



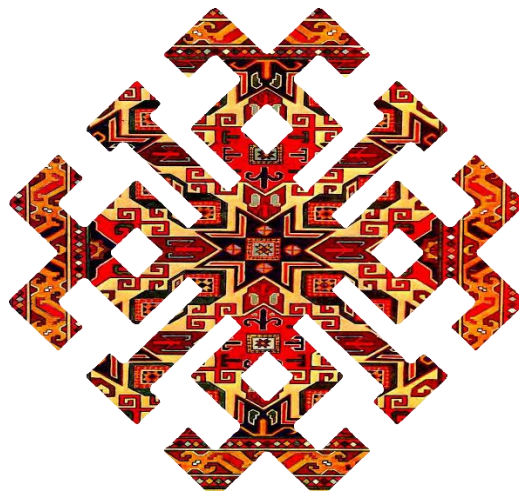
**Joint Symposium of the ICTMD Study Groups on Music and Dance in  
the Turkic World and Global History of Music**

**ECHOES OF HERITAGE:  
NAVIGATING THE LEGACY OF MUSIC AND DANCE**

**18 – 22 September 2024**

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**Book of abstracts**



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## Programme of the Joint Symposium

Each session in the programme is assigned a unique identifier consisting of three components:

1. **Roman Numeral:** Indicates the day of the conference (I-V).
2. **Capital Letter:** Denotes the session or event.
3. **Arabic Numeral:** Identifies parallel sessions.

For example, the identifier “IIC03” refers to the third parallel session on the second day of the conference, within session C.

The Joint Symposium features four main thematic directions:

- **Prominent Personalities in the History of Music and Dance Heritage**
- **Shusha Musical Heritage in the Context of the Dialogue of Cultures**
- **Legacy, Preservation, and Change of Music and Dance Traditions**
- **Music Therapy: Problems and Perspectives in the 21st Century**

These themes are further divided into sub-sections, distinguished by lowercase Latin letters (a, b, c, d) and followed by Arabic numerals if a sub-section is divided into smaller groups of 3-4 presenters (e.g., a01, b03, c03).

Session venue is indicated in square brackets following the session title. The name of the session Chair is listed after the sub-section title.

## EXPLANATION OF THE TOPICS

### Prominent Individuals in the History of Music and Dance Heritage

Studying the history of music and dance heritage through the prism of outstanding individuals reveals the special role of subjectivity in the study of culture. Researchers form systems to select and evaluate important individuals in ever-changing societies. Forgotten names as well as famous individuals have become facts of history, signaling not only scholars but also the values of the societies in which they are located. Studies of the lives and creativity of both well-known and little-known names in the context of contemporary scholarly paradigms can expand our understanding of deep patterns in the functioning of music and dance from a historical perspective.

One of the most striking figures in the history of music heritage is Uzeyir Hajibeyli (Hajibeyov, 1885 – 1948), who created an entirely new cultural paradigm for Azerbaijani music. Hajibeyli’s life and work, which took place during immense changes to the socio-political, ideological, and cultural structure of society, still need to be studied in depth, especially considering material and archival documents in the context of new approaches to historical musicology.

While considering outstanding individuals, questions of subjectivity become important: What are the mechanisms for selecting and evaluating historical “facts” in the context of cultural,

social, and political preferences that influence the global history of music? What criteria are used by researchers in the system of assessment of an individual's heritage?

The main directions proposed for discussion are:

- The figure of Uzeyir Hajibeyli (Hajibeyov) in the system of traditional culture
- Historical discourses of East and West in a globalizing world
- The history of musical arts in the context of changing scholarly paradigms
- Unknown names and prominent individuals in the history of traditional music and dance

### **The Musical Heritage of Shusha in Context of the Dialogue of Cultures**

Shusha (formerly Panahabad, 1752), an epicenter of the musical life of the South Caucasus, has played a significant role in the formation of regional cultural heritage. The creative resources of the capital of the Karabakh Khanate have been a source from which musicians of the Caucasus have been drawing inspiration for centuries. These resources included a huge pool of highly professional musicians, versatile musical knowledge, new musical, stage, and concert forms that debuted in Shusha and spread throughout the Caucasus, and the tar playing of Mirza Sadiq Asad oglu (*Sadiqcan tari*), which became important to the performance practices of the entire region. Many melodies composed by Shusha musicians have entered the repertoire of Caucasian performers of traditional music: these include popular urban songs, *mughams*, *tesnifs*, Ashig songs, and dance melodies performed on instruments such as *tar*, *kemancha*, *gaval*, *saz*, *balaban*, *gosha-nagara*, which constituted traditional musical ensembles and, at the beginning of the twentieth century, were integrated into operas and operettas by Uzeyir Hajibeyli (Hajibeyov). Today, diverse ethnic and national groups of the South Caucasus perceive this heritage as their own, local cultural traditions. Over the past century, the musical dynasties of Shusha have consistently incorporated the convergence of the East and West into various forms of musical creativity.

All such topics above, as well as new or little-known sources about the activities of Shusha musicians or their creative collaborations with Caucasian, Iranian, and Turkish musicians, are of interest both in the context of dialogues between the cultures of the Caucasus and the cultures of East and West.

The main directions proposed for discussion are:

- Musical dynasties of Shusha in Azerbaijani culture
- The contribution of Shusha musicians to the legacy of Caucasian music
- Shusha in the context of dialogues between the cultures of East and West
- New or little-known sources about Shusha musicians and musical activities

### **Legacy, Preservation, and Change of Music and Dance Traditions**

Studying music and dance in a globalizing world, we discover the uniqueness of diverse cultural phenomena. The challenges of studying the mechanisms of transmission and preservation of artistic experience in systems of traditional and academic education actualize

issues of loss, assimilation, and transformation of traditional heritage. The phenomenon of the singing voice has particular importance because it carries specific physiological features, timbre, and techniques of sound production, polished for centuries in traditional musical education. Modern artistic realities demonstrate numerous examples of the recontextualization of music and dance samples as a process of extracting texts from original contexts, followed by their interpretation in various musical discourses.

The main directions proposed for discussion are:

- Loss, assimilation, and transformation of traditional heritage
- Mechanisms for the transfer and preservation of experience in traditional and academic education
- The phenomenon of the singing voice in musical traditions
- Recontextualization of traditional artistic experiences

### **Music Therapy: Problems and Prospects in the 21<sup>st</sup> Century**

The humanities of East and West have been studying the therapeutic effect of music on the human body since ancient times. However, despite the fact that music therapy has a centuries-old history, its scientific understanding and practical application have never been linear, rather sporadic. Closer attention to this field of knowledge since the middle of the XIX century has not resulted in the systematic and widespread introduction of the discipline into the education and practice of medicine. Meanwhile, music therapy has proven results in treating post-traumatic disorders caused by natural and military disasters, as well as positive impacts on an individual's socio-psychological adaptation.

Despite the inclusion of Music Therapy in fields such as psychology, philosophy of consciousness, and the science of the human brain, new technologies such as positron emission tomography (PET) and functional magnetic resonance imaging (fMRI) have not been applied to the therapeutic effects of ethnically oriented traditional music. Does the aesthetic pleasure and, consequently, the therapeutic effect of music have a culturally conditioned character? Positive effects of music on various body functions, including the "Mozart effect", do not have the presumption of universality. Questions of Music Therapy in traditional music require the development of ethnic cognitivism (or cognitive science), involving the study of language and music on the material of ethnic cultures.

The main directions proposed for discussion are:

- Music therapy as a subject of ethnomusicology research
- Music therapy in the modern educational process
- Music therapy in clinical practice
- Musical improvisation as a method of music therapy

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**THE POLITICS AND AESTHETICS OF A POST-COLONIAL WORLD: ARAB  
MUSIC HERITAGE IN CAIRO**

In this presentation, I examine the model for the heritagization of the practice and repertoire associated with *tarab* that was launched by the Egyptian Ministry of Culture in the late 1960s and its transformation in subsequent decades. I discuss the ideologies, policies and authorized heritage discourse, epitomized by the notions of Arab music (*al-musiqa al-'arabiyyah*) and heritage (*al-turath*), that grounded the heritagization of *tarab*. I characterize the practice of *tarab*, the modernizing performance model that replaced it, its institutionalization by government sponsored ensembles, their make-up and repertoire. I highlight the agency of key musicians in curating a heritage model for *tarab* in the late 1960s, and in replacing it two decades later with a more flexible approach that, to some extent, enabled some of the musical and performative ingredients of *tarab* that were censored by the heritagization model launched in the late 1960s.

**Keywords:** post-colonial world, arab music, heritage in Cairo, *tarab*

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**AZERBAIJAN IN THE MAP OF “GLOBAL” HISTORY OF ART: DISCOURSE  
THROUGH MUSIC AND DANCE**

The question of Azerbaijan's place in the global history of art was publicly raised in 1919, when Uzeyir Hajibeyli (1885—1948) published a conceptual article on music of Azerbaijani Turks (*Azərbaycan türkləri*) as a multi-ethnic nation (*millət*) united by the Turkic language (*türk dili*). Hajibeyli pointed out the lack of direct connection between music and language, and highlighted the contrasting musical traditions of the southern (Azerbaijanis, Ottomans) and northern (Volga region and Siberia) Turkic regions. Through the prism of perception of European civilization, he presented “lament” as a fundamental characteristic of unmetric melodies in the Azerbaijani musical tradition.

Developing the concept of Hajibeyli, the author reveals in the main part of the report the advantages of recontextualization as a method by which the traditional heritage of Azerbaijan can be presented simultaneously in several options of *superethnic*, *regional* and *national*. The focus is on the phenomenon of responsive singing of unmetric melodies that permeate all layers of traditional Azerbaijani music from the funeral rite to *mugham*. This tradition crystallized together with a

complex of expressive means not in the Zoroastrian temple, but from 3000 BC in the mainstream of music-poetic genres of polyethnic Mesopotamian lamentations.

In the final part of the report, attention is paid to the problem of conceptualizing the traditional heritage of Azerbaijan on the example of the “Illustrated History of Music” by Agalar Aliverdibekov (1880—1953). He expanded the German historicism of the sample of the “World History of Music” by Emil Nauman with the chapter of “Azerbaijan” and presented the music of native Karabakh and Shusha with dozens of names and biographies.

**Keywords:** Azerbaijani music, “Global” History of Art, recontextualization

**IC**

**PLENARY SESSION 2**

**Chair: SANUBAR BAGHIROVA**

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### **THE MUSICAL DYNASTIES OF SHUSHA IN THE CONTEXT OF THE GENIUS LOCI THEORY**

The musical dynasties of Shusha are a unique phenomenon that requires deep understanding and study. The concentration of so many creative individuals in one small city located high in the mountains is both surprising and admiring. But in order to understand the nature of this phenomenon, it is necessary to study all cultural landscape, which was the foundation for the emergence of not only individual bright personalities, but entire dynastic chains that actively produced from generation to generation. We will try to look at this situation through the prism of the Genius Loci theory, which considers the creativity of an individual in a social, cultural, historical, and also geographical context.

In our message, we consider only some of the surnames that played a significant role in the development of the musical culture of Azerbaijan: these are the family of Uzeyirbek Hajibeyli, Sadikhjan, Majid Behbudov, Mashadi Jamil Amirov, Badalbek Badalbeyli, Agalar Aliverdibeyov, Khan Shushinsky (pseudonym of Isfandiyar Javanshirov), Bulbul (pseudonym of Murtuza Mamedov), Zulfi Adigezalov, Zakir Bagirov, Suleyman Aleskerov and Ashraf Abaasov.

The poetic mejlises of Natavan, the scientific treatises of Mir Mokhsumm Navvab, the literary activities of Najafbek Vezirov and Abdul Rahim bey Akhverdov, the educational activities of Akhmedbek Agayev and Kerimbek Mehmandarov are just some of the moments that created, nourished and saturated the cultural atmosphere of the city.

As for the musical culture itself, its origins included such wonderful musicians as the scientist, musicologist Mir Movsum Navvab, tar player, teacher of Sadikhjan Mirza Alasker Karabaghi, reformer of modern Azerbaijani tar Sadikhjan, the legendary khanende, composer and poet Jabbar Karyagdi and others. It is necessary to study all these factors separately and in interaction. Only such a comprehensive approach can bring us closer to understanding the phenomenon that manifested itself in Shusha.

**Keywords:** Shusha, Karabakh, Musical Dynasties of Shusha, Genius Loci



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**WHY IT IS NECESSARY TO ESTABLISH A STUDY GROUP ON VOICE RESEARCH  
ACROSS MUSICAL TRADITIONS WITHIN ICTMD**

The human singing voice transcends mere sound; it is a vessel of emotion and intention, capable of stirring hearts and moving minds. When infused with mastery and passion, it becomes not just an expression of beauty, but a force that resonates deeply, compelling and uniting those who listen. Yet, its beauty is not solely a matter of artistry; it is a tapestry woven from intricate biological functions, acoustic nuances, psychological depth, physiological dynamics, cultural traditions, artistic interpretation, emotional resonance. While Western classical vocal research has explored these aspects extensively, traditional singing styles from diverse cultures have not received similar attention. The proposed Study Group on Voice Research Across Musical Traditions within ICTMD aims to bridge this research gap by extending our focus beyond Western traditions to the rich, uncharted realms of global vocal artistry. Although this study group has not yet been established, its goal is to act as a pivotal nexus, uniting researchers, performers, pedagogues, and scientists worldwide to explore traditional singing practices that have often been overlooked by mainstream research. Key objectives of the group include: 1) fostering interdisciplinary dialogue to understand diverse traditional vocal practices shaped by cultural, spiritual, and historical contexts; 2) integrating cutting-edge medical technologies, including laryngeal imaging and acoustic analysis software, to develop innovative frameworks for studying, preserving, and teaching these traditions; and 3) bridging academic research with practical application to ensure that findings enrich both scholarship and the preservation of endangered vocal art forms. This initiative promises to elevate voice research within ICTMD and set a new benchmark for the study and preservation of diverse vocal arts. By promoting a global exchange of ideas, methodologies, and best practices, it aims to significantly enhance our understanding and appreciation of the world's vocal heritage.

**Keywords:** Voice Research Group, ICTMD, traditional singing styles, cultural vocal practices, interdisciplinary collaboration, medical technologies, acoustic analysis

<b>ID</b>	<b>PROMINENT PERSONALITIES IN THE HISTORY OF MUSIC AND DANCE HERITAGE</b>
	<b>a. The figure of Uzeyir Hajibeyli (Hajibeyov) in the system of traditional culture CHAIR: RAZIYA SULTANOVA</b>

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### **STROKES TO THE PORTRAIT OF UZEYIR HAJIBEYLI**

So much has been written and said about Uzeyir Hajibeyli in Azerbaijani media and scholarly writings that it seems there is no need to revisit this topic. Our musical science has made Hajibeyli something of a prophet: his public views, principles, his choice of artistic paths, and his theoretical teaching - all of this has been turned into almost a Koranic dogma that cannot be challenged or rethought. Nevertheless, in my speech, I will dare to share some different vision of his early musical works, his contribution to national culture, and his personality, evaluating them from the standpoint of modern mentality.

Hajibeyli's early work, his mugham operas, marked an artistic trend that met the cultural expectations of the national audience. It also turned out to be relevant for other Eastern countries where, as European musical traditions took root in the local musical culture, the problem of their cultural compatibility arose. Mugham operas showed the audience of that time one of the possible solutions to their cultural compatibility. I interpret this solution not quite as it is commonly thought.

Another idea I intend to develop in my speech concerns the choice he made between personal artistic creativity and serving Azerbaijani culture.

After the Soviet regime was established in Azerbaijan (1920), Hajibeyli had to spend most of his time building a new Azerbaijani musical culture, and this task obviously took away his creative energy. Hajibeyli may not have inwardly agreed with the Soviet regime, but this regime had a certain concept of cultural construction, many program goals of which coincided with his own public cultural ideas. Having been forced by circumstances into a situation of choice between public and personal, in this case, between serving national culture and personal artistic creativity, he, like the hero of classical dramas, chose service.

**Keywords:** Uzeyir Hajibeyli, mugham operas, Azerbaijani musical culture, Soviet cultural policy, artistic creativity vs. cultural service, cultural compatibility

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**UZEYIR HAJIBEYLI: A VIEW FROM THE 21ST CENTURY**

Uzeyir Hajibeyli is a figure of Renaissance proportions. Even during his lifetime, the composer's work became the subject of intense study. Over the years, Hajibeyli's image – as a national genius – underwent ritualization. This article attempts to reassess some of Hajibeyli's achievements and to “hear” his music anew.

Embarking on his creative path at the beginning of the 20th century – during a period of active societal modernization on one hand, and the strengthening homogenization and national identity of Azerbaijanis on the other – Hajibeyli managed to accomplish a significant historical mission. In his work, there was a fundamental restructuring of the entire Azerbaijani music system – from oral tradition to written tradition. This paradigm shift marked a new phase in Azerbaijan's history, enabling Hajibeyli to be credited as “the founder of modern professional national music.”

Hajibeyli's integrative sense of hearing allowed him to unify all layers of national culture and create a distinctive style of Azerbaijani music. The new model of national music proposed by Hajibeyli defined the paths of development for Azerbaijani musical art. In his debut opera “Leyli and Majnun” – Hajibeyli embodied the most promising model of dialogue between two types of musical thinking. Each subsequent composition in Azerbaijan, in one way or another, became a variation on the theme of “Leyli and Majnun” – a search for the synthesis of principles of national music with other artistic systems.

In his study “Principles of Azerbaijani Folk Music”, the composer delved into the profound layers of national thought, identifying the patterns of music from the oral tradition. On this foundation, the opera “Koroghlu” was created, enriching world music with artistic revelations. Hajibeyli's figure is examined in the context of Eastern, particularly Turkic, culture. Special attention is paid to Hajibeyli's role in the establishment of national schools of composers in Turkic countries.

**Keywords:** Hajibeyli, national identity, East-West project, artistic revelation, written tradition, principles of national thinking, “Koroghlu”, recontextualization

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**UZEYIR HAJIBEYLI ON THE ISSUE OF MUSICALITY**

It is well known that the study of human musicality has been and continues to be one of the crucial areas of interest in ethnomusicology. This matter was of great importance to the outstanding Azerbaijani composer, thinker, and educator Uzeyir bey Hajibeyli (1885-1948). He may well be regarded as one of the great thinkers deeply concerned with this issue in the first half of the last century before it was thoroughly studied in scientific research. U. Hajibeyli managed to address the issue of talent in music, often from various perspectives such as musical, aesthetic, social, cultural,

and ethical. He explored this issue comprehensively, considering its implications beyond mere musicality.

