Karar, accidentals, etc. For instance, "Oyun Havası" is the generic name for dance tune in Turkish language. "Hava" has been used with its all conveying meanings as the melodic characteristics of the songs and Ashik music melodies like "Drone", "Reciting tone or Karar", "Accidentals", etc.

**Jinas:** Pun, This is actually literal untranslatability. One needs to know the layers and different sides of the vocabularies in order to make a relation between the words or break two different words from different parts to let it convey the desirable meaning. "Pun" is one of untranslatability cases in every language and literature. Jinas "Pun" generally is used in Ashik music poetry forms.

**Kalem Şairleri:** Word by word translated as (poets of pen) who write poems for elite class of the society.

**Kiçik:** Small.

**Kök:** The word "Kök" comes from Persian "KOOK" or "KUK" that means "Tune".

**Kopuz:** A very diverse term called for different kinds of instruments in different countries. It includes Ashik Sazı or Saz played in Iran and Azerbaijan as well.

**Majlis:** The place of gathering of people, ceremony.

**Makam:** Makam is a scale or a combination of different tetrachords and pentachords.

**Meydan Şairleri:** Word by word translated as (poets of the stage or poets of the squares) who recite spontaneous poems in folk gatherings.

**Mezrab / Mızrap / Təzənə:** Plectrum of the Saz.

**Nağarat:** Refrain, a repeated line or number of lines in a poem or song, typically at the end of each verse.

**Oktava:** Octave.

**Organology:** The study of the different nature of bodies employed as source of sound.

**Orta Kök:** Traditionally it refers to the tuning system of the Saz which its word by word translation is “Middle Tuning of the Saz”. It is famous as “Ruhani or Urfani Kök” as well.

**Osmanli Kök:** Traditionally it refers to the tuning system of the Saz which word by word translation is “The Tuning of Ottoman Empire”. It is famous as “Zarınçı Kök” as well.

**Osmanlı Perde:** Traditionally it refers to name of the frets of the Saz which word by word translated as (The fret of Ottoman Empire) that refers to the second main fret after “Shah Perde the king fret”. In Saz it is the “A” fret which is the same as “Vezir Perde or the minister fret”. As minister used to have the second important rank after the king in the country, this fret is regarded to have the second importance as a fret in Ashik music in a parallel way. It is the reciting tone of the famous Ashik music melody called “Osmanli Divanisi” on the Saz.

**Ouj:** Some high notes as registers in Ashik music repertoires. The highest pitches in each piece are called the “Ouj”. It is actually an Arabic word meaning “zenith, high point”. This term is used throughout the Middle East and central Asia, especially in classical music which is genres to indicate the highest independent meaningful texture of melody (Context registers) in a piece of music.

**Ozan:** The minstrels in Iran, Azerbaijan and Turkey as now a days they are called “Ashik or Aşiq”.

**Perde / Perdeh / Pardeh:** Frets in the Saz.

**Qari Kök:** Traditionally it refers to the tuning system of the Saz which word by word translation is “The tuning of parallel strings” It is the tuning of middle strings tuned with the king fret which is known as the most common tuning in the Saz.

**Qari Kök:** Traditionally it refers to the tuning system of the Saz which its word by word translation is “The tuning of parallel strings”. It is the tuning of middle strings tuned accordance with “Shah Perde or the king fret” which is known as the most common tuning in the Saz. This kind of tuning is also called “Shah Perde Kök” or “The tune of the king fret”.

**Qəhvəxana:** Traditional coffee shop or café, the major gathering place of Ashiks who play instrument (Saz) and sing almost every evening for the audience who sit there and drink tea in general. Qəhvəxanas are a central place for marketing of Ashik music taking part in wedding ceremonies, etc.

**Qemli, Kök:** Traditionally it refers to the tuning system of the Saz which word by word translation is “The tuning of sadness”.

**Reciting tone / “Shahit”:** “Shahit or Shahed” means “witness” in Persian language. The most emphasized tone in a Hava is the reciting tone which is inclined to stay and not move. The Persian term, “Shahit or Shahed” or Turkish “Kalish” can be used in analyzing Ashik music.

**Riz / Mezrab e Riz:** In Iran it is common to say “Riz” or “Mezrab e Riz” for “Tremolo”. “Riz” means “small and tiny” which represents small movements of plectrum over the strings of the Saz.