The founder of the national school of ethnomusicology, Uzeyir Hajibeyli, illuminated the musicality of human beings through his insightful remarks on the extraordinary creative potential of people. He defined their role as *creators*, *critics*, and *consumers* of the earliest songs and dance tunes. Alongside his insightful observations of socio-cultural life and prolific musical works, these aforementioned tripartite terms were quite helpful in explaining the complicated mechanism of folk music creativity, which can be considered another universal aspect of music. U. Hajibeyli also made a clear distinction among individuals and various peoples in terms of a degree of musicality, comparing the musical traditions of neighboring Eastern cultures with each other, as well as with Western musical culture as a whole. His bi-musicality and biculturalism, a rare phenomenon at the beginning of the 20th century, were accompanied by his numerous articles on the socio-political and cultural life of Azerbaijan and other countries. Besides, he deeply considered questions regarding the interrelationship between talent and society, as well as the important role and responsibility of individuals in socio-cultural and musical development.

**Keywords:** musicality, creativity, folk music, talent, creator, critic, consumer behavior

## IE WORKSHOPS

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### **THE GLOBAL MOMENT OF THE UYGHUR MUSICIAN SANUBAR TUR SUN**

The contacts and encounters between different musical cultures constitute the nodal points of the global music history network, referred to by Philip V. Bohlman as "global moments." In his study of world music history, Bohlman identifies three key "global moments"—technology, missionaries and colonies, and world expositions (2013). These aspects, from a macro-historical perspective, serve as analytical tools for exploring the connectivity of global music cultures, offering a narrative framework rich in ontology. However, weaving the historical tapestry within this framework relies on the musicians and their musicking that navigate the historical warp and weft. We often revere those "Prominent Personalities in the History of Music and Dance Heritage" because their contributions illuminate the cultural peaks of a nation or community. These peaks are not isolated cultural entities but leave unique and irreplaceable "global moments" on the map of music history. Unlike the "global moments" highlighted in Western-centric music historiography, exemplified by figures such as Bach, Mozart, and Beethoven, these individuals gain global significance through transcending local experiences, crossing cultural boundaries, and connecting to the global network via their creative performing activities. This micro-historical perspective is essential for understanding global music history. This paper will explore the "global moments" of a community's prominent figures by examining the case of Uyghur musician Sanubar Tursun. Renowned for her profound artistry and deep connection to her cultural roots, Sanubar Tursun has become a vital bridge between the local and the global. By composing music to the poems of Tagore, Abai Qunanbaiuly, Sergiy Yesinin, and others, she not only celebrates the literary and cultural heritage of various countries, eras, and ethnicities but also creates a rich mosaic of musical dialogues. Her work

exemplifies how an artist can transcend cultural and geographical boundaries, fostering a global appreciation of diverse musical traditions and thus creating unique and irreplaceable "global moments".

**Keywords:** traditional Crimean Tatar music, folklore, modern compositional techniques, khaitarma, M. I. Khalitova, E. A. Emir, N. I. Amedov, J. E. Karikov

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**EXPLORING THE ARCHIVES: AMINA EL DAROVA'S CONTRIBUTION TO  
AZERBAIJANI ASHIQ STUDIES**

This presentation will incorporate research, interviews, and previously unseen materials from Amina Eldarova's archives to discuss her contributions to the study of traditional bardic arts. Eldarova spent her career researching the *ashiq* genre and became one of the Azerbaijan's first ethnomusicologists. Beginning in the 1930s under the guidance of her mentor Uzeyir Hajibeyov, young Eldarova researched and conducted extensive fieldwork with outstanding master Ashiqs, and the traditions she observed would never exist again: Sovietization, modernization, wars, and new technologies would change the genre. She interviewed ashiqs she worked with, noted regional variations, methods of training apprentices, verse structures, hava, tunings, and vocal qualities, and ashiq terminology. Eldarova discovered that ashiqs had an orally transmitted musical theory, and her research was the first to find how to unify different historical periods and regions into one artistic whole, developing her systematic-ethnophonic method. Her book *Art of the Azerbaijani Ashiq* [*Искусство ашугов Азербайджана*] became a foundational work. In this presentation, we will be working with new archival material to reveal some of the research that was foundational to her writings.

**Keywords:** Azerbaijani ashig, Turkic Bard, poet-minstrels, epic singing, Azerbaijani dastan Amina Eldarova

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**THE ROLE OF PURLI SARYEV IN PRESERVATION AND RENEWAL  
TRADITIONS OF TURKMEN DUTAR PERFORMANCE**

Dutar performance is an important branch of folk art in Turkmenistan. Having gone through a long path of evolution, dutar music has reached our days, embodied in simple compositional

structures. The center of dutar performance is the Ahal region. The high level of skill of dutarists of this school is evidenced by the developed traditional terminology, rich technique, as well as a huge repertoire, including dutar cycles “Mukams”, “Gyrklar” and “Saltyklar”. Ahal yoly’s mentors instill in the minds of their students the requirements of high professional excellence and the norms of maintaining the “purity” of the performing tradition. Turkmen musicians consider it their life's task to transmit the music of their fathers in the form in which they received it, and consciously contrast their art with improvisation, characteristic of many eastern peoples.

A prominent representative of the Ahal school is the outstanding dutar and gydjak player *Purli Saryev*. His father, the famous *Sary baghshy*, raised three sons – Purli, Oraz and Nury, each of whom made a worthy contribution to the development of Turkmen culture. Purli Saryev went down in history as the creator of his own style direction, which is carefully passed on today, that indicates the creation of an entire school of dutar performance. A distinctive quality of Purli Saryev’s style is his innovative approach to the works he performs. Strictly following the norms of mentoring, Purli Saryev made changes and renewed the tradition. He brought something new to each performance: a bright tempo-rhythmic and melodic turn. Only a skilled dutar player, who had reached the level of a mentor, could afford such changes. The master's innovative approach is manifested both at the level of form and in performing techniques. Author of numerous of his own opuses, the musician during 30 years led an ensemble of folk instruments, which would later receive the name of Purli Saryev.

**Keywords:** Turkmen music, dutar, instrumental art, schools of dutar performance, innovative approach, renewal traditions, Turkmen dutar mukams

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## **DEVELOPMENT DYNAMICS OF MUTUAL CULTURAL RELATIONS OF THE WEST AND THE EAST (BASED ON AZERBAIJANI MUSIC)**

There are very wide cultural relations between the West and the East (especially in the music field). Due to the fact that Azerbaijan is located in a region where eastern and western cultures intersect, music has a great influence in this country. It is the purpose and mission of the work to investigate and study the mutual influence and exchange of musical cultures.

The connection of Azerbaijani music with the music of the West and the East opens the way for the study of many problems, which is one of the urgent issues facing modern musicology.

The presented article explains how these issues are interrelated in the following paragraphs:

1. Cultural exchange and integration: This exchange and integration can be seen in various forms such as Azerbaijani music, jazz and modern classical music. These forms will be investigated and submitted;

2. Effect and adaptation: In the structure of the composition the interaction of Azerbaijani music with Western music will be explained;

3. Conservation and innovation: The innovative advances of the West in the cultural context and Azerbaijan's attachment to traditional forms create a global musical landscape. This dynamic development will be shown in the article;

4. Global platforms. Digital technology and online platforms make it easier for musicians to reach a global audience, but also raise issues related to copyright, cultural authenticity, and the commodification of music. We will express our attitude to this issue.

Researching and studying all these issues will constitute the scientific novelty of the work.

**Keywords:** West, East, Azerbaijan, music, tradition, reciprocity

<b>IIA02</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>a01. Loss, assimilation, and transformation of traditional heritage</b> <b>CHAIR: LALA HUSEYNOVA</b>

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#### **TATAR TRADITIONAL SPIRITUAL MUSICAL CULTURE: LEGACY, PRESERVATION AND CHANGE**

Among the most ancient genres of Tatar folklore, a special place is occupied by munajat, whose purpose was to form deep religious feelings for the canons of Islam. Munajat began to spread among the Tatar people from the 10th-11th centuries, when Islam became the only state religion in Volga Bulgaria. The performance of munajats among the Tatars of the Volga region today is a living tradition that corresponds to such parameters as traditionality, variability, orality, locality, inclusiveness and syncretism. Variability is manifested in the fact that the same tune sounds differently for each performer. The tradition of performing munajat is typically oral, hence the variability and peculiarities. The sign of locality is found in the regional tradition, which is limited by certain boundaries, has its own set of tunes, its own ethnographic features. At the same time, inclusivity as involvement in the process meant inseparability, the absence of barriers between the performer and the listener, and syncretism was expressed in the connection between words, music and action.

However, this tradition also undergoes various changes and innovations associated with the influence of time. We will look at some of them in more detail using the example of the religious Maulid Bayram in September 2023.

**Keywords:** transformation, innovation, Tatar traditional music, spiritual culture, munajat, Maulid Bayram

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#### **THE CURRENT STATE OF TRADITIONAL MUSICAL LEGACY IN KAZAKHSTAN AND THE PROBLEMS OF THE SAFEGUARDING FOR THE CULTURAL HERITAGE**

Awareness of the value and necessity of intangible cultural heritage comes, first of all, to those who collect and study it – collectors, folklorists, humanitarians, local experts, as well as to those who represent it - bearers of traditions and individual public figures. Unfortunately, the social life of existing and outgoing traditions does not depend on the bearers and connoisseurs. With the change of lifestyle, technology and production, without the attention of society, traditions are disappearing into the past. Music, being an intangible cultural heritage, a living and social phenomenon, often suffers from various social causes. Among them are economic and ideological factors. And, as a rule, those areas of intangible cultural heritage that are not related to the commercial and tourist sphere are most "damaged". The most important thing is that with the departure of living carriers of intangible cultural heritage, unique knowledge, skill and tradition disappear, causing irreparable damage not only to the national culture, but also to the very identification of the people.

Kazakh musical epic is a living epic (storytelling) traditions that exist in certain geographical zones – Aral-Kazaly, Karmakshi, Mangystau, Atyrau, Karatau, Zhetisu. Their state and level of systematic recording and comprehension are different. The living storytelling tradition is a unique historical heritage that throws a temporal and spatial "arch" to the ancient epic, to the Aedes and Homer. In Kazakhstan, there were whole schools of storytellers, successively transmitting the performing style and skill of generating epic texts. This is a tradition that has acquired a unique and highly professional vocal and instrumental form of embodiment in the Kazakh culture. It should be studied and presented to the world audience as a tradition, and not as texts, even if voiced.

**Keywords:** intangible cultural heritage, Legacy, Kazakh storytelling

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### **EXPLORING THE HISTORICAL DEVELOPMENT AND MUSICAL CHARACTERISTICS OF ZHONGZHOU GUQIN SCHOOL IN HENAN PROVINCE, CHINA**

The Chinese guqin boasts a rich and enduring history, with regional qin schools serving as vital components of its scholarly exploration. The term "Qin School" specifically refers to schools of Guqin music, each distinguished by unique style shaped by local influences, customs, teacher-student relationships, and aesthetic preferences. The emergence of these schools has significantly advanced the development of Guqin art, enhancing the expressive depth of Guqin music. Conducting case studies on individual qin schools facilitates a deeper appreciation of the distinctiveness inherent in each genre of Guqin music, thereby contributing significantly to its creation, aesthetics, and cultural heritage.

As one of the areas that has attracted much attention since ancient times, the Guqin culture in the ancient Central Plains has continued to develop since the pre-Qin Dynasty, leaving rich records in Guqin history documents. This study employs musicology literature research and interdisciplinary methodologies to explore the historical evolution of the Zhongzhou Guqin School during the Qianlong period of the Qing Dynasty. Delving into aspects such as the school's development process, repertoires, musical characteristics, aesthetics, and the community of Guqin players, including their



origins and relationships with other schools, this research offers insights into the artistry, development, and lineage of the Zhongzhou Guqin School.

Through an analysis of its repertoires, scholars, and musical forms, this study aims to deepen our understanding of this school's contribution to Guqin art and enrich the diversity of research on regional Chinese guqin schools. Drawing upon previous research, this study endeavors to explore various dimensions of the Zhongzhou Guqin School, laying a scholarly foundation for further studies in the field of qin studies.

**Keywords:** Guqin, Zhongzhou School, Chinese music, Historical development, Musical Characteristics

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### **ISLAM AND THE MUSICAL CULTURE OF THE GREAT STEPPE**

The spread of Islam among the nomads of the Great Steppe in the territory of Kazakhstan had its own national characteristics. Shokan Valikhanov in the 19th century emphasized that the religion of the Kazakhs represented a syncretic phenomenon, in which ancient beliefs such as Zoroastrianism, totemism, animism, dualism, shamanism, and Tengriism were synthesized. These beliefs formed the worldview foundations of musical folklore: songs (zhar-zhar, bədik, ŷki au), as well as instrumental and musical-poetic competitions (aitys, tartys), and served as the mythological basis for the content of ancient kuy legends (about sacred and lame animals, kuys of lament about drowned children and misfortunes during hunting (S. Raimbergenova)).

According to SH.Valikhanov, Islam among the Kazakhs was merely a superficial layer that acknowledged the legitimacy of previous beliefs. Thus, in Sufism, shamanistic and Islamic elements intertwined. In southern Kazakhstan, in the 10th century, Islam became the religion of the Karakhanid state. In the south, the spreaders of Islam were the khojas. Typically, the khojas, who received religious education in madrasahs, explained the basics of Islam in poetic form, often through epic poetry. The first khoja who made Islam speak in the Turkic language was Khoja Ahmed Yassawi.

Until the 20th century, religious narrators in southern Kazakhstan (akhun-zhyrau) performed narratives (qissa) of book poetry, based on the plots of the Quran and hadiths. In the northern and central regions of Kazakhstan, Islam was introduced in the second half of the 19th century by Tatar missionaries as part of Russia's expansionist policy. These missionaries played a key role not only in religious preaching but also in the spread of the musical instrument syrmai, which became an important cultural element. Among the first representatives who popularized this instrument were famous poets and performers such as Mayra, Shashubai, Zhayau Musa, Yestai, Taizhan, and Nartai.

**Keywords:** Islam and the musical culture, Great Steppe, Khoja Ahmed Yassawi

<b>IIA03</b>	<b>MUSIC THERAPY: PROBLEMS AND PERSPECTIVES IN THE 21ST CENTURY</b>
	<b>a01. Music therapy as a subject of ethnomusicology research</b> <b>CHAIR: GALINA SYCHENKO</b>

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### **ON MUSICAL MODES AND THEIR THERAPEUTIC EFFECTS**

It is a truism that human communities associate music with non-musical phenomena, such as feelings, times of the day, nonhuman beings, or astrality. Musical traditions built on modes (e.g., Eastern Mediterranean *maqamat*, North African *tubu*, or Azeri *mugham*) feature these kinds of associations prominently in their histories and often in modern performance practices (Holton 2022; Naroditskaya 2003). How do musical modes do this work for individuals and collectives? And how can music scholars attend to these associations through ethnographic methods? According to the American Music Therapy Association, music therapists are professionals that attempt to account for music's curative powers on the body through clinical practice in hospitals, substance abuse centers, or special education programs in public schools. On the other hand, but not entirely distinct, scholars within the newer field of medical ethnomusicology also seek to apprehend the medical and psychological effects of music but with more culturally informed approaches (Koen, et al. 2008). Based on fieldwork experiences in Tunisia from 2018-2019, this paper seeks to contribute to these discussions by analyzing two scenes in which modal music activated curative and harmful effects successfully in some participants. In both cases, these effects were expected due to the mechanics of the musical mode and the historically conditioned associations with that mode. But, of interest, these effects were also unpredictable and incomplete across all of the participants. In short, the case studies demonstrate that both expectation and unpredictability are markers demonstrating how music can correspond to non-musical associations. This analysis explores these markers as a working model for music therapists who look for musical patterns and predictability, and ethnographers who find nonlinear distribution and potentials.

**Keywords:** Musical modes, music therapy, ethnography, effectivity, North Africa, Tunisia

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### **THE THERAPEUTIC AND PREVENTIVE FUNCTION OF FOLKLORE**

1. Among the many purposes of folklore as a treasury of cultural achievements of mankind, we highlight the therapeutic preventive aspect of this phenomenon.

Cycles created by the people's household and calendar rituals, along with the songs accompanying them, dancing and playing, are not only an expression of ideological positions and aesthetic thinking but also perform important practical roles – serve to prevent and maintain the health of the ethnic group. By prioritizing tasks in a queue, we can achieve more efficient execution of the most important tasks facing the human population, such as conservation and procreation.

2. Folklore genres that have formed over centuries can be grouped according to the ways they affect the human body, as follows:

- a) motor-motivational
- c) relaxing (anti-stress)
- c) harmonizing

3. Folklore has both therapeutic and prophylactic aspects that can be observed in genres such as yalli, halai, hagsyshta, swing songs, dhikrs, tales, and compilations of children's and mothers' folklore, in the intonation specifics (such as phonation levels, predominant phonemes, choice of mode, inclination), as well as in the features of motor actions characteristic of Azerbaijani folklore (jumping, trampling, squatting, movements on half fingers, clapping, etc.).

4. The experience of mental rehabilitation of refugee children from Karabakh within the framework of the children's humanitarian organization "Buta" in the refugee camp (Sabirabad) in 1995-1996 can serve as an example of the positive impact of folk therapy (study and performance of folklore genres).

**Keywords:** folklore, folk therapy, yalli, halai, hagsyshta, swing songs, dhikrs, tales

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## **BIOLOGICAL AND PSYCHOLOGICAL ASPECTS AND EFFECTS OF SOUNDS IN MUSIC THERAPY**

Every disease has its own methods of treatment, music therapy also has its own separate therapy for each disease (for example: blood pressure, cancer, cardiovascular diseases, etc.). I wrote a book about music therapy to help people, based on a large number of scientific sources, the conclusions I came to, and the experience I have accumulated. In this presentation, I would like to talk about music therapy, biological and psychological features of sound. Based on purely scientific research, knowing that the biological and psychological aspects of sound are inseparable and complementary elements, I would like to analyze these two aspects separately. Many scientists and musicians have conducted many interesting studies that are related to the effect of music on pulse and blood circulation.