**Ruhani:** Spiritual and in Ashik music it refers to the name of a melody and in Ashik saz it is a name of a fret at the same time.

**Segah Kök:** Traditionally it refers to the tuning system of the Saz which word by word translation is “The tuning of third rank in the scale”.

**Səslənmə:** Resonating or sounding.

**Shah Perde:** Traditionally it refers to name of the frets of the Saz which word by word translated as (The King fret) that refers to the main fret so that without touching that fret it is believed that no Ashik music melodies is possible to be played. As the king used to be the first important rank in the country, this fret is regarded to have the same first importance as a fret in Ashik music in a parallel way.

**Teganni and Teganni'de İnşad:** Refers to the already prepared melodic frameworks and the usage of these cases by Ashiks with mounting and loading the lyrics and poetic materials whether being spontaneously or already prepared.

**Two Commas flat:** Instead of normal half tone flat, there are just two commas lower than the original tone which helps the piece to be put into micro-tonal category in music.

**Usta Malı:** Word by word translated as (Belongings of the Master) which there are two different literal and musical approaches. “Literal approach” refers to the poems of generally a passed away poet and rarely a live poet and “musical approach” includes the melodic forms and frameworks of passed away and live Ashiks, as well as the especial and unique way of singing and local melodic performance styles in Ashik music.

**Uzun Hava:** Melodies with free meters and no specific rhythmical character across song.

**Vasat or Orta:** “Vasat” in Persian and “Orta” in Turkish languages mean “middle” but they refer to the strings of Saz which are traditionally named as “Orta Tel” which are located in the middle position as compared to the position of the other set of strings.

**Vekil:** Traditionally it refers to name of the frets of the Saz which word by word translated as (The lawyer fret) that refers to the third rank as a fret in the Saz. According to the rank “King” is the first, “Minister” is the second and “lawyer” is the third and these names has been added to the name of frets to create the same rank and the same importance for the frets during the history. As the lawyer used to be the third important rank in the country, this fret is regarded to have the same third importance as a fret in Ashik music in a parallel way. In Saz it is the “B flat” fret.

**Vezir:** Traditionally it refers to name of the frets of the Saz which word by word translated as (The Minister fret) that refers to the second main fret after the king fret or Shah Perde. According to the rank “King” is the first, “Minister” is the second and “lawyer” is the third and these names has been added to the name of frets to create the same rank and the same importance for the frets during the history. In Saz it is the “A” fret. As the minister used to be the second important rank in the country, this fret is regarded to have the same second importance as a fret in Ashik music in a parallel way.

**Yazılış:** Written form.

**Zil:** The strings of Saz which were traditionally named “Zil Tel” (resonating high frequencies) and located in the down position as compared to position of the other set of strings. Etymologically it is probable the inverted form of the word “Zir or Seda ye Zir” in Persian language which means “high notes”.

## **APPENDIX C: Contents of the Compact Disc**

- Track 01:** İlqar Imamverdiyev playing Ince Güllü (CD, track 01).
- Track 02:** Naming the frets in Ashik Saz personal interview in 2005 (CD, track 02).
- Track 03:** Reciting tone, Farhad Shidfar playing Ruhani in TRT Muzik TV(CD, track 03).
- Track 04:** Dynamic Shahit (witness), Farhad Shidfar playing Urmia Gozellemesi at ITU Conservatory 2006(CD, track 04).
- Track 05:** Dynamic Shahit (witness), Ashik Ismeli Playing “Sivasdavul / Siristafil / Sivastopol / Sıyas Tabıl” (CD, track 05).
- Track 06:** Bash Perde or Segah Kök (middle course is tuned to E) Video exemplified by Adalat Nasibov (CD, track 06).
- Track 07:** Nim Perde or Ruhani Kök or Urfani Kök or Ara Kök (middle course is tuned to F) Video exemplified by Farhad Shidfar (CD, track 07).
- Track 08:** Shah Perde or Qari Kök or Umumi Kök (middle course is tuned to G) Video exemplified by Farhad Shidfar (CD, track 08).
- Track 09:** Osmanli Perde or Zarinci kök (middle course is tuned to A or D or both A and D) Video exemplified by Parisa Arsalani (CD, track 09).
- Track 10:** Drone Pitch, Whole string playing, Video exemplified by Farhad Shidfar (CD, track 10).
- Track 11:** Authentic cadence in Ashik Music, Video exemplified by Farhad Shidfar (CD, track 11).
- Track 12:** Deceptive Cadence in Ashik Music, Video exemplified by Dalga Ashik music band (CD, track 12).
- Track 13:** The insertion of 12/16 in the frame work of 4/4 in “Hijran Kerem” which this sort of rhythm recalls the sound of horses and hoof-beats. Video exemplified by Farhad Shidfar (CD, track 13).
- Track 14** “Flamingo” performed by Parisa Arsalani (CD, track 14).
- Track 15:** “Sudan Gelen Sürmeli Gız” performed by Xan Shushinski (CD, track 15).
- Track 16:** “Shakeryazi” performed by Ashik Dervish (CD, track 16).
- Track 17:** “Yanik Kerem” performed by Parisa Arsalani (CD, track 17).
- Track 18:** “Yanik Kerem” beginning of the song, performed by Ashik Huseyn Sarachli (CD, track 17).
- Track 19:** Range and ornaments of vocal music in “Yanik Kerem” performed by Ashik Huseyn Saracli (CD, track 19).