According to psychologist Haller, with several drum beats, blood begins to flow more strongly through an open vein. J. Dösel announced his new scientific work on the great influence of music on blood circulation. Experiments were conducted on humans and animals using sound tones on string and wind instruments, and tests of the cardiovascular system and blood pressure were conducted simultaneously. As a result, people gradually experience an increase in heart rate, an increase in blood pressure, and in animals this is manifested twice as strongly.

The French physiologist Fere de la Salpêtrière conducted an experiment in industrial conditions and came to the conclusion that rhythmic bars, joyful pieces in a major key increase activity, and sad pieces in a minor key weaken activity. Every day, the sounds surrounding a person become more and more familiar, and their closeness (kinship) and attraction to music are rapidly developing. Music therapy evokes positive emotions in defense of the mechanism of abilities. It is due to these features that music therapy is an ideal method of treatment and is developing.

**Keywords:** music therapy, positive emotions

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**AZERBAIJAN MUGAMS AND CELESTIAL MUSIC TREATMENT**

Mugham system is set up in such a way that all composed and performed songs are related to one of its tunes. Music that Sufis perform is an improvised variation of mughams.

Further 7 correlations between days and notes is indicated: *Mi - Moon - Nava - Monday Fa - Mercury - Bussalik - Wednesday Sol - Venire - Rast - Friday Lya - Sun - Arag - Sunday Si - Mars - Ushshag - Tuesday Do - Jupityer - Zirafcand - Thursday Re - Saturn - Rahaby - Saturday* Mugams and songs connected appropriate days, hours and strengthen soul during and before considered healing for sick people. Since the ancient time to nowadays Shamans influences on sick soul by their songs.

As it is known, 3000 years ago the method of illness treatment by music was applied. Chinese turned this method into profitable trade. Later in Middle Asia music continued to influence on the souls. This music was brought by Turkeys in Anadoly and Khorasan. More than 400 music periods are observed in Close, Middle and Far East. Arising from traditional knowledge Ibn-Sina and Farabi in the work-productions indicating on the connection between Mugams and mankind confirmed this as one of the ways of the treatment. In XI century, there was a hospital named "Nurradin" in the city of Sham where the illness were treated by music. O. Chalabi inform about it in his "Sayyahatname" work. During the treatment by music a special attention is directed to the singer's appearance. If singer is ugly his face was covered in order of influence by music.

**Keywords:** Mugham system, Rast, Arag, Ushshag, Zirafcand, Rahaby, celestial music treatment

**IIB** | **PLENARY SESSION 3**  
**CHAIR: FATTAKH KHALIGZADA**

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**SOUND'S SUSTAINABILITY FROM THE COLONIAL TIME: WHY DO WE NEED  
 THE ENCYCLOPAEDIA OF MUSIC AND RELIGION OF THE TURKIC-  
 SPEAKING PEOPLE?**

The global music history network cannot be fully realized without detailed knowledge of specific crucial areas of human civilization. Our innovative research project, "Encyclopaedia of Music and Religion," focuses on the interplay of music and religion within Turkic-speaking nations and ethnicities of the former USSR. This encyclopaedia bridges a critical gap by presenting the intricate connection between religion and music in the Turkic-speaking world. It encompasses Islamic rituals, performances, notations, recordings, and relevant academic insights, along with non Islamic religious traditions such as Tengrism, Shamanism, Christianity, and Judaism within Turkic ethnic

cultures. This unprecedented volume is based on interviews and archival documentation, aimed at preserving knowledge for future generations.

During the Soviet Union era, the study of religious music was neglected due to the country's atheistic policies. Without government permission, no terminology, methodology, seminars, conferences, or publications on religious music were allowed. Despite its cultural significance, political reasons in the Soviet era prevented it from being an independent research subject. Consequently, there are currently very limited academic sources, primarily in the form of conference proceedings, highlighting a shared Turkic cultural heritage. Now, we independently choose topics, narrow them to specific subjects, conduct preliminary research, and formulate main research questions. Currently, there are contributions from 60 authors across 10 countries, with more expected to join.

This interdisciplinary exploration has only recently emerged, as scholars are now free to investigate the music traditions of Turkic-speaking Soviet ethnicities following the USSR's collapse. The demand for our encyclopedia is substantial, given the long awaited opportunity to delve into the multifaceted religious aspects of music culture among Turkic-speaking people within the former Soviet Union.

**Keywords:** global music history, “Encyclopaedia of Music and Religion” of the Turkic-speaking world

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## **A NEW METHOD OF EXPRESS DIAGNOSTICS IN ORIENTAL MEDICINE BASED ON MUGAM IMPLEMENTATION**

At the ancient times there existed a method to treat the patients by sounding certain notes of pentatonics according to “5 first elements” (tree, fire, earth, metal, water). Later astronomer Kepler has written « heavenly music » - the melodies corresponding influence on the person of the sun, moon, planets of solar system. Their tonality completely corresponded to ancient eastern representations about conformity of planets, musical notes and the main organs of human.

In the presented work it is offered for the first time to use ancient Azerbaijan music–mugam as express-method of acupunctural diagnostics. The maximal sensitivity of meridians (channels) of a human body to the certain sounds of a heard range of a various tonality is established.

**Keywords:** Oriental medicine, mugham, new method of express diagnostics

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## **A MAP OF TURKIC AND MONGOLIAN FOLK SONGS - THROUGH THE EYES OF A HUNGARIAN ETHNOMUSICOLOGIST**

Since Finno-Ugric and Turkic elements dominated the land taking Hungarians (near 895), the investigation of these peoples and their relations with Hungarians began early in several disciplines. This was also the case in folk music research, where the theoretical work went hand in hand with organizing expeditions.

Based on this research series, it turned out that Finno-Ugric folk music has little to do with that of the Hungarians, so it is no coincidence that Hungarian comparative folk music studies have increasingly turned to Turkic peoples. It was fortunate also from the point of view, that the Turkic peoples have long played an important role in Eurasia, and without getting to know their music, it is not possible to understand not only Hungarian folk music, but also the Eurasian folk music in general.

Initially, the main goal was to explore the eastern relations of our folk music, which gradually broadened into the areal research of the Volga-Kama-Belaya region inhabited by Finno-Ugric and Turkic people. I further expanded this work to encompass the comparative investigation of Turkic-speaking groups (and Mongols) living over the vast Eurasian territory from China to the eastern border of Europa.

In this paper I shortly introduce the most important Hungarian folk music researches: a) Béla Bartók in Anatolia, 1936; b) László Vikár – Gábor Bereczki in the Volga-Kama-Belaya area 1958-1979, and myself among several Turkic and non-Turkic people from 1987 till now.

Results are provided in three tables: 1) a comparative map of the folk music repertoires of the Turkic people; 2) Turkic parallels to Hungarian folk music styles; and 3) the current state of the music research among Turks conducted by Hungarian scholars.

**Keywords:** Hungarian prehistory, comparative research, folk music, Turkic people

<b>IIC01</b>	<b>PROMINENT PERSONALITIES IN THE HISTORY OF MUSIC AND DANCE HERITAGE</b>
	<b>c. The history of musical arts in the context of changing scientific paradigms. CHAIR: ZUMRUD AKHUNDOVA-DADASHZADE</b>

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## **THE MUSICAL HERITAGE OF THE KAZAKHS IN 20<sup>TH</sup> CENTURY: TRANSFORMATION AND IDENTITY**

Kazakh traditional music, being an integral part of cultural heritage, has undergone significant changes in the 20th century. The main milestones that influenced the transformation of the Kazakh

musical heritage were the Soviet policy of cultural integration, the processes of urbanization and industrialization, the revival of national culture in the post-Soviet period.

The novelty of the study lies in the differentiated approach to the modification of traditional forms and genres of Kazakh music in the 20th century, as well as in identifying the factors that act as national benchmarks in the musical space of the republic.

Before the 20th century, traditional Kazakh music was closely associated with the nomadic way of life and had various instrumental, epic and song forms. Musical instruments included *dombra*, *kobyz*, *sybyzgy*, *zhetygen*, *saz syrnay*, *shankobyz* and others. Music was performed in different contexts: from shamanic rituals to epic narratives and everyday entertainment. With the advent of Soviet power in Kazakhstan, an active policy of cultural integration and modernization began. This led to significant changes in traditional Kazakh music, including its institutionalization and standardization. Music schools, conservatories and philharmonic societies were established in Kazakhstan. These institutions contributed to the formation of a new generation of musicians who received an academic education and mastered new musical forms and techniques.

The processes of urbanization and industrialization in Kazakhstan in the 20th century also had a significant impact on traditional music. Migration of the population from rural areas to cities led to changes in the social structure and lifestyle of the Kazakhs. This contributed to the emergence of new musical forms and genres that reflect the realities of urban life.

With Kazakhstan gaining independence in 1991, national culture and traditions began to be viewed as important elements of state policy and national identity. Interest in traditional Kazakh music is reviving in the musical and cultural environment.

**Keywords:** Kazakh traditional music, cultural heritage, transformation of traditional music, national identity, cultural integration, Kazakh musical genres

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### **MAKOMAT AND HIS TARANSFORMATIONS IN THE WORKS OF COMPOSERS OF UZBEKISTAN**

Oriental monody, represented by unique samples of professional traditional music, where its highest achievement is the *makom* art, on the basis of which the modern professional musical art of Uzbekistan develops. At the same time, we note that the original forms are quite mobile structures and they are in constant motion, each time "zeroing out their own originality." At the same time, the meta-style designations of the content of the categorical system of Uzbek music, where the division into Eastern and European traditions become components of the same culture.

From the very beginning of the formation of the Uzbek school of composition, a specific vector was chosen, where the East, looking to the West, followed the path of assimilation of European traditions into native ones, and not vice versa.

Modern musical art designates Oriental polyphony as an archetype of musical thinking, where monody and polyphony act in the meaning of historically formed, "stylistically complete systems of musical thinking." On the other hand, considering the actual poppy, we find in it a polyphony, a

textured polyphony that fills the sound space due to the abundant melismatics and the richness of the overtone system.

The unique properties of oriental monody include the range of its expressive possibilities, which extend, among other things, to rhythmic. In this case, we mean a specific technique of meditative technique, a kind of "stretching" of musical time.

The musical art of Uzbekistan exists in a dialogue between the Eastern tradition and innovations that came from Europe, in which the most stable traditions of maqomat art are inextricably linked with the invariants of the highest spiritual and historically conditioned socio-historical experience of the peoples of Central Asia. All this led to the birth of a new "Oriental tradition – the tradition of polyphony."

**Keywords:** Uzbek traditional music, maqom, monody, oriental music, invariant

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## **THE CREATIVITY OF CRIMEAN TATAR COMPOSERS OF THE 20TH CENTURY IN THE MIRROR OF THE CHAMBER INSTRUMENTAL GENRE**

Today, the genre palette of creativity of Crimean composers is quite diverse. It includes symphonic, chamber-instrumental, piano, chamber-vocal, and choral works. In the 20th century, the creative activity of Crimean Tatar composers is intensively developing, which is characterized by originality, reliance on national musical traditions, and the search for new means of expression while maintaining continuity of connections with classical, in the broad sense of the word, examples of musical art. However, at the turn of the 20th–21st centuries, the interests of authors (composers) were more consistently and actively directed towards the genres of chamber instrumental music. It is characterized by a deeper penetration into traditional culture and its adaptation to new compositional techniques, which was clearly reflected in the renewal of the stylistic system, especially those authors in whose work the national avant-garde direction was emerging - M. I. Khalitova, E. A. Emir, N. I. Amedova, J. E. Karikova. Consideration of the features of individual solutions in the works of the chamber-instrumental genre of these composers allows us to understand the specifics of the style, understand the main trends in the development of professional Crimean Tatar musical art and identify traditional and innovative features that ensure the originality of the compositions.

Works in the genre of chamber instrumental music by composers are very popular: they reflect the modern picture of the world. On the one hand, Crimean Tatar composers use the entire range of expressive means within their control, accumulated by European academic music, and at the same time demonstrate commitment to their musical heritage, their culture. On the other hand, the phenomenon of traditional musical culture, which is vividly embodied in their work, deserves special attention. It should be noted that many opuses have not yet been published and are only being prepared for publication.



**Keywords:** traditional Crimean Tatar music, folklore, modern compositional techniques, khaitarma, M. I. Khalitova, E. A. Emir, N. I. Amedov, J. E. Karikov

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### **THE ROLE OF WOMEN MUSICIANS IN THE TRANSFORMATION OF THE CULTURAL LANDSCAPES OF THE SOVIET NATIONAL REPUBLICS IN THE 1930-1950S**

The Soviet Union's national republics experienced a cultural paradigm shift between 1930 and 1950, with objective-historical and political trends superimposed on one another. Industrialization and the formation of a new information field in connection with the development of radio, cinema, and the printing industry coincided with the Soviet government's cultural construction guidelines, which called for the formation of national cultures based on Western models with compulsory academic art.

Central Asian musicians were primarily tasked with creating new works in European genres based on national material, the most notable of which was opera. A wave of premieres of the “first operas” swept across the USSR: the Kazakh “Kyz Zhibek” (E. Brusilovsky, 1934), the Kyrgyz “Ai-Churek” (V. A. Vlasov, A. M. Maldybaev, V. G. Fere 1939), Uzbek “Buran” (M. Ashrafi, S. Vasilenko, 1939), Tajik “Vose Uprising” (S. Balasanyan, 1939), Turkmen “Zohre and Tahir” (A. Shaposhnikov, V. Mukhatov, 1941). Performers who were once considered tradition bearers and actively participated in the formation of the academic art system played an important role in their productions. They included elements of national theatre and dance, folk melodies, and costumes in their performances. One of the positive trends of the time has been the active participation of women in cultural processes. The rejection of traditional principles and the oppressed position of women, allegedly promoted by the state, significantly motivated many, particularly young people, who were sincerely convinced of the new policy's promise of a bright future. Using the examples of opera singers such as Kulyash Baiseitova (Kazakhstan), Saira Kiizbaeva (Kyrgyzstan), Halima Nasyrova (Uzbekistan), Tufakhon Fazylova (Tajikistan), and Maya Kulieva (Turkmenistan), we will trace how the shift in cultural paradigm affected the fate of women musicians, what contribution they made to cultural construction in their republics, and how their work reflected the interaction of traditional and academic culture.

**Keywords:** cultural paradigm shift, Kulyash Baiseitova, Saira Kiizbaeva, Halima Nasyrova, Tufakhon Fazylova, Maya Kulieva

<b>IIC02</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>b01. Mechanisms for the transfer and preservation of experience in traditional and academic education</b> <b>CHAIR: KAMILA DADASH-ZADE</b>

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### **NOTES ON THE OTTOMAN ÇÖĞÜR, A BARDIC LUTE**

As one of the plucked lutes of Ottoman Turkish music, the *çöğür* was predominantly used during the seventeenth and eighteenth centuries. In the Ottoman period, the *tanbura* was both a generic term utilized for most of the long-necked fretted plucked lutes with a pear-shaped and wooden-faced soundbox, and also the name of the most common member of this group. This fact exemplifies one of the problems related to instrument naming within Ottoman tradition, in which the case of the *çöğür* seems to be involved, although not in such a problematic manner. The most significant aspect of the *çöğür* is that it was the typical instrument of the bards in the seventeenth century, so that they were referred to as *çöğür şairi* rather than *saz şairi* or *âşık*. The *çöğür* had a larger soundbox and a longer neck than those of its counterparts, and other than holding a special status in bard music, it was used in folk music as well. However, the sources also present some confusing information regarding the structural characteristics and performance contexts of the instrument. A number of visual depictions of the *çöğür* feature a round or small soundbox, rather than a pear-shaped or large one. On the other hand, there are accounts indicating that it was occasionally used in art music, or performed by the female musicians at the court, which appears to contradict the given size of the instrument. This paper will outline the history of the Ottoman *çöğür* and attempt to interpret some of the ambiguous issues surrounding it.

**Keywords:** Ottoman Turkish music, çöğür, plucked lute, Turkish bard, saz şairi

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### **TRANSFER AND PRESERVATION OF PERFORMING TRADITIONS IN DUTAR MUSIC**

Dutar music represents one of the main directions of Turkmen musical art. Dutar is the national symbol of the Turkmen people. The repertoire of Turkmen dutarists includes multi-genre works of small and large forms, as well as a number of instrumental cycles, such as “Mukamlar”, “Gyrklar” and “Saltyklar”, and most dutar sazsa of a programmatic nature. Dutar pieces are distinguished by virtuoso technique, as well as rich strokes and melismatics.

Outstanding representatives of dutar performance in Turkmenistan are Gulgeldi ussa, Amangeldi Gonubek, Shukur bakhshi, Mammetmurat ussa, Kel bakhshi, Tachmammet Sukhangulyev, Mylly Tachmyradov, Purli Saryev, Chary Tachmammedov, Dzhepbar Khansahedov and others. Over the centuries, mentors have passed on their performing skills orally from their mentors to their students and, thus, have preserved and brought to the present day the ancient traditions of Turkmen dutar performance. The art of playing the dutar and the traditions of mentoring are highly respected and developed today, being passed on in synthesis with the basics of professional training.

We often recommend listening to dutar works recorded by mentors. Thus, in the process of mastering the dutar heritage, professional (from notes) and traditional teaching methods (from hands, by ear) are used. Video and audio recordings of masters allow you to observe the peculiarities of each mentor's performance: how dynamics, fingerings, strokes are used, etc. The use of sheet music helps to develop young musicians' skills in reading and playing music.

In oral traditions of mentoring, the student, following the hand of the teacher, reproduces the melody and masters it through repetition. This teaching method develops visual and auditory memory and promotes comprehensive mastery of dutar material.

**Keywords:** dutar, Turkmen music, dutar performance, traditional teaching methods, musical genres, performing repertoire

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### **FRET ADDITION AND EVOLUTION OF *QOPUZ* OR *SAZ* IN AZERBAIJAN-TURKISH ASHIQ ART: DYNAMICS OF PRESERVATION AND CHANGE IN THE SHADOW OF SOCIO-CULTURAL AND POLITICAL SHIFTS**

This presentation examines the socio-cultural, political, and music theoretical factors driving the addition of frets on the *qopuz* or *saz*, primary instruments of *ashiqs* in contemporary Republic of Azerbaijan and Iranian Azerbaijan regions over the past century.

Drawing from deep archival studies and comparative analysis, I explore the fret addition process in the entire Azerbaijan region, including neighboring countries such as Turkey. Using a comparative approach, I analyze the historical, socio-cultural, political, and music theoretical factors behind this process, drawing on ethnomusicological fieldwork and archival analysis within historical musicology.

The transformation of the *qopuz* reflects a significant 'shift' or 'transition' in Azerbaijan-Turkish Ashiq art, influenced by 'modernization', 'revitalization' efforts, and socio-political and cultural policies. Despite shared cultural heritage, differences in the timing and form of fret addition between Republic of Azerbaijan and Iranian Azerbaijan regions highlight nuanced dynamics.

Grounded in 'revival' theory, this research contributes to understanding cultural continuity and transformation within the meso-regional context of Azerbaijan, emphasizing the role of music as an identity signifier and cross-cultural transfer. By exploring the legacy and evolution of *qopuz*, this presentation sheds light on the dynamic interplay between preservation and change in micro-regional musical cultures, aligning closely with the conference's third topic.

**Keywords:** Azerbaijan-Turkish Ashiq Art, *Qopuz*, *Saz*

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**ABOUT THE PRESERVATION OF LOCAL ETHNO-CULTURAL TRADITIONS  
 (ON THE BASE OF BORCHALI ASHIQ ENVIRONMENT)**

Azerbaijani ashik art, which is perceived as a single system, is also studied in the context of individual local areas. One of the local cultural areas distinguished by its unique performance and creative traditions is Borchali ashik environment. The roots of ashik-study in Borchali district, one of the great settlements of ancient Turkic tribes, go back to the deep layers of history. Representatives of the Borchali environment based on the “single saz” performance and accompanied by any instrument (or instruments) did not change their ashik melodies into rhythmic form and did not modernize it. Ashik songs were developed in Borchali in classical style. Therefore, the ancient variants of saz melodies are more typical for the Borchali ashik environment. Along with the peculiarities of the repertoire and performance, the principle of the structure and tuning of Borchali saz was one of the main factors in the formation of local qualities and regional peculiarities. Tuning the instrument in Borchali by specific methods creates a different harmony, a special harmonic-melodic tone in the sound of ashik melodies. Thus, traditional ashik melodies are manifested in different versions performed by Borchali ashiks.

It should be noted that the isolation of Borchali district from Azerbaijan for certain historical reasons made it necessary to preserve and transfer national and spiritual values, ethnographic way of life, blood memory and centuries-old traditions coming from the generation. Playing the role of a kind of shield against foreign ethnocultural influences, Borchali ashik-study not only performed such fateful tasks, but also retained its primordality and authenticity. From the point of view of studying the issues such as ethnogenesis, musical thinking, folklore and ethnography of the Turkish people of Borchali, an integral part of the Azerbaijani people, the study and preservation of ethnocultural traditions existing in Borchali is of great importance.

**Keywords:** Borchali, environment, ethnocultural tradition, ashik art, saz instrument, specific feature, performing style

<b>IIC03</b>	<b>MUSIC THERAPY: PROBLEMS AND PERSPECTIVES IN THE 21ST CENTURY</b>
	<b>a02. Music therapy as a subject of ethnomusicology research    (CHAIR: JARED HOLTON)</b>

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**MUSIC AND SHAMANISM: ON THE PROBLEM OF THE PSYCHOTHERAPEUTIC  
 EFFECT OF SHAMANIC MUSIC**

Music in shamanic traditions has more than a century-long history of its study. There are at least six research approaches with different directions within, which in some cases are intertwined

[Sychenko 2020]. The music-psychological approach is a special area of research, as it takes the study beyond the humanities, into the realm of biology. It requires special knowledge and training, as well as the work of interdisciplinary teams. The aim of the article is to review and analyse the main trends within the “biological” approach to the study of shamanic music.

Starting with the famous book by Gilbert Rouget [Rouget 1980], which has become a classic work in the field of studying the problem of “music and trance”, the author will review the results of this vast area of musicological research. However, the problematic is not exhausted by this direction. Since the 60s of the XX century, special laboratory studies have been conducted to investigate the influence of various types of music on the neurophysiological parameters of the human body. Such studies, aimed at obtaining practical results that can be used in music therapy, have achieved considerable success.

Shamanic music includes instrumental and vocal parameters, each of which plays a role in achieving an altered state of consciousness. However, these two parameters have been unevenly studied: researchers have mainly focused on the rhythmic technique of the shamanic drum. Meanwhile, as our long-term research shows, vocal technique also contains within it mechanisms that help to enter a trance state. Some research results on the vocal techniques of shamans will be presented in this paper.

**Keywords:** music, shamanism, trance, music therapy, vocal techniques

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## **USING SHAMANIC MUSICAL TRADITIONS IN CONTEMPORARY MUSIC THERAPY**

In the 21st century, music therapy has become a vital therapeutic modality offering holistic approaches to a wide range of health and well-being issues. Despite its potential, music therapy faces a number of challenges and changing perspectives. A major issue in Azerbaijan is the lack of standardized regulations and certifications, resulting in variability in practice and qualifications among practitioners, potentially impacting the quality of therapy.

My research into overtone and throat singing has shown how traditionally associated with shamanic practices, these methods have a profound impact on emotional and psychological well-being, helping to overcome internal barriers and improve interpersonal relationships. They also promote a healthy release of pent-up emotions, often caused by a lack of emotional intelligence training.

In rhythmic therapy, the use of percussion instruments has demonstrated that human metabolism is dependent on brain rhythms. Fast music aligns body rhythms, including heart rate, with active brain states (alpha, beta, gamma). Conversely, slower rhythms lower the heart rate and breathing, shifting the brain rhythms into theta and delta states, which opens up space for subconscious exploration and coding of the mind.

Additionally, vibrational resonance therapy, rooted in Tibetan culture, uses Tibetan bowls and gongs for deep sound and vibrational harmonization. These instruments create unique frequencies that affect the body and mind, promoting relaxation, stress relief, and energy balance. Vibrational therapy affects cellular structures and circulation, restructuring water molecules in the body, which

affects overall metabolism and health. Acoustic cavitation from intense acoustic waves further enhances this therapeutic effect.

Masaru Emoto's research shows that water can absorb and transmit human thoughts and emotions. Singing bowls with their powerful vibrations penetrate the body and charge the water molecules, deepening the therapeutic effect. Understanding these methods through ethnomusicology enriches our knowledge of their cultural and therapeutic applications, revealing both universal and specific elements.

**Keywords:** Music Therapy, Challenges, Training, Research, Cultural Sensitivity, Innovation

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### **EXPLORING MUSIC THERAPY: TRADITIONAL INFLUENCES AND MODERN PRACTICES IN KAZAKHSTAN**

Music therapy (MT) is gaining popularity worldwide, including in Kazakhstan, aiming to harmonize internal states. However, while various methods exist, their effectiveness is often hard to evaluate due to a lack of empirical data. In Europe MT involves active client participation (musical improvisation), while in Central Asia, it is more passive (receptive form) and focusing on traditional instruments sounds. In European therapeutic programs, there is no universal way to influence music on all people in the same way. Kazakhstan emphasizes timber's dual acoustic and psychological properties, using it universally method for psychological well-being.

It is no coincidence that timber, as qualitative characteristic of sound, includes such concepts as “konyr” dauys, “konyr dybys (“deep” voice, “low” sound). Consideration of the connection between the objective-material and subjective-psychological properties of sound is the key to understanding the psychophysiological influence of traditional instruments. For the first time in this study, two notable projects are analyzed – Raushan Orazbayeva's music therapy concert “Akku sazy” (Swan tunes) and Serik Nurmoldayev's “Ethnotherapy”, which are empirically valuable. Thus, these therapies are seen as transformed versions of shamanic practices in modern realities.

<b>IID01</b>	<b>PROMINENT PERSONALITIES IN THE HISTORY OF MUSIC AND DANCE HERITAGE</b>
	<b>d01. Unknown names and prominent individuals in the history of traditional music and dance</b> <b>CHAIR: SAIDA YELEMANOVA</b>

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### **ADALAT NASIBOV AND THE TRADITIONS OF INSTRUMENTAL PERFORMANCE IN THE AZERBAIJANI ASHYG ART**

The formation of the performance culture of the gopuz, which is considered a sacred musical instrument of the ozan-ashyg art with a millennium history, and the saz instrument, which is regarded as its modern successor, has passed through various stages of development. One of these stages is related to the formation of modern Ashyg art and instrumental performance traditions. The Western ashyg environment, distinguished by the professional standards of saz performance and its master ashyg, Adalat Nasibov's creativity, is characterized by the instrumental presentation of ashyg tunes. Since the second half of the 20th century, the instrumental performance of saz melodies has become widespread in Western ashyg art. This process was directly related to the creativity of a group of master ashys. "The ashyg songs "Yanig Karami," "Dubeyti," "Ruhani," "Mikhayi," "Jalili," "Nakhchivani," "Bash Saritel," and dozens of others sung by Adalat Nasibov have gained new life in saz performances." In his performance, both the instrumental and vocal parts of the melody were combined, gaining new tones and reaching a new level of professionalism. The demonstration of virtuoso skill in playing the saz, as well as the performance of various mughams and colorful variations in the interludes, played between vocal parts, etc. serves as manifestations of specific aspects of performance traditions within different environments. Nonetheless, the completely instrumental interpretation of melody can be considered a new and, so to speak, modern example of this art. In this sense, Ashyg Adalat's creativity has become an example for younger representatives of ashyg art and thus has given impetus to the creation of a new direction.

**Keywords:** ashyg art, Adalat Nasibov, instrumental performance, virtuoso, professional, modern

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### **GENNADY TUMAT – THE GREATEST THROAT SINGING PERFORMER**

Gennadi Tumat (1964-1996) from Tuva, one of the greatest throat singers ever. Tuva in central Siberia is the land of khöömei, throat singing. The Tuvan language is a Turkic language. A throat singer is called khöömeizhi. There are and have been many khöömeizhi, but only once or twice in a generation a singer is called great. Gennadi Tumat was one such singer. His importance lies not only in his remarkable khöömei style (he mastered all five main khöömei styles), but he developed a style

all his own, a feat that is only reserved for the truly great. His khöömei knew no boundaries. He (co-)founded two ensembles that have become influential and quintessential: The Tuva Ensemble, and Ay Kherel ("Moonlight"). Both ensembles still exist today. He was a prolific composer/lyricist; his songs are still sung. Gennadi Tumat's musical legacy has inspired whole new generations of khöömei singers in Tuva.

In my presentation I will give an overview of five years of my working as a concert agent and a record producer with Gennadi Tumat (from 1991 to 1996). I'll discuss his importance, influence, and career, based on Pan Records' archival sources, extant literature, and on memories of people who worked with him. I'll conclude by again stressing his importance as one of the greatest khöömeizhi.

**Keywords:** khöömei, throat-singing, Tuva, Pan Records, overtones, the Tuva Ensemble, Ay Kherel ensemble

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### **CONTEMPORARY TRADITION BEARER: MUSICIAN, RESEARCHER-ARCHIVIST, PEDAGOGUE ...**

After the independence of the Kyrgyz Republic, the viability of Kyrgyz traditional music evolved significantly. In the complex globalized context of modern society, preserving folk traditions now requires a comprehensive cultural policy at the state level. A bearer of traditional musical art must be prepared for research work, which involves systematically collecting musical material, notating it in complete vocal-instrumental form with performance remarks, and studying the traditional forms of the art's existence, social conditions, and the psychology of ustats (masters) and shakirts (students), as well as public perception of this art form. The bearer-archivist, as a documenter of tradition, combines performance practice with the collection and systematization of materials related to traditional music, including musical notations, audio-video recordings, texts, instruments, legends, and statements. Meanwhile, the bearer-teacher plays a vital role by using authentic recordings of great masters, ensuring that these recordings are accurately notated and aligned with the entire performance complex. The ability to master the secrets of performance is impossible without a deep belief in the value of this profession, a value that society must recognize and uphold. The bearer-musician is a keeper of traditions... The training of Kyrgyz traditional music bearers has long followed the "ustat-shakirt" system, where students, or "shakirts," learned orally in real-life conditions by accompanying their teachers during performances. However, the Soviet education system disrupted this tradition, replacing it with academic standards and leading to the loss of many traditional compositions and practices. In the modern world, characterized by rapid technological changes, the preservation and development of traditional cultures face both challenges and opportunities. Information technology, including social networks, provides new avenues for disseminating and preserving traditional music. Bearers of traditional music are now compelled to master these modern technologies, using them as essential tools to study, preserve, and popularize their cultural heritage, thereby contributing to the continued evolution of Kyrgyz traditional music.



**Keywords:** Kyrgyz traditional music, cultural preservation, tradition bearer, ustat-shakirt system, researcher-archivist, performance practice, information technology in cultural heritage

<b>IIA01</b>	<b>PROMINENT PERSONALITIES IN THE HISTORY OF MUSIC AND DANCE HERITAGE</b>
	<b>b. Historical discourses of East and West in a globalizing world</b> <b>CHAIR: VALERIYA NEDLINA</b>

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**THE THESIS OF THE REPORT ON THE TOPIC: "THE WORK OF GIZAT SEITKAZIN IN THE TRADITIONAL DOMBRA MUSIC OF THE KAZAKHS OF XINJIANG (CHINA)"**

This article is devoted to the study of the work of the famous musician, traditional performer, composer, kuishi of the XX-XXI centuries Gizat Seitkazin (1942-2011) in Xinjiang (China). The creative activity of the nugget performer is closely connected with the dombra music of the Kazakhs of Xinjiang. As it is known, the term "kuishi" functions in the traditional instrumental music of the Kazakh people. The compositional art of kuishi G. Seitkazin is considered from the point of view of his compositions related to the theme, as well as performing skills.

The article is based on exclusive materials collected by the author of the publication as a result of searching and systematizing various archival documents, personal correspondence, meetings, recordings of conversations and interviews. G.Seitkazin was not only a virtuoso performer, but also the author of many songs and kuys that left an indelible mark in the hearts of the Kazakh people. Usually, compositions coming from the composer's pen will certainly find their performer and listener, because this is exactly the whole point of his work.

The traditional work of Kazakh folk composers in China has deep historical roots and a rich cultural heritage. Composers create music that reflects the unique features of the Kazakh people, their customs, traditions and worldview. In addition, Kazakhs living in China are influenced not only by the Kazakh musical tradition, but also by Chinese culture. This synthesis of various musical traditions makes their work unique and memorable, not only preserves the traditions and culture of the Kazakh people, but also contributes to their promotion and popularization beyond borders.

Kazakh folk composers such as Gizat Seitkazin are carriers of traditional dombra music and guardians of the musical heritage of their people.

**Keywords:** dombra, kuishi, composer, China (PRC), Xinjiang, Tarbagatai, tradition, music

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**SERGEY ZVEREV-KYYL UOLA - AN OUTSTANDING YAKUT FOLK SINGER  
AND FOUNDER OF THE NATIONAL STAGE DANCE CULTURE**

Sergey Zverev-Kyyl Vala (1900-1973), Honored Worker of Culture of the RSFSR, Honored Artist of the Yakut ASSR - an outstanding Yakut folk singer, storyteller, soloist of the Osuokhai round dance, an expert in traditional rituals, the founder of the national stage dance culture.

A native of the depths of the Yakut people.

He worked as an artist of the 2nd Nyurbinsky traveling collective farm theater, participated in theatrical productions, gained experience in stage productions. He created the opera-ballet Suokhaldyya Tolbonnookh (1959).

As part of a creative group, he came to Moscow to work on the repertoire of the Yakut Musical and Drama Theater. Composer Mark Zhirkov recorded folk melodies from the voice of Sergei Zverev, which formed the basis of the first Yakut opera "Nurgun Bootur" and other works that now constitute the classics of Yakut academic music. He participated in the production of the first Yakut ballet "Field Flower".

In 1938, the songs "Ytyk dabatyy" ("Dedication to the Spirits"), "Ostuol yryata" ("Table Table"), "Suokhaldyya Tolbonnooh toyuga" ("Song of Suokhaldyya Tolbonnooh"), "Kytalyk yryata" ("Song of the Siberian Crane"), "Sayyn kelyyte" ("Arrival of Summer") and others were recorded from the words of Sergei Zverev.

He was an expert in shamanic rituals, participated in recording rituals on a gramophone record. He showed himself as an organizer of amateur art activities. He generated artistic ideas. He created original dances: "Uzor", "Algys", "Sitim", "Selbireske", "Khotoi", "Kymys urde" (about 30 in total), which entered the golden fund of the Yakut culture and are perceived by the Yakut people as bright symbols of the expression of national culture. Thus, Sergey Zverev was one of the bright representatives of the Yakut traditional culture, whose multifaceted activity contributed to its interaction with new forms of artistic culture.

**Keywords:** Sergey Zverev-Kyyl Uola, Yakut folk singer, founder of the national stage dance culture, Yakut dances, Yakut traditions, Yakut amateur performances

<b>IID02</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>a02. Loss, assimilation, and transformation of traditional heritage</b> <b>CHAIR: JAMILYA GURBANOVA</b>

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**SOUND AS A HERITAGE: IN SEARCH OF TURKIC SOUND ARCHAIC IN MODERN  
INSTRUMENTAL MUSIC OF KAZAKHSTAN**

In living musical traditions, innovation is always closely intertwined with preservation. Prominent figures in oral art bring their discoveries to the structure of instruments, compositional thinking, and related forms and genres. An art that seems to have existed today for eternity was once invented and performed for the first time on previously unseen instruments. The history of the musical traditions of the nomads of Eurasia remembers more than one period of prosperity and innovation, which is reflected in the structure of instruments and methods of playing music on them. Almost every ancient instrument that has come down to us contains traces of these ancient inventions.

The last hundred years have been marked by successive stages of intensive invention. Under the influence of the written culture of the West, instruments were transformed in search of shapes, sounds and tunings suitable for orchestras. Not always such experiments turned out to be incontrovertible. In evaluating reconstructed instruments, an important criterion was compliance with sound ideals, in our case, the sound ideals of Kazakh traditions rooted in the common Turkic past. Timbre becomes the main criterion in the “inside-outside” opposition.

In the paper, I plan to highlight some experiments on the design of Kazakh instruments as well as on the use of European instruments and electronic music in a new “Kazakh” key. Using the example of prima kobyz, electric dombra, spectralist, and electronic works by composers of Kazakhstan, as well as new types of ensembles, I will trace the importance of such sound characteristics as timbre, pitch, and structure as criteria for ethnic identification by listeners of modern music.