**Track 20:** Hierarchy of pitches, second Accord and melody circulation in “Yanik Kerem” performed by Ashik Huseyn Saracli (CD, track 20).

**Track 21:** Deceptive cadence and rhythm analysis in “Yanik Kerem” performed by Parisa Aarsalani (CD, track 21).

**Track 22:** Yanik kerem as a dance melody in wedding ceremonies (CD, track 22).

**Track 23:** “Dubeyti” performed by Ashik Adalat Deli Dağı (CD, track 23).

**Track 24:** “Dede Katib” Famous poet of Urmia (CD, track 24).



## CURRICULUM VITAE



**Name Surname:** Farhad Shidfar  
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### EDUCATION:

- Primary and Guidance school (1981-1989)
- High school in the field of natural and experimental sciences at Urmia-Iran (1989-1993).
- B.A. in English language and literature “Tabriz University-Iran” (1994-1998).
- M.A in Turkish music at the state conservatory of Istanbul Technical University “ITU” Istanbul-Turkey (2004-2006).
- Ph.D in Musicology and Music Theories at Istanbul Technical University (ITU) (2006-2015).

### PUBLICATIONS:

- Presenting an article about translation problems and linguistic perspectives in English at Tabriz university as my Final B.A thesis.
- Translation of books and Articles from English to Persian language. as the translation of “Archaeology and ancient Coins in Azerbaijan & Iran” printed at Tabriz cultural heritage department in Iran on 1999.
- Publishing an international article titled “Gay Musicians in Turkey” in an academic journal “International Forum of Psychoanalysis” on December 2005, Volume 14, Numbers 3-4, December 2005. (URL: <http://www.tandf.co.uk/journals/titles/0803706x.html>)

**PROFESSIONAL EXPERIENCE:**

- “Azerbaijani Ashik Saz, Qopuz or Kopuz” Instrumentalist, which is a folk music instrument played in Iran and Azerbaijan.
- Playing Baglama “Turkish folk music instrument”, trying to blend the playing techniques of Baglama and Azerbaijani Ashik Saz.
- Participating in various concerts and music festivals and obtaining gratification card from vice-minister of culture on 1996 as the composer and the player of text music in international Poppet Theater Festival of Tehran-Iran hold on 5-11 Sep 1996.
- Participating and presenting an article titled “A Psychological Analysis to Gay Musicians in Turkey” in the international conference of musicology held in Istanbul-Turkey: (<http://www.muscon.itu.edu.tr>)
- Giving a solo instrumental concert at Istanbul Technical University– ITU Baglama Gunleri (2006-2012).
- Establishing a music company in Istanbul-Turkey “[www.besiktasmuzik.com](http://www.besiktasmuzik.com)” and managing there at the moment since 2006.
- Establishing a Music Record Company in Turkey since 2012.

**TEACHING EXPERIENCE:**

- Teaching of English language and literature, music theory and Azerbaijani Ashik Saz, or Qopuz about 20 years in Iran and Turkey.

**LANGUAGE ABILITIES:**

- Persian language and literature as official language of Iran.
- Azerbaijan language and literature as mother tongue.
- English language and literature as the major B.A. field of study at Tabriz university – Iran.
- Turkish language.
- Arabic (grammar and syntax).