**Keywords:** sound ideal, Kazakh musical instruments, composers of Kazakhstan, prima kobyz, electric dombra, spectralism, electronic music, timbre, pitch, tuning.

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## **KAZAKH PRIMA-KOBYZ AS AN IMPROVED MUSICAL INSTRUMENT**

Musical instruments required refinement at all times, and their characteristics needed improvement. Their improvement is due to the changing demands of musical culture. It opens up great opportunities for the development of folk performing art. Prima-kobyz is a Kazakh modernized instrument created for use in the orchestra of folk instruments. It was developed on the basis of the ancient traditional instrument, the kyl-kobyz. Prima-kobyz originated in the 30s of the last century and has gone through a long way of improvement. Despite the satisfactory quality of the instrument itself, attempts are being made to further improve it.

This article compares the Kazakh traditional kyl-kobyz and prima-kobyz with their modernized versions. The author covered all aspects of their study, such as ergological and morphological characteristics, performance specifics, repertoire, etc. As a result of all its transformations, the modern prima kobyz has become a completely different instrument, unlike its predecessor. It is an original instrument with a new timbre and wide technical capabilities. In musical practice, the prima-kobyz is used not only as an orchestral instrument but also as an ensemble and solo instrument.

The author focuses on the concert activities of leading performers on Prima Kobyz. Among them are F. Balgayeva, M. Kalenbayeva, G. Moldakarimova, and others. The article uses scientific research on general organology by such authors as K. Kvitka, V. Belyaev, V. Vinogradov, K. Vertkov, G. Blagodatov, E. Yanovitskaya, and I. Matsievsky. The works on the Kazakh prima-kobyz by famous scholars such as A. Zhubanov, Tezekbayev, K. Urazalieva, and Sh. Rauandina are presented. To solve the tasks set, the author turns to comparative typological, comparative historical, as well as system-ethnophonic (I. Matsievsky) methods.

**Keywords:** prima-kobyz, kyl-kobyz, improvement, ergological and morphological characteristics of the instrument

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## **WAYS OF FORMATION AND DEVELOPMENT OF KAZAKH FOLK ACADEMIC INSTRUMENTS— DOMBRA BASS AND DOMBRA DOUBLE BASS**

Social and historical events of the 1920s were introduced into other changes to ensure processes in Central Asian countries. The cultural and political policy of Kazakhstan in the conditions of a new socio-economic formation led to the emergence of new types and forms of musical education and creativity. One of its conditions was the introduction of collective forms of executive power. The first folk group of this kind in the republic was the Orchestra of Kazakh Folk Instruments (directed by A. Zhubanov), which was created in 1934.

The orchestra of Kazakh instruments grew, it started to include academic works by European, Russian, and Soviet composers. This meant that the dombra group's instruments had to be rebuilt so

that they could play music with more than one tone (dombra piccolo, prima, seconds, alto, tenor, bass, and double bass).

Dombra bass and double bass began to be created in Kazakhstan by masters in 1935. At the initial stage, they were prepared in the form of traditional dombras and reconstruction models, ancient bass and double bass, balalaikas, and dombras of an orchestra of Russian folk instruments. In the 1950s, bass and double bass dombras go through a second completion stage, when the nylon strings are replaced with metal ones and another one is added to the string strings. In the 1980s, due to differences in the folklore-ethnographic orchestra led by N. Tlendiev "Otyr Sazy," bass dombras and double bass were replaced by bass shersers and double bass sherters, which are actively used in musical practice at the present time.

The material for this research was bass dombras made in 1957 (master S. Fedotov), 1959 (K. Kasymov), 1980 (Meray factory), and 2020 (master N. Abdrakhmanov), as well as double bass dombras made in 1957 (master S. Fedotov), 1980 ("Meray"), and 2006 (N. Abdrakhmanov).

**Keywords:** Dombra Bass, Dombra Double Bass, Orchestra of Kazakh Folk Instruments

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### **INSTRUMENTAL AND PERFORMING FEATURES OF THE SHERTPE KUY OF CENTRAL KAZAKHSTAN (ARKA REGION)**

The main research of this article focuses on the specific performing and instrumental features of the Arka region, which occupies a special place in the schools of the kuy "shertpe". This research delves into the complex sphere of the Kazakh musical tradition, paying special attention to this region and its deep aesthetic and cultural heritage. The traditional music school Arka is widespread in the Eastern, Central and Southeastern regions of Kazakhstan. Considering the school of this region as a unique artistic phenomenon in the tradition of kuy "shertpe", defining its performing style, giving it a comprehensive description, information about the kuy traditions of this region is the main problem that needs to be investigated. This article describes information about performing features that have been widely used in practice in the formation of a scientific concept about the performing features of the school of Central Kazakhstan. The technical aspects of the performance have peculiar features, which are relevant in the development of a unique system of self-realization techniques of fingering, right-hand playing techniques, the definition of the state and conditional foundations of the performance of each kuy on the dombra in the learning process of the established techniques of performance between schools. One of the reasons that determine its peculiarities in terms of performance is the peculiarities of the dombra of the Arka region in structure, timbre, and the pernet (parda) system. Using empirical methods, the expedition materials identified by the researchers also served as the basis for writing this article.

Also, using methods of a comparative nature with other schools of "shertpe" kuy Kazakh music, aspects of performance characteristics will be described.

**Keywords:** kuy, dombra school, Arka region

**IID03 MUSIC THERAPY: PROBLEMS AND PERSPECTIVES IN THE 21ST CENTURY**

**c01. Music therapy in clinical practice**  
**CHAIR: RAFIG TAHMAZOV**

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**MUSIC AND HEART**

People are musical beings, they react to music spontaneously, subconsciously, without thinking. When people are at rest and hear music, their heartbeat instantly increases compared to what it was just a minute ago. If the music calms and relaxes, the change can be minimal. And if it excites - quite noticeable.

Whether the heart rate increases or decreases depends on the sympathetic and parasympathetic nervous systems. Music “trains” the interaction of these systems and their influence on the work of the heart muscle, which is beneficial to all participants in these “workouts”.

Doctors from the European Society of Cardiologists (ESC) have studied the human heart’s reaction to various melodies. Moreover, they claim that certain melodies can treat cardiovascular diseases.

For example, studies have shown that listening to music can:

- Improve the function of blood vessels by relaxing arteries;
- Quickly restore heart rate and blood pressure levels after physical exertion;
- Reduces anxiety in those who have had a heart attack;
- Helps people recovering from heart surgery feel less pain and anxiety;

Melodies that bring joy to a person increase the strength of heart contractions, contribute to the expansion of vessels, and provide a good physical feeling, while irritating music has the exact opposite effect.

Studies show that music chosen by the patient has a more favorable effect than music chosen by someone else. According to the American Association of Music Therapy, music “elicits a positive response due to familiarity, predictability, and a sense of security associated with it.” In a study conducted at the University of Texas aimed at studying the effect of artery relaxation, both classical and rock music were tested. It was noted that fans of classical music received more improvements when listening to lyrical music than when listening to rock music, and vice versa.

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**MUSICAL IMPROVISATION AS A METHOD OF MUSIC THERAPY**

Music therapy (MT) is a treasure given to mankind. A person is born with sound, lives with sound all his life and this connection is only broken when a person leaves this world. Depending on

the density and amplitude of the vibrations created by the sound, we feel happy or depressed, which leads to negative situations such as panic attacks, anxiety, depression and stress. MT plays a major role in reducing or even eliminating these.

I have prepared this speech on the basis of the scientific achievements of the eminent ethnomusicologist Izaliy Zemtsovsky, in particular his book "Anthropology of the Existence of Music". I have been involved in MT for 26 years, both individually and in groups. MT is performed with various means: human and natural sounds, dance and percussion movements, musical instruments, Orff instruments, classical, ethnic music, folk songs, mugham, raga, etc., as well as musical improvisation, which I use more in my practical work.

According to Zemtsovsky, a person who plays improvisation feels he is in two worlds. It is difficult to explain scientifically, but it is possible to experience it. I feel the same way when I improvise. I am the one playing, but the music somehow comes from another source and creates a connection between the patient and me, which becomes a fertile ground for the therapeutic effect to be achieved.

While working with the patient, asking the necessary questions that will reveal the reasons for his current condition, having come to the idea that the main reason is within him, I try to create an improvisation based on the impression I get from his life story and by feeling the vibrations that are spreading around him, while it can already be heard on the piano. This improvisation, which expresses the patient's current state, becomes a kind of mirror in which the patient looks at himself. While listening to the music, the patient begins to see what kind of situation he is in and what possibilities there are to get out of it. Sometimes the patient relieves himself by shedding tears. From this moment on the therapy process moves to the next stage, the nature of the music changes and the session ends with inspiring sounds.

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### **PHYSIOLOGICAL ASPECTS OF MUSIC THERAPY**

The subject of active scientific study by scientists in various fields remains the issues of the psycho-physiological impact of music on a person. The first attempts to scientifically understand the mechanism of the effect of music on the human body date back to the 17th century, and experimental studies - to the 19th - 20<sup>th</sup> centuries, when scientists were only trying to bring a physiological basis to empirical facts. As a result of special physiological studies, the influence of music on various human systems was revealed: the perception of music accelerates heart contractions, increases the rate of respiration, increases the pulse, breathing depending on the pitch, volume and timbre of the sound, and the frequency of respiratory movements and heartbeats changes depending on the tempo and tonality of the music. It was also established that the physiological effect of music on a person is based on the fact that the nervous system, and with it the muscles, have the ability to assimilate musical rhythm, while music as a rhythmic stimulus stimulates the physiological processes of the body, occurring rhythmically both in the motor and in the vegetative sphere. In turn, the rhythms of individual human organs are always proportionate, and there is a certain connection between the rhythm of movement and the rhythm of the internal organs.

The study of the emotional significance of rhythm and tonality in music therapy has shown their ability to induce a state adequate to the nature of the stimulus.

Thus, music, accompanying humanity throughout its entire evolution of development, was of great importance not only in the spiritual, moral-aesthetic education of man, but also in his health and wellness recovery.

<b>IIIA01</b>	<b>SHUSHA MUSICAL HERITAGE IN THE CONTEXT OF THE DIALOGUE OF CULTURES</b>
	<b>a. Musical dynasties of Shusha in Azerbaijani culture</b> <b>b. The contribution of Shusha musicians to the legacy of Caucasian music</b> <b>c. Shusha in the context of dialogues between the cultures of East and West</b> <b>d. New or little-known sources about Shusha musicians and musical activities</b> <b>CHAIR: ABDULLAH AKAT</b>

**LALA HUSEYNOVA**

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### **VOCAL-PERFORMING TRADITIONS OF SHUSHA AND THE VOCAL SCHOOL OF BULBUL**

Shusha played an exceptional role in the development of Azerbaijani musical art, which was reflected in the emergence of many outstanding masters of singing. Special schools were created for their education, primarily spiritual, providing a comprehensive knowledge of the basics of the art of mugham, including oriental languages and classical poetry. Most of the famous singers-khanende of the 19th and early 20th centuries in the history of Azerbaijani music received their education in these schools. Among them, the name of Bulbul (birth name - Murtuza Mammadov, 1897-1961) is of particular importance - the first Azerbaijani singer-khanende who switched to the opera-vocal manner of singing and organically combined in his work the elements and principles of traditional singing (mugham and ashig) with European bel canto. Not only Bulbul's extensive creative heritage, but also his scientific works are of great value.

As a professor at the Azerbaijan State Conservatory, he also headed the "Scientific Research Music Cabinet" there, the purpose of which was not only to collect and record folklore, but also to comprehensively study the traditions of professional musical art. In the singer's reports and articles, the issues of the performance of khanende and ashughs are touched upon for the first time from a modern scientific point of view. Bulbul examines their vocal features, provides information on traditional terminology, performance techniques and teaching methods in the singing schools of Shusha.

The valuable facts and observations contained in Bulbul's works are of great importance not only for the study of the historical and theoretical foundations of traditional vocal performance due to the insufficient study of these issues in domestic musicology, but also for a comprehensive study of the evolutionary processes in the national vocal culture that took place in the second half of the 19th - first half of the 20th centuries.

**Keywords:** Shusha, Karabakh *khanende* and *ashigs*, Bulbul (Murtuza Mammadov), Bulbul's music research and scholarly reports



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**THE SHUSHA MUSICIANS IN THE MATERIALS  
OF THE STATE MUSEUM OF MUSICAL CULTURE OF AZERBAIJAN**

The collections of the State Museum of Musical Culture of Azerbaijan have more than 60 thousand items. Archives, sound recordings, personal belongings, items of fine arts and other materials related to the figures of musical art of Shusha and the whole of Garabagh occupy a great place in them. These are khanendes, tarists, singers, composers, conductors, and musicologists born there, whose names are inscribed with golden letters in the history of Azerbaijani music: Mir Mohsun Navvab (1833-1918), Kechachioglu Mahammad (1864-1940), Meshadi Mammad Farzaliyev (1872-1962), Majid Behbudov (1873-1945), Uzeyir and Zulfugar Hajibeyovs (1885-1948, 1884-1950), Seyid Shushinsky (1889-1965), Bulbul (1897-1961), Khan Shushinsky (1901-1979), Afrasiyab Badalbeyli (1907-1976), Zakir Baghirov (1916-1996), Ashraf Abbasov (1920-1992), Suleyman Aleskerov (1924-2000), Vasif Adygezalov (1935-2006), Aida Taghizade (1934), Nargiz Shafiyeva (1940-1920), Fuad Ibrahimov (1982), and many others. Some historical documents have been revealed outside Azerbaijan.

These are the documents of the great Azerbaijani composer, founder of composer music in Azerbaijan and the Muslim East Uzeyir Hajibeyov: his birth certificate, certificate of the Bek origin, certificate of graduation from the Transcaucasian Teachers' Seminary in Gori, passport, two applications to the rector of the St.Petersburg Conservatory and copies of some documents handwritten by Hajibeyov. They were revealed by us as a result of work carried out on behalf of Doctor of Art History, musicologist Farah Aliyeva. We managed to find these documents in St. Petersburg City Historical Archive and bring them into scientific use. They are on display in copies at the State Museum of Musical Culture of Azerbaijan.

The historical documents available in the museum, starting from the 19th century, speak about the rich cultural life of Shusha and Garabagh, about the special environment that gave birth to entire dynasties of musicians, and undeniably testify to foreigners (Azerbaijani people do not need any explanations!) that Shusha, Garabagh, is Azerbaijan!

**Keywords:** Shusha, Garabagh, State Museum of Musical Culture of Azerbaijan, Uzeyir Hajibeyov

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**ABOUT HUSEYNGULU SARABSKI KARABAKH MUGHAM SCHOOL**

In the personal archive of Huseyngulu Sarabski, kept in the Institute of Manuscripts of ANAS, his interesting thoughts and memories about the Karabakh singers and the Karabagh mugham school

are kept. He highly appreciated the art of master singers and instrumentalists of Karabakh and always referred to their art in his writings, he showed their art and performance as an example.

During his pedagogical activities, Huseyngulu Sarabski always proudly talked to his students about the achievements of the Karabakh mugham school and the achievements of the Karabakh singers in the art of mugham. He advised the young generation to learn mugham from Karabakh singers.

Huseyngulu Sarabski pointed out that the mughams performed by the Karabakh singers fully correspond to the spirit of the entire Azerbaijani people and that they all sing Azerbaijan mughams, despite the fact that everyone has their own creative way. In his writings Sarabski emphasized that along with Karabakh singers, tarzans also played an important role in the development of Azerbaijan mugham art.

Especially he appreciated the superiority and importance of the tar reconstructed by Sadikhcan.

Thus, as it is known from the archive materials, in Huseyngulu Sarabski's thoughts about the Karabakh mugham school the high performance qualities, creative achievements, innovations of Karabakh singers and instrumentalists and their contributions to the national musical culture of Azerbaijan and in generally, their role in the development of the mugham art has been professionally justified and reflected.,

**Keywords:** Huseyngulu Sarabski, Karabakh mugham school, personal archive

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### **GARYAGDI DYNASTY OF MUGAM SINGERS OF SHUSHA**

The Garyagdi lineage of Shusha stands as a evidence to the rich musical heritage of Azerbaijan, particularly in the realm of mugham — a traditional genre that developed at the end of 19th and early 20th century. Shusha was home to generations of mugham singers, many of who became world famous singers, amongst which are the Zulalovs, Garyagdis, Beybudovs, Mammadovs families. This paper delves into the lives and legacies of five illustrious members of the Garyagdi family, who have significantly contributed to the evolution of mugham. The study, unfolds with eldest brother Mashadi Muhammad Bulbul, who, despite his father's religious reservations, pursued mugham in his youth. Unfortunately, later on, under the pressure of fanaticism, he gave-up singing, but continued to write beautiful ghazals in Azerbaijani and Persian languages, which were used as lyrics of mugham. His success in mugham influenced his siblings, including Jabbar Garyagdioglu, who not only preserved but also enhanced the musical traditions imparted from his elder brother.

In the study further explores the artistic endeavors of Maharram, Mashadi Ghafar, and his eldest son Kahraman. Vocal talents of Jabbar Garyagdioglu and Meshadi Ghafar were immortalized through recordings with international companies such as PATE, Extraphone, and Gramophone in 1906-1914. The paper sheds light on the darker chapters of their history, marked by the Soviet repression of 1937, which led to the arrest and exile of Kahraman and the subsequent attempts to obliterate the mugham contributions of Ghafar and Kahraman from the history.

Recent research and publications in 2023 have unearthed factual evidence confirming the musical activities of these two Garyagdi members. This article aims to provide a comprehensive overview of the five Garyagdi singers, detailing their performances and the invaluable recordings preserved in sound archives, thereby ensuring their indelible imprint on the cultural fabric of Azerbaijan remains recognized and celebrated.

**Keywords:** Garyagdi, Mashadi Muhammad Bulbul, Jabbar Garyagdioglu, Mashadi Ghafar, mugham singer, Shusha

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### **GARABAGH ASHYG ENVIRONMENT IN THE CONTEXT OF INTERCULTURAL DIALOGUE**

The study of Garabagh in the context of intercultural dialogue as an environment formed in the unity of many areas of Azerbaijani art makes two main directions important. One of them is related to the establishment of inter-artistic relations, dialogues, connections, and influences in Garabagh as a cultural environment. The second direction includes revealing the role played by Garabagh culture in the establishment of international cultural dialogues in the entire Caucasus region. With this, the function of Garabagh as a public, historical, social, political, literary, and musical environment in the Caucasus region and its position as a geographical center for the establishment of intercultural dialogue are revealed. The main goal of the presented report is related to the establishment of inter-art relations in the environment of the art of Ashyg (bard, minstrel), which is the main component of Garabagh culture, and the study of its impact on the cultural environment around Garabagh.

The study of the musical and poetic heritage of the Garabagh ashyg environment, which acts as an important component of Azerbaijani ashyg art, is of great importance for the realization of this goal. In addition, the heritage of Garabagh's folk music creation, the impact of performance traditions on the environment, and the place of outstanding ashygs and khanendae (singers), sazandes (instrument players, musicians) in the cultural life of other Caucasian peoples play a leading role in the establishment of intercultural dialogue.

**Keywords:** Garabagh, culture, ashyg art, environment, connection, dialogue

<b>III A02</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>a03. Loss, assimilation, and transformation of traditional heritage CHAIR: GIULTEKIN SHAMILLI</b>

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### **KAZAKH AND KYRGYZ RESEARCHING OF BOTH SHANKOBYZ AND TEMIR KOMUZ**

The report purpose is to underline both general and specifics features in the history of the two most related to each other musical instruments, such as, the Kazakh shan kobyz and the Kyrgyz temir komuz. The research method was the historical-typological approach, reflecting the stage development of both traditional cultures, to compare the studies of both Kazakh and Kyrgyz musicologists.

The results showed the unity of the ethno-organological approach, classification, genesis, morphology, source study base (pre-revolutionary period) and methodology, but an uneven degree in terms of knowledge of the preservation and development of the traditions, its written fixation, notation, and forms of its' existence (both Soviet period and after Independence). The scope of the results is related to music art, music education, and ethnomusicology.

To sum the comparative study of the two historically, genetically, and typologically close musical cultures, both Kazakh and Kyrgyz, it is clear, that the evolution processes of both shankobyz and temir komuz, caused by certain historical-cultural conditions, are common, however, their preservation and development processes have an autonomous way.

**Keywords:** Kazakh traditional music, shankobyz, Kyrgyz traditional music, temir komuz

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### **VERSES OF SEA AND LAND: A COMPARATIVE STUDY OF TRADITIONAL MUSIC FROM KARADENIZ AND UNDIVIDED PUNJAB**

This paper tries to study the traditional music from Trabzon located by Karadeniz of the Anatolian Turkey, in relation to the music from the undivided Punjab of the South Asian subcontinent. While both regions are geographically and culturally disparate, the aim here is to develop similarities through the artistic practice of combining poetry with music. The research here is narrowed down to the works of two artists: Trabzon's Maçkalı Hasan Tunç and Punjab's Bulleh Shah. Over time, many musicians have performed their verses, thereby dispersing them into the collective public memory. I

study sameness with regard to metre, scale, tropes and sentence formations in their compositions. These factors can contribute to a larger thematic affinity between the two.

The oeuvre of the two artists is characterised by longing as experienced by a wandering poet-musician whose narrative voice diminishes gender distinctions. Also, any expression of melancholy or gaiety is accompanied by an acceptance of one's smallness at the hands of the vast nature. The philosophical concept sublime will then enter to discover a shared realm of feelings so that through music we can ascertain cultural sameness between the two regions. The paper is theoretically grounded in Ibn 'Arabi, Herder and Kant.

**Keywords:** traditional music, Trabzon's Maçkalı Hasan Tunç, Punjab's Bulleh Shah, comparative research

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**OZIN KÖY AND MAQAM  
(ON THE MATERIAL OF VOLGA-URAL AND CRIMEAN TATARS MUSICAL  
TRADITIONS)**

The report for the first time considers two phenomena – *ozin köy* in Volga-Ural Tatars musical tradition and *maqam* in Crimean Tatars musical tradition in their comparative aspect. *Ozin köy* and *maqam* are vocal-instrumental/vocal genres, which typological and stylistic similarity classifies them as long songs – *ozin köy/uzun hava*.

These genres are the result of mind reflected in two fundamental categories and musical phenomena *köy (küy)* and *maqam (maqām)*, which cover vast musical area of Eurasia. Having an ancient origin related to different religious-philosophical systems of contrasting and geographically distant of each other regions, *köy* and *maqam* wonderfully unite in a single musical space of regional cultures of Turkic-Muslim World, representing in each of them its unique sounding. On the basis of these two key concepts and categories the report gives a view about musical civilization wholeness with a lot of musical-acoustic expressive forms, among which *ozin köy* and *maqam* are.

Unity of regional cultures of Eurasia, integral parts of which are Volga-Ural and Crimea, is due to worldview commonality. First of all, it is manifested on basic musical structure level – universal, expressed in a common linguistic root *küy (көк-күг-күй-көй)*, in development principals of genres *köy* and *maqam*, and in a range of stylistic characteristics of phenomena *ozin köy/uzun hava*. Common basis of each of these designated regional traditions finds its own sound realization way, reflecting at more detail levels – modal and intonational, metrical. The above can be the basis for in-depth comparative research in the further.

**Keywords:** *ozin köy*, *maqam*, *küy*, *maqām*, Volga-Ural Tatars, Crimean Tatars, comparative research

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### **LEGACY, PRESERVATION AND CHANGE OF MUSIC AND DANCE TRADITIONS**

My presentation deals with the current state of Afro-Arab, -Persian, -Indian and -Turkish music and ritual movement traditions around the Indian Ocean and how to preserve these in the light of globalization and the marginalized positions the communities of African origin traditionally have in the regions around the Indian Ocean.

In the Turkic world the Ottoman empire of course had intensive contacts with the African and Afro-Arab world. Nowadays Izmir has a palpable Afro-Turkish community. Persia always had immigration from Africa via the history of slavery, or to a much lesser degree by voluntary travel. All along the South Coast and on the island of Qeshm there are Afro-Iranian communities. Each of these communities have their own cultures, musically and spiritually. How to preserve something of the culture of such communities, which are often risking complete disappearance, as the communities often are marginalized and as modernization takes over. Conservation may lead to become dry museological stuff.

There is a proactive alternative, like how Morocco deals with Gnaoua, a culture that in comparable way derived from traditions from South of the Sahara that migrated through slavery, trade and mercenaries. There is the famous Gnaoua Festival of Essaouira. The artistic staff through the years had put Gnaoua culture on the map by putting the traditional masters enthusiastically on pedestals and organizing cooperations with renowned musicians from elsewhere, from the US (Will Calhoun for instance), via Austria (Joe Zawinul) to sub-Saharan African nations.

All this even though also in Morocco the relation to the history of slavery remains a taboo. Moreover, the respective minorities find more self-respect and their musicians find ways to improve their life standards.

The festival of Essaouira could be a role model for preservation with an eye for an evolution into the future.

**Keywords:** legacy, preservation, Gnaoua Festival of Essaouira

<b>IIIA03</b>	<b>MUSIC THERAPY: PROBLEMS AND PERSPECTIVES IN THE 21ST CENTURY</b>
	<b>c02. Music therapy in clinical practice CHAIR: RAFIG TAHMAZOV</b>

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### **INTEGRATIVE MUSIC THERAPY IN THE TREATMENT OF CHILDREN WITH CEREBRAL PALSY**

The most ancient sources testify to the healing power of music. Thus Pythagoras, Aristotle, and Plato believed that music restores harmony in the human body that has been disrupted by disease.

Avicenna, an outstanding doctor of all times and peoples, treated patients with nervous and mental diseases with music a thousand years ago.

Since the 19th century, music therapy has been spreading in Europe. Nowadays, doctors are increasingly turning to a "pleasant" medicine through the subconscious, activating the inner forces of a person in the fight against the disease. Music is an important means of preventing and correcting a number of disorders. The use of music for therapeutic and correctional purposes has become a separate field in medicine, psychology and special pedagogy, and has been called "music therapy". Music therapy has three types: receptive (passive), active, and integrative.

**Keywords:** Music therapy, rehabilitation of cerebral palsy, integrative therapy

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### **DIAGNOSTIC POSSIBILITIES OF MUSIC**

Plato wrote about the music of the heavenly spheres in his works. Cicero associated the seven main planets of the solar system with the seven notes of the musical octave. Aristotle believed that music has an impact on the aesthetic side of the soul. In ancient China, music was equated with mathematics and associated with astronomy.

In the 13th century, Azerbaijani scientist Safiaddin Urmawi created treatises on the beneficial influence of music on human health.

At the turn of the 20th and 21st centuries, the famous Japanese scientist Masaru Emoto demonstrated using microphotography how water forms harmonic forms during freezing after exposure to sounds.

We examined patients using mugam diagnostics developed by Doctor of Medical Sciences, Professor of the Azerbaijan Medical University Rafiq Faig oglu Tahmazov.

The patients were given to listen to the sounds of the mugams: Bayati-Shiraz, Bayati-Qajar, Bayati-Turk, Ushag, Chahargah. Then the information was read, and the result was recorded depending on the patient's perception of this or that mugam. The results of the study coincided with the diagnosis of modern medicine.

In our research, we also used sound influences, where health restoration took place in conjunction with individually selected physical exercises.

Sound effects were used on certain biologically active points (BAT). Positive results were recorded.

The patient was diagnosed with a radiographically diagnosed rupture of the capsule of the shoulder joint. She was offered an operation for endoprosthesis. The patient refused this and turned to us. For three months, morning and evening, sound effects were applied to the damaged area. Upon completion of the sound effects, the need for surgery disappeared.

**Keywords:** Diagnostics, U-sin, BAT

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## **THE CORRECTIVE THERAPEUTIC EFFECT OF MUSIC ON THE PSYCHOPHYSIOLOGICAL AND VEGETATIVE INDICATORS IN HEALTHY AND NEUROTIC DISORDERS OF YOUNG PEOPLE**

**Purpose:** The corrective therapeutic effect of music on the psychophysiological and vegetative indicators in healthy and neurotic disorders from 15 to 18 age of young people

**Relevance:** In order to study the age and individual typological characteristics of the influence of national music (NM) on the neurophysiological, psychophysiological and autonomic functions of healthy and borderline neurotic young people aged 15-18 years, the dynamics of EEG (electroencephalogram) indicators, parameters of vegetative and psychological status were analyzed. A retrospective analysis of the nature of the preferred pieces of music was also carried out in order to investigate the cause of various psychophysiological reactions of the examined young people to the NM procedures. The overwhelming majority of those in the group of young people (15-16 years old) preferred to listen to melodic but tempo musical compositions, it also had some synchronizing effect on the limbic-reticular structure of the brain and was manifested in an increase in alpha-rhythm strength, a decrease in the amplitude of quick waves and some sedative effects in healthy individuals – a decrease in the level of situational anxiety, experiencing positive emotions, normalization of the vegetative sphere. Young people 17-18 years old preferred more impetuous melodies with a clear tempo rhythm, sounding with moderate strength and this was also reflected in the increase in amplitude and indexes of EEG fast-wave rhythms. However, in this case, positive changes in the vegetative sphere, a decrease in hemodynamic indicators, as well as the degree of situational anxiety were observed.

**Novelty:** In subgroups of 15-16 years of age of young people with neurotic disorders, their preference is melodic during primary emotional-vegetative wakefulness it led only to a slight increase in alpha-rhythm, (on frontal lobe) a slight normalization of vegetative indicators. Some of the young people aged 17-18, with neurotic disorders, chose fast pieces of music that corresponded to melodic, lyrical melodies.

**Keywords:** National Music, electroencephalogram, vegetative and psychological status, neurotic disorders, limbic-reticular structure



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### **COMBINATION OF MUGAM DIAGNOSTICS AND TRADITIONAL METHODS OF TCM (TRADITIONAL METHODS OF CHINESE MEDICINE: TUINA AND ACUPUNCTURE)**

This article explores the effects of massage on the central nervous system, emphasizing the significant role of music in enhancing these effects. It highlights how different massage techniques—intensive versus slow-stimulate or calm the central nervous system, leading to muscle relaxation.

Furthermore, it underscores the importance of music in the massage process, demonstrating how music aids in muscle relaxation, enhances pain relief, improves mood through serotonin activation, and normalizes sleep patterns. Additionally, the article discusses the positive impact of music on the masseuse, contributing to the quality and fluidity of the massage.

Observations indicate that massages accompanied by music yield better outcomes compared to those without music, particularly in relaxation massages where the tempo should align with the music's rhythm.

**Keywords:** muscle relaxation, pain relief, relaxation massage techniques, therapeutic music

<b>IIB01</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>c01. The phenomenon of the singing voice in musical traditions</b> <b>CHAIR: ALEXANDRIA SULTAN VON BRUSELDORFF</b>

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### **SAFEGUARDING TRADITION: UNIFIED EFFORTS BY VOICE RESEARCHER/VOCAL PEDAGOGUE AND ENT DOCTOR IN ADVANCING VOCAL HEALTH, WELLBEING, AND ACOUSTIC & PHYSIOLOGICAL STUDIES AMONG AZERBAIJANI MUGHAM SINGERS**

Integrating cutting-edge scientific advancements alongside medical and acoustic technologies, this research aims to advance voice studies within the Azerbaijani vocal mugham context. A collaborative effort between vocal pedagogue and ENT specialist has been initiated to systematically address the unique vocal challenges encountered by Azerbaijani traditional mugham singers, including the nuanced aspects of their vocal health and well-being within this unique pedagogical, musical, medical, and cultural context. The establishment of a Voice Research Scientific Laboratory at the Azerbaijan National Conservatory underscores their commitment to advancing voice science and supporting vocal hygiene among musicians through educational initiatives.

**Objective:** This study aims to identify prevalent functional challenges in the vocal apparatus of Azerbaijani mugham singers (*khanende*) to enhance their vocal health and capabilities, while also

assessing the effectiveness of preventive measures. **Method and Instrumentation:** Two cohorts of professional young mugham singers, aged 20 to 35, were involved in the examination. Acoustic analysis was conducted on the singing voices of all singers from both cohorts using *Sopran, Voce Vista*, and *Praat* software at the Conservatory Laboratory. Furthermore, fiberoptic laryngoscopy was utilized to evaluate vocal fold condition and function at a medical facility. The first cohort received training in proper breathing techniques and vocal health management, while the subsequent cohort maintained their customary routines. **Results:** The acoustic and physiological analyses were systematically conducted for six to twelve months, encompassing both groups involved. The first cohort demonstrated improved vocal condition with minimal disturbances. The second cohort, lacking guidance, experienced vocal issues, including hoarseness, impaired singing, nodules, and related complications. **Conclusion:** The collaborative efforts of voice researchers, vocal pedagogues, and medical practitioners in mugham singing significantly enhance the prevention of vocal pathologies through continual learning, research, assessments, and interventions. This endeavor signifies a pivotal advancement in upholding the tradition of mugham singing while safeguarding performers' vocal health.

**Keywords:** mugham singers, voice pedagogy, acoustic analysis, interdisciplinary collaboration, functional voice disorders, vocal health, fiberoptic laryngoscopy

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#### EXPLORING ZENGULE TECHNIQUE IN MUGHAM PERFORMANCE

This study aims to examine the implementation and significance of the *zengule* technique within mugham performance, emphasizing its intricacy, the necessity of inherent vocal talent, and the role of dedicated training and institutions in preserving and evolving this mugham method. Azerbaijani mugham, a unique and esteemed music genre recognized by UNESCO's Intangible Cultural Heritage list, is noted for its complexity and the exceptional vocal abilities required for its execution. Central to mugham is *zengule*, a vocal ornamentation that showcases a performer's skill and is nearly impossible to execute without innate vocal talent. Both male and female performers must possess naturally gifted voices, as *zengule* demands exceptional vocal prowess, especially in higher register *zil*. The integration of *gazals* and the strategic placement of *zengule* in mugham pieces are crucial, with special emphasis on vowel sounds. These elements are vital in assessing the proficiency of mugham performers. The academic study of mugham, including the *zengule*, begins at an early age, often continuing through voice mutation periods in males, during which *zengule* must adapt to changing vocal registers. Institutions like the National Conservatory play a pivotal role in nurturing these talents, emphasizing the importance of mastering *zengule* during the mutation period to ensure future performance capabilities. Distinct styles of *zengule* exist within different mugham schools, such as the Karabakh School of Mugham, Baku School of Mugham, and Shirvan School of Mugham, each maintaining unique traditions and oral learning methods. Despite its improvisational nature, mugham performers learn *zengule* through rigorous training from masters, preserving

traditional techniques while evolving the practice for contemporary performances. The Azerbaijan Mugham School exemplifies this balance of tradition and modernity in mugham performance.

**Keywords:** modern developments in Azerbaijani mugham, *zengule*, mugham pedagogy, *gazal*, vocal mutation, mugham schools, mugham teaching methods

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### **VOICE ONSET TIME (VOT) IN STOP CONSONANTS AS AN IDENTIFICATION ELEMENT OF PERSONALITY**

Since acoustic parameters depend on articulation, the speech signal is characterized not only by general indicators but also by the appearance of individual signs caused by physiological factors. From this point of determining individual characteristics through a speech signal, a special marker is the “voice onset time” (VOT) [Lisker, Abramson 1964: 387], defined as the interval after the opening of the stop before the start of vibration of the vocal cords in stop consonants. VOT is a temporal acoustic parameter defined as the time between the cessation of contraction of the stop in the vocal apparatus and the beginning of vibration of the vocal cords during the pronunciation of stop consonants. VOT is recognized as the most reliable acoustic signal for distinguishing voiceless from voiced consonants. Most phonologists view VOT as an aspect of the implementation of more standard functions such as +/- vocalization or +/- glottal extension. There are also studies showing that the phonological status of VOT categories influences the implementation of prosodic boundaries (Cho, Lee, & Kim, 2014; Cho & McQueen, 2005). Experiments show that as the place of articulation moves from front to back, the time of sound occurrence increases. VOT primarily measures aspiration: longer VOT correlates with greater aspiration, driven by physiological movements and aerodynamic forces. Understanding these gestures also helps define differences in articulation places through changes in formant frequencies associated with specific vocal gestures. In our study on Azerbaijani language materials, the VOT duration of stop consonants varied among speakers, indicating it serves as a distinct speech characteristic influenced by various physiological factors. Research indicates that the duration of VOT, the silent interval, is preprogrammed rather than constantly controlled by speakers. Sometimes, supraglottic timing is influenced by laryngeal timing demands (Weismer, 1980). From this perspective, VOT can be used to identify individual characteristics.

**Keywords:** sound signal, spectral analysis, VOT, phonoscopy, identification, microanalysis of sound signal

<b>IIIB02</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>b02. Mechanisms for the transfer and preservation of experience in traditional and academic education</b> <b>CHAIR: ANNA OLDFIELD</b>

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### **ONCE AGAIN A YOUNG ROSE: DEDE EFENDI AND THE DEVELOPMENT OF MAKAMIC HARMONY IN TURKISH MUSIC**

Many traditional Turkish art music genres do not lend themselves well to incorporation into Western music format. Most prominent among those that do admit harmonization are the *şarkı* category of songs. The term *şarkı* denotes any Turkish urban art song, flourishing from the early nineteenth century. Based upon *aruz*, the quantitative, Arabic-derived system of metrical prosody, *şarkı* is a metered, secular vocal song, with instrumental accompaniment, solidly grounded in *makam* (Turk. p. *makamlar*).

Dede Efendi is a highly esteemed composer of both instrumental and vocal works. His music represents the most elaborated and complex style in the development of traditional art music. He employed such Turkish *makamlar*—especially *ferahfeza*, *rast*, and *hicaz*—to make his compositions sound more Western. Other *makamlar* lend themselves less well to harmonization. His songs in the aforementioned *makamlar* facilitate the incorporation of chordal accompaniment today. In order to harmonize these songs, the neutral intervals employed in *hicaz* and other traditional *makamlar* are generally adjusted to more diatonic pitches when combined with major-minor harmonies. In this paper I will analyze some of his compositions under the influence of Western music. These works made him the most prominent figure in the history of traditional Turkish art music.

**Keywords:** Dede Efendi, makamıic harmony in Turkish music, *şarkı*, *aruz*

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### **ON THE SIGNIFICANCE OF KEMAL ILERICI'S HARMONIC CONCEPT IN THE STUDY OF TURKIC PEOPLES' MUSIC**

The goal of the presentation is to introduce the harmonic concept of the renowned Turkish musicologist and composer Kemal Ilerici and to highlight its significance in the study of the music of Turkic peoples.

1. In the context of globalization and cultural integration, questions of polyphony arise in the development of monophonic musical cultures, including those of the Turkic people.

The ways to address them can be summarized in three main trends:

Preservation of the traditional style;

Adoption of the pan-European style;

Creation of a synthesis of these styles.

2. In Azerbaijani music, the third path was chosen and brought to life.

The fundamental material for polyphony in the works of Uzeyir Hajibeyov is based on the modes of Azerbaijani music.

The principles of harmonization that he developed were later expanded upon in the research of contemporary Azerbaijani musicologists.

The practical application of these principles is reflected in the music of Azerbaijani composers.

3. The issues of polyphony in Turkish music were approached differently.

The harmonic concept of K. Ilerici and its main features:

Folk music (Türkü) was chosen as the object of harmonization.

The creation of harmonic structures is based on the interval structure of makams and the functional characteristics of their degrees.

This choice resulted in an extraordinary diversity and a wide range of possibilities due to the rich modal organization of Turkish music.

The makam Hüseyni was chosen as the model makam because most Turkish folk music is based on it.

As a result, the quartal principle of chord structure became the foundational principle of harmonization. Stable and unstable degrees of the makam are identified as the building blocks of future chords, each with its inherent functions.

The harmonic concept of K. Ilerici represents one of the ways to create a synthesis of traditional monophonic and pan-European polyphonic styles.

**Keywords:** Kemal Ilerici, harmonic concept

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### **THE FATE OF *MUGHAM DASTGAH*: COMBINING ARCHIVAL AND ETHNOGRAPHIC, PRACTICE-BASED RESEARCH**

Azerbaijani *mugham* belongs to a vast, transnational classical tradition *maqamistan* (Simms 2009), stretching from Xinjiang to Mauritania. Many regional variants of this *maqam* system, including Azerbaijani *mugham*, underwent canonization as part of nation-building projects throughout the twentieth century (Davis 2004; During 2005; Hassan 2017). As such, *mugham dastgah*—the main cyclical genre in which *mugham* is presented—was standardized with the creation of a new curriculum in the 1930s. Archival documents contain lists of *dastgah* performances from late nineteenth and early twentieth century that show a much more fluid and varied performance practice.

In this presentation, I question how these archival materials can be juxtaposed with ethnographic, performance-based research focused on unofficial repertoires guarded by today's masters. Relying on extensive fieldwork and lessons with main successors of *tar* lineages, I stress that living masters possess rare insight into *mugham* and *dastgah* structure that may have been excluded from official versions. Providing examples of data gathered as an apprentice in main *tar* lineages, I attempt to show how research based on bimusicality and biaurality (Gill 2017) with the

living masters can greatly enhance knowledge about the changes *mugham* underwent in the twentieth century. Specifically, I investigate particular *dastgah* cycles, combining archival data and current practices, proposing how this kind of research approach can be adopted and further developed in future studies about *mugham*. Furthermore, I suggest how this approach can be used to question and develop music scholarship about *mugham* produced in the Soviet era to arrive at new research avenues.

**Keywords:** Azerbaijani mugham, maqam, dastgah, tar, practice-based research, archival research, biaurality

<b>IIIB03</b>	<b>MUSIC THERAPY: PROBLEMS AND PERSPECTIVES IN THE 21ST CENTURY</b>
	<b>b. Music therapy in the modern educational process</b> <b>CHAIR: RAFIG TAHMAZOV</b>

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### **THE USE OF MUSIC THERAPY IN THE REHABILITATION PROCESS OF CHILDREN AND ADULTS IN A MUSIC EDUCATION CENTER**

Music therapy is a therapeutic practice that utilizes music as a medium to address emotional, cognitive, and physical needs, facilitating healing and personal growth. This article examines the role of music therapy in the rehabilitation process at the Music Center, demonstrating its significant impact on improving mental health and alleviating stress in today's fast-paced, digitally-dominated world. Music therapy involves structured interactions with music—such as listening, playing, singing, or composing—to foster emotional expression, enhance cognitive functions, and support physical rehabilitation. The practice is tailored to individual needs, making it a versatile tool for various conditions. Through firsthand experiences with diverse individuals—including children with autism, elderly patients with motor skill issues, and those with Alzheimer's disease—the study highlights the effectiveness of music therapy in promoting well-being and facilitating recovery. Notable cases include a student's ability to reproduce a melody and a professor's improved finger flexibility, showcasing the therapy's diverse benefits. The article emphasizes the necessity for further research into the mechanisms of music therapy and its applications in different psychological contexts. Recent studies indicate that music therapy supports non-verbal communication and emotional expression, integrating well with interdisciplinary approaches involving medicine, psychology, and the arts. Future research should focus on understanding how specific musical elements impact psychological states and evaluate the long-term efficacy of music therapy in treating conditions such as anxiety, depression, and trauma. Strengthening collaboration among professionals in related fields will

enhance the evidence base for music therapy and expand its applications in clinical and educational settings.

**Keywords:** music therapy, rehabilitation, well-being, psychological health, therapy

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### **DIAGNOSTIC POSSIBILITIES OF AZERBAIJANI MUGHAM**

Since centuries, studies have been conducted on the use of music in the treatment of physical and mental diseases. Each nation, ethnos (due to its geographic location, related climatic conditions, way of life, language it speaks, etc.) has its own musical intonations, and they are used in oriental medicine and in the treatment of people. It is no coincidence that the word music, which comes from the Greek language, is also expressed as "food of the soul".

In Azerbaijan, music has been used in the treatment of diseases. Centuries ago, music was used as a healing method by Safiyaddin Urmavi and Al-Farabi. Our genius composer Uzeyir Bey Hajibeyli also talked about the influence of mughams on the human soul in his notes.

The use of music in the diagnosis of diseases was proven for the first time in the world by Tahmazov Rafiq Fuad, Doctor of Medical Sciences, Professor of Azerbaijan Medical University. Among the musical instruments closest to the human voice, he first chose the performance of the kamancha instrument (in terms of timbre and extension).

In our research, we used express mugham diagnostics, iridodiagnostics, computer pulse diagnostics, auriculodiagnostics and ultrasound examination, magnetic resonance tomography (MRI), radiography, clinical biochemical laboratory methods, which are among the methods of modern medicine. The obtained results were compared. The measurement of sound waves - vibrations that cause intonation effects is one of the most important aspects in the study of work. The acoustic parameters of mugham diagnostics were carried out by Zeynal Isayev, senior researcher of the acoustics laboratory of Uzeyir Hajibeyli Baku Academy of Music. 11 people (men, women, children) participated in the research. Final statistics will be announced based on the results.

**Keywords:** express diagnosis, U-SIN, acoustics

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### **INTEGRATIVE MUSIC THERAPY IN MODERN PHARMACEUTICAL EDUCATION**

Modern pharmaceutical education is inextricably linked with integrative medicine. Non-drug therapy methods are increasingly used in medicine worldwide. Integrative music therapy combines

music therapy with other forms of art therapy, such as dance, poetry, painting, sculpting, sand therapy, and more.

In many advanced countries, integrative therapy methods such as bioregulatory, orthomolecular, balneotherapy, manual therapy, reflexology, homeopathy, diet therapy, phytotherapy, aromatherapy, flower therapy, mistletoe therapy, osteopathy, isopathy, color therapy, psychotherapy, and microbiological therapy are widely used in medical and pharmaceutical education.

There are three types of music therapy: integrative, active, and mixed. Among them, integrative music therapy is more widely used, particularly in treating mental disorders, intellectual disabilities, and autism.

In Azerbaijan, music treatment has been known for a long time. To relieve fatigue, neuroses, improve mood and sleep, our ancestors listened to the music of Eastern instruments: rubab, oud, dutar, tanbur, ney, mizmar, surnai, chang, shahrud, qanun, and others. They compared musical instruments to medicinal plants and fragrant spices. For example, tar was compared to the healing, aromatic saffron, nagara to clove or ginseng, oud to valerian, ney to lemon balm, zurna to strong coffee, saz to licorice, and kamancha to laurel, which fits well within naturopathy.

Classical modern music therapy has effects on the body similar to psychopharmacotherapeutic agents. Without using these drugs, one can activate the body with music therapy. We have developed methodologies for applying integrative music therapy in the practice of childhood neuroses and psychoses, which have a beneficial effect on sick children. In collaboration with our therapists and musicians, we are continuing to develop therapeutic music discs. These musical diagnostic and therapeutic discs are planned to be used in the pharmacies of our country.

**Keywords:** integrative therapy, music diagnostic, aromatherapy

<b>IIIC01</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>c02. The phenomenon of the singing voice in musical traditions CHAIR: ALEXANDRIA SULTAN VON BRUSELDORFF</b>

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### **RULES FOR THE CORRECT USE OF VOICE IN THE ART OF *KHANENDE***

The art of *khanende*, Azerbaijani traditional singers, relies on important factors: voice polishing, proper breathing, word division, and precise pronunciation of vowels and consonants. Each element is crucial for delivering performances that resonate effectively with listeners. Thus, one of the most important points during the *khanende*'s performance is the adjustment of the voice, which helps convey the mugham or song, and *tesnif* performed by the *khanende* to the listener in the right way. So, the singer should initially breathe properly, and spend the breath he takes not in one breath, but in parts during the performance. Otherwise, if he spends the breath taken and then starts singing, then he will not be able to finish the line he performed and will breathe again, this will create



arrhythmia during the performance, and the words he sung will be divided into two, and the listener will have heard a performance that is not pleasant to the ear. Currently, *khanende* are typically categorized into two groups based on their approach to breath and voice production: some use diaphragmatic breathing, while others opt for chest breathing. Additionally, in the *zil* register, singers may employ chest, nasal, or head voice techniques based on personal preference and vocal style. The above-mentioned performances are completely individual. That is, each singer adjusts how to use his voice in the *zil* registers according to the range and timbre of their voice. Voice timbres and voice colors are completely individual, just as performances are different. In order to properly polish the voice and use it with the right technique during the performance, the *khanende* must learn the mugham performance technique and master it very well so that they can apply it properly during their performance.

**Keywords:** voice, timbre, range, breathing, technique

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### **ASSESSMENT OF VOICE IN PROFESSIONAL VOICE USERS**

The assessment of voice in professional voice users is different considering the fact that they have unique vocal needs. This is an abstract introduction outlining how an assessment of voice should be done. The professional voice user is any person whose voice is the primary instrument for performing his or her work. The need for voice performance and vocal endurance is high in professional voice users. Koufman (1998) identified four levels of professional voice users based on the professional demands and vocal load:

1. **Elite Vocal Performer (Level I):** This category includes performers such as singers and actors, for whom even minor voice issues can significantly impact their careers.
2. **Professional Voice User (Level II):** Occupations like teachers, lecturers, and clergy fall into this group. Here, moderate vocal problems can hinder job performance.
3. **Non-Vocal Professional (Level III):** This group comprises professionals like lawyers, businessmen, and physicians, where severe vocal issues could affect job effectiveness.
4. **Non-Vocal Non-Professional (Level IV):** This includes clerical and labor roles where vocal quality is not critical for job performance.

#### **Assessment Methods:**

**Screening:** Initial screening is crucial if a voice disorder is suspected. It involves evaluating respiratory, phonatory, and resonance aspects, as well as vocal range, pitch, loudness, and endurance. Clinicians may employ formal tools (Lee et al., 2004) or informal tasks and standardized questionnaires (e.g., Deary, Wilson, Carding, & Mackenzie, 2003; Hogikyan & Sethuraman, 1999; Jacobson et al., 1997) for comprehensive screening.

**Comprehensive Assessment:** For individuals with suspected voice disorders, a thorough assessment is conducted using both standardized and non-standardized measures. Assessment may result in the diagnosis of a voice disorder, clinical description of the characteristics and severity of the disorder, statement of prognosis and recommendations for intervention, identification of appropriate treatment or management options, and referral to other professionals, as needed.

**Keywords:** professional voice users, voice assessment, voice disorders, screening tools, comprehensive evaluation, standardized and non-standardized measures

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### **TIMBRAL MASTERY IN TRADITIONAL SONGS: A COUNTERTENOR AND BARITONE PERSPECTIVE**

The research presented explores a unique aspect of vocal technique involving a vocal performer with a wide range of voices playing multiple timbres in succession. The study focuses on the technical and musical aspects of the transition from countertenor tessitura to baritone and bass-baritone tessitura, identifying the difficulties, nuances, and possible solutions during such a complex process. The problem covers issues such as analyzing the characteristics of voice physiology during the transition between different registers, performing a musical sample in both tessituras and preparing the voice for effective mastering of vocal technique during this process. Additionally, the study examines special methods and investigates the influence of psychological aspects, along with the proper selection of repertoire according to the singer's age and performance experience. Using examples of traditional songs, including “*Sarı gəlin,*” “*Küçələrə su səpmişəm,*” and others the discussion focuses on important aspects of vocal pedagogy, teaching young singers to combine techniques of countertenor timbre, baritone timbre and Azerbaijani traditional timbres. This includes recommendations for developing special training programs and maintaining vocal health. In conclusion, there is a significant emphasis on the need for further research in this area in order to expand the understanding of vocal technique and equip vocal performers with the necessary tools to successfully master different musical genres and performance styles. During the research, the importance of the psychological preparation of the performer is particularly noted. The principles of preparing a vocal performer before performing with both bass-baritone, baritone, and countertenor voice timbre are outlined. Various methods are proposed to safeguard the vocal folds from damage when utilizing a singer's 5-octave vocal range, whether in academic pursuits or within the pop genre.

**Keywords:** voice, countertenor, baritone, bass-baritone, vocal technique, transition between registers, vocal pedagogy, chamber performance, traditional vocal music performance, voice health

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### **MINDFULNESS AND VOICE TRAINING**

Mindfulness is defined by various scholars as purposeful, nonjudgmental attention to the present moment (Kabat-Zinn, 1994), focusing the mind on the present moment in a nonjudgmental

way (Linehan, 2015), and experiencing the present with kindness, open curiosity, and acceptance (Germer et al., 2005; Marlatt and Kristeller, 1999; Bishop et al., 2004). This study aimed to assess the mindfulness levels of 120 voice-training students from state universities in the 2022-2023 academic year. Data were collected via an e-survey, which included demographic information and the Mindfulness Scale (MAAS). The data of the e-survey from the link sent to the voice educators at the universities in and outside the province of Istanbul to apply to their students were brought together on the Google Forms system and analyzed using percentage frequency analyses, ANOVA, t-tests, correlations, and standard deviations. The study found no significant difference in mindfulness levels according to class levels. 30% were at the low-income level, 50% were at the middle-income level and 20% were at the high-income level. The least participants were from the Southeastern Anatolia Region, and the most were from the Marmara Region. Students from the Aegean region exhibited high mindfulness levels. Overall, students' perceived mindfulness levels averaged at  $\bar{X}=3.90$ , indicating a medium to partially high level of mindfulness. Female students had higher mindfulness scores ( $\bar{X}=3.9722$ ) than male students ( $\bar{X}=3.7986$ ). Mindfulness levels by age and class were all at a partially high-moderate level. Students from low-income families had lower mindfulness levels compared to those from high-income families. Regionally, students from Eastern Anatolia had the lowest mindfulness levels ( $\bar{X}=3.2000$ ), while those from the Aegean region had the highest ( $\bar{X}=4.5244$ ). Additionally, when analyzing the mindfulness levels of the students according to the institutions, students from the Faculty of Education ( $\bar{X}=3.9904$ ) scored higher in mindfulness than conservatory students ( $\bar{X}=3.7515$ ).

**Keywords:** voice training, mindfulness, mindful awareness scale, mindfulness levels, voice training students

<b>IIIC02</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>a04. Loss, assimilation, and transformation of traditional heritage</b> <b>CHAIR: ALLA BAYRAMOVA</b>

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### **TRADITIONAL CONCEPTS OF SOUND ARCHIVING AND DIFFERENT MODALITIES**

While there are certain uniform expectations of sound archiving today, determined by its historical development over approximately 125 years, its place within ethnomusicology and its responsiveness to technological advances, we cannot really claim that sound archives consist of uniform structures or are shaped by consistent practices.

Across different regions of the world, varying political, economic, and intellectual factors have resulted in many different modalities, reflecting a wide variety of musical forms, cultural codes, and political settings. Additionally, habits and behaviors related to knowledge production and presentation vary widely. For instance, outdated knowledge or technological infrastructures in one place may be rediscovered or newly utilized in another. In this talk, I will briefly discuss how sound

archiving has evolved in the sample of Türkiye and will contextualize this with the help of selected comparators.

**Keywords:** Sound Archiving, traditional concepts, different modalities, Türkiye

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### **ANOTHER VIEW ON KHMU FLUTE SONGS IN MAINLAND SOUTHEAST ASIA**

Khmu Flute Songs in Mainland Southeast Asia were already part of deeper investigations yet some new points appeared since then. Up-dated re-readings need to be undertaken much more often in recent times. This paper is based on it and represents a small personal study of available materials won over time during manifold fieldwork experiences in Laos among Khmu people. It will shed light on the social construction of archaic societal structures and their transformation into the recent working units. Taking Khmu Flute Songs as an indicator for the presence of traditional power, these songs are re-investigated from a historical viewpoint.

Special emphasis is also given to the individualization of knowledge and the unification of their streamed applications on another level. This small-scale study may contribute to the body of knowledge on musical practice as an indicator and result of social changes in the history of mankind.

**Keywords:** Khmu, Southeast Asia, Music Production, Songs, Tot, Pi

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### **LEGACY, PRESERVATION OF NATIONAL TRADITIONS**

In the XXI century occur changes in the diametrically opposite dimensions "East-West", which existed for centuries. The rapid development of technology revives interest in the historical past of the peoples, their cultural heritage. Thus, in the last 24 years a priority in the direction of musical science takes musical ethnography. The study of traditional music of peoples contributes to better understanding of the role of people in the development of the music of East and West, as well as co-existence of many traditions in the area of the Orient.

Ethnomusicology makes it possible to systematize the results of the latest research, as they study the existence of modern music traditions. Our goal is not only to preserve the achievements and plan future research directions. In Uzbekistan, efforts are being made at various levels:

So, for study the current state of these processes is encouraged to hold:

1. Collaborative projects in the form of scientific expeditions in the border regions inhabited by peoples of the two countries.

2. The results of the expedition approve at conferences, in publications.

3. We need to create an international journal on a regional scale with international colleagues.

4. Exchange of students, researchers and teachers of the leading music schools.

5. Create a common educational online learning portal that brings together all the leading music universities of Turkic-speaking countries in order to attract more students, similar to OGAM (Open Global Academy of Music).

6. Create a common terminology base.

All of these efforts will determine not only the current state of the musical heritage of the region, as it is influenced by changes in the global scale, to define the boundaries and horizons of integration processes, but also to stimulate interest in the traditional music of the region layers.

**Keywords:** legacy, national traditions, collaborative projects

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## **EXPLORING THE LEGACY AND PRESERVATION OF MUSIC AND DANCE TRADITIONS WITHIN THE AGHBABA ENVIRONMENT**

The purpose of the research is to offer semiotic insights into the traditional music's archaic components within the Aghbaba environment. The article aims to underscore the distinctive qualities of Aghbaba's folk songs and dances, contributing to the preservation of this environment's traditional music. Aghbaba, integral to Azerbaijan's ethnic musical culture. Notably, the Aghbaba district, renamed Amasya since 1930, currently falls within the confines of the Republic of Armenia. Historically inhabited by Azerbaijanis until the close of the 20th century, it was renowned for its steadfast observance of traditions and customs. The Aghbaba region harbored substantial intangible cultural heritage, with Nanai folk songs and Yalli dances serving as significant manifestations of this legacy. It can be posited without hyperbole that these genres of music and dance played a pivotal role in facilitating the developmental stage—the establishment of traditional music within the Aghbaba district.

The traditional music of Aghbaba plays a pivotal role in defining Azerbaijani cultural identity, and the preservation of the historical consciousness of the Azerbaijani people embodying the core values, historical lineage, and customary practices of the society, while also incorporating enriching elements that have substantially contributed to the establishment of our cultural heritage. The examination of oral traditional music within the Aghbaba region, specifically the collection and transcription of musical folklore samples from this region, is recognized as an essential asset for the revival of distinct elements of the musical culture within the occupied territories of West Azerbaijan.

The article highlighted one of the initial endeavors in applying semantic analysis to traditional music genres, specifically focusing on the ancient folk songs performed during Nanaiokhuma ceremonies or rituals, as well as the Yalli dances, both integral components of the Aghbaba environment. For the identification of semantic music information, we utilized an archetype extraction method within the realm of semantic music retrieval.

**Keywords:** Aghbaba environment, nanai genre, semantic method, archetype, Yalli dances, cultural heritage

<b>IIIC03</b>	<b>MUSIC THERAPY: PROBLEMS AND PERSPECTIVES IN THE 21ST CENTURY</b>
	<b>c03. Music therapy in clinical practice CHAIR: RAFIG TAHMAZOV</b>

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### **DIAGNOSIS OF CARDIOVASCULAR DISEASES THROUGH MUSIC**

In our study, we propose using traditional Azerbaijani music, specifically mugham, as an express method for diagnosing cardiovascular diseases. Based on the reactions of the body's meridians (channels) to sounds heard at different frequencies, an initial impression about possible cardiovascular diseases in the patient is formed.

After recording the patients' baseline demographic data, they are made to listen to notes corresponding to the aforementioned elements. In our work, these notes are represented by Azerbaijani Mughams: F# - Bayati Shiraz, A - Bayati Qacar, D - Bayati Turk, E - Ushshaq, B - Cahargah. The results are evaluated based on the patients' reactions to the Mughams.

In a group of 10 patients, the Mugham diagnostic method was reinforced with other Eastern medicine methods such as auriculodiagnosis, iridodiagnosis, electroacupuncture diagnostics, and computer pulse diagnostics. In the case of the second element, if a patient responds to Bayati Qacar Mugham, there is a likelihood of heart disease. A negative reaction indicates acquired heart disease, whereas a positive reaction suggests congenital heart defects. These patients are then directed to be examined with modern diagnostic methods such as Electrocardiography, Echocardiography, Holter monitoring, and stress tests for more detailed investigation.

In the presented study, one patient was suggested in 2009 through Mugham diagnostics to have a possible heart disease, but the patient did not take it seriously. Two years later, the patient experienced recurrent fainting, shortness of breath, and chest pain during movement for a month. An echocardiogram revealed a myxoma in the left atrium, and coronary angiography showed significant stenosis in the coronary arteries. In 2012, at the Central Clinic, Prof. Kamran Musayev performed surgery to remove the myxoma and conducted coronary artery bypass surgery. However, strengthening the results requires larger patient groups and multi-center research.

**Keywords:** express method for diagnosing, Azerbaijani mugham, cardiovascular diseases

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### **POSSIBILITIES OF ACUPUNCTURE DIAGNOSTICS OF MERIDIANS USING MUGHAM**

As you know music has been used for healing since ancient times. And it was believed that music has a psychological effect on a person in addition to a general physical effect. Major tonality

music tones, uplifts and can overstimulate a person (yang-type reaction), minor tonality calms, creates sadness and even melancholy (yin-type reactions).

At the beginning of 1996, under the leadership of doctor medical science professor Azerbaijan Medikal IUniversity Rafiq Tahmazov, developed an express method of acupuncture diagnostics (mugam diagnostics). The sounds of the main octave (types of Azerbaijani mugam) are taken as a basis. It should be noted that there are genre-compositional parallels of Azerbaijani mugam in many countries of the world. In the Arab world - makam, nuba, in Turkey - makam, in India - raga, in Uzbekistan - shashakon, etc.

The patient was asked to listen to excerpts from named mugams for three minutes and to name the most liked piece of music.). It is noted that for pathologies in meridians of liver and gall bladder of patients named fragments of BAYATI- SHIRAZ, kidneys and urinary bladder — CHAHARGAH, cardiovascular system — BAYATI-GAJAR, bronchi and lung systems — USHSHAG, pancreas and spleens — BAYATI - TURK. All of the patients included in research, were inspected with the methods of modern medicine (clinical-biochemical analysis of blood, ultrasonic, roentgen, an electrocardiogram, computer tomography etc.).

The patient N liked Chahargah mugham. Pulse diagnosis revealed a change in the bladder meridian in the patient. Ultrasound examination showed that this patient had stones in the bladder.

The proposed method can be used as an express diagnosis of meridian pathology and is recommended to doctors who use resonance therapy (music and sound therapy) methods.

**Keywords:** acupuncture, Oriental medicine, mugham diagnostics

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### **STUDY OF ACOUSTIC PARAMETERS IN MUGHAM DIAGNOSTICS**

For the first time among khanende, studies were carried out on the timbre of the voice of the khanende, People's Artist of Azerbaijan, State Prize laureate Alim Gasimov, when performing several fragments from mugams ("Bayaty Shiraz" - in the tone of Fa-sharp; "Bayaty Gajar" - in the tone of La; "Bayaty Turk" - in the tone re; "Ushshag" - in the tone mi and "Chahargah" - in the tone si) with the pronunciation of some different vowel sounds by determining and studying the amplitude-frequency characteristics of its spectral components in the sound wave, Through spectral analysis.

– These studies were carried out using the instantaneous spectrum method ("phase freezing" or "instant photography").

– As a result of the study, harmonics (fundamental tone and overtones), as well as their other parameters and formant frequency ranges created by the enchanting and mysterious timbre of the singer's voice were determined.

– The numerical values of these harmonics were discovered and corresponding tables and diagrams were constructed on their basis.

– At the same time, the positions of these harmonics on the frequency (Hz) and amplitude (dB) axes were identified, as well as the numerical values of their displacements to the right or left of the Fourier harmonic series law.

The relationship between harmonics and formants, which is important in creating a beautiful timbre, has been studied. These studies lay the foundation for studying and determining on a scientific basis the physiological processes occurring in the neuro-endocrine and other systems of the body of listeners, captivating and leading to the emergence of various emotional and psychological states in them.

**Keywords:** khanende, kemancha, mugham diagnostics, acoustic parameters

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## IMPLEMENTATION OF MUSIC IN DENTAL PRACTICE

Among the most discussed factors of influence on human vital activity are external electromagnetic and acoustic (sound) waves. This is primarily due to the possibility of adjusting the frequencies of the impact waves to the already established by studies specific frequencies of parts of the human body. The information environment that surrounds us today is replete with projects to create neural interfaces of direct interaction with the human brain, which is evidently a mutually reversible process. Recall that the impact of acoustic waves -music on the mental state of a person and his behavioral reactions was studied by the ancient. The followings are clearly defined provisions for the use of music in medical practice:

1. Being manifested in the neurophysiological reactions of changes in the excitation flow in the cortical-thalamic and cortical-limbic systems, music has a complex effect on the central nervous system;

2. Listening to music is accompanied by a partial replacement of the dominant frequency band of the  $\alpha$ -rhythm with the frequency of beta, theta and delta waves with some vegetative responses;

3. Effects of musical works that cause deep positive emotions are accompanied by electroencephalographic changes that show high activity of the cerebral cortex, rapid heartbeat, are low risk, acceptable for patients of all ages and enhances their physical activity. Studies confirm that music therapy improves medical outcomes: it has a positive effect on invasive procedures (during colonoscopy, cardiac angiography), recovery from stroke or traumatic brain injury, improves the quality of life of patients with dementia; before the procedures reduces anxiety and the need for sedative, opioid painkillers; reduces the side effects of cancer therapy. Listening to music reduces anxiety associated suppresses nausea and vomiting in patients receiving radiation and chemotherapy and improves physical coordination.

**Keywords:** music diagnostic, stress, neurophysiological reactions



<b>IID01</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>c03. The phenomenon of the singing voice in musical traditions</b> <b>CHAIR: ALEXANDRIA SULTAN VON BRUSELDORFF</b>

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**PRESENTATION: EXTREME VOCALITY AND SUPRAGLOTTIC VOICES**

Extreme and distorted vocal mechanisms can be used for educational and expressive purposes in both singing and acting. The training I have developed aims to teach the use of supraglottic structures, excluding or minimizing the role of true vocal folds, thus achieving effective, safe, and healthy vocal production. This approach is particularly beneficial for those who engage in vocal styles requiring intense and unconventional sounds. We will present a comprehensive range of supraglottic techniques specifically for producing growls and screams, utilizing false folds, arytenoid cartilages, and various other supraglottic structures. These techniques allow performers to produce powerful, gritty sounds without overstraining their true vocal folds, thereby reducing the risk of vocal damage. Additionally, we will explore “distortions” and “noisy” sounds involving true vocal folds with light and incomplete adduction, which result in mixed emissions of voice and noise. The session will also cover the practical applications of these extreme sounds in various styles of singing and acting. We will discuss how these vocal techniques can enhance emotional expression and add depth to performances, providing participants with a broader vocal palette. By the end of the presentation, participants will have a thorough understanding of how to safely and effectively incorporate extreme vocal techniques into their performances avoiding the intense use of true vocal folds.

**Keywords:** supraglottic structures, extreme vocal techniques, growls and screams, vocal health, true vocal folds, distorted vocal sounds, arytenoid cartilages

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**THE LARYNGEAL WHISTLE: ARTISTIC TECHNIQUE AND VOICE WARM-UP**

Whistle register, also known as Mode or Mechanism 3 (M3), can be achieved by two different laryngeal mechanisms: “reed whistle” and “stop-closure whistle”. Both mechanisms can be taught,

developed, and used for educational and expressive purposes by singers and actors. The reed whistle is strong, loud, and energetic, in fact, the volume has a high intensity, similar to the head voice. The vibration of the vocal folds is very minimal and very fast because the pitch is high. The movement is not like a normal vibratory cycle, but it's rather like "reeds" in wind instruments. The cricothyroid muscle works very hard, thus causing the vocal folds to be stretched to the maximum. (Singers: Erna Sack, Mado Robin, Fatima Miranda, Rachell Ferrell, Paolo Ramirez...) The stop-closure whistle is quiet, soft, and weak, the volume is not as intense as in the laryngeal whistle, in fact, the stop-closure whistle is tiny and can get higher notes. There's a very high chordal tension and compression, but the vocal folds don't vibrate; the air passes between the vocal folds, through a little hole. (Singers: Mariah Carey, Adam Lopez, Betty Wright, Von Smith, Jairo Bonfim...) Singers usually don't train their whistle voice if they don't need this kind of specific sound during their performances, but maybe they don't know that whistle is really very useful for warming up. In fact, through scientific findings, we have demonstrated that after a few minutes of whistle training, the head and chest voice are immediately more focused, the pneumo-phono-articulatory coordination is balanced, and resonance and breath support improve. This is a very interesting possibility to learn something more about M3, discover the anatomophysiological characteristics, the specific training to obtain and manage whistle notes, and the effect on the voice.

**Keywords:** whistle, voice training, voice research, voice mechanisms, M3

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### **SEPHARDIC ART SONG: WESTERN CLASSICAL SETTINGS OF SEPHARDIC FOLKSONGS**

This presentation aims to raise awareness about a unique and rich vocal repertoire within the Western classical medium, one that also offers a window into Sephardic culture and history.

Sephardim are a diasporic Jewish population tracing their ancestry to the Iberian Peninsula, particularly the Jews expelled from Spain in 1492 due to the Spanish Inquisition. As they migrated globally, Sephardim preserved their culture, traditions, and the Ladino (or Judeo-Espagnol) language —a blend of 15th-century Castilian Spanish with elements from Catalan, Valencian, Aragonese, Hebrew, Turkish, Arabic, Greek, French, Italian, and Balkan languages. They also carried their oral literature, including traditional Sephardic folk songs reflecting the diverse influences of their journey over five centuries. In the late 19th century, the nationalist movement in Western classical music inspired Jewish composers to express Jewish identity in their music, drawing on Jewish folk literature. Composers like Alberto Hemsí (1898-1975) began arranging Sephardic folk songs in the Western classical art song tradition, retaining their original Ladino texts. Art song, rooted in Medieval Europe, today refers to Western classical solo vocal literature in the German Lied tradition, known for its rigid form and classical vocalism. Through archival research and interviews with scholars of this genre, I have identified over 45 composers who have arranged more than 360 traditional Sephardic folk songs into the art song form for voice and various instruments.

The presentation will offer an overview of the history, language, and culture of Sephardim, the development of the Sephardic Art Song genre, and its musical elements and stylistic features.

Musical examples will be included to introduce the major composers and works of this genre.

**Keywords:** Vocal Literature, Sephardic Music, Ladino, Sephardic Art Song

<b>IID02</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>b03. Mechanisms for the transfer and preservation of experience in traditional and academic education</b> <b>CHAIR: REZEDA KHURMATULLINA</b>

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**“DU‘A AS A MUSICAL PHENOMENON IN THE CONTEXT OF SUFI PRACTICE  
OF RUSSIAN MUSLIMS”**

The report outlines the specifics of du‘a as a musical phenomenon in the religious life of Russian Muslim Turks (Tatars and Bashkirs), not mentioned by researchers among other musical forms and genres of the two peoples.

In Islam, the concept of “du‘a” (Arabic – *الدُّعَاءُ*) extends to the practice of Muslims turning to the Almighty in the form of a pleading based on partially differing theological madhhabs (legal schools). Secret phrases within the ritual are pronounced mentally, spoken out loud in a speech manner, or chanted. This refers to du‘a in Arabic with lexemes from the Qur’an verses and hadiths (stories about the Prophet life), melodized by Muslims in accordance with their ethnic tradition.

The report pays special attention to the du‘a that entered Sufi practice in the Ural-Volga region at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries. Thanks to the activities of the famous Sheikh Zainulla Rasulev (1833–1917), the vird of the Sufi order Naqshbandiyya Khalidiyya was consolidated in the region. His followers from the Tatars, Bashkirs and Kazakhs performed loud dhikrs (Sufi zeal), which caused sharp resistance from some Muslims and the authorities themselves.

It is important to point out that the performance of Sufi dhikrs was accompanied by the reading of du‘a according to Sufi sources – “Hizbu al-Bahr” by Al-Shazili, “Dalail al-khairat” etc., to join which Rasulev received ijaza (permission) in Ottoman Turkey. The report provides information about the unique features of these texts, their publication in the region, transmitters of the tradition up to the present day, and the nature of melodic intonation in different ethnic environments.

The research is based on extensive historical and theological data and the results of field work. The analysis of audio recordings is illustrated by the author's musical transcriptions, supported by computer melograms.

**Keywords:** Russian Muslim Turks (Tatars, Bashkirs), Ural-Volga region, religious musical tradition, du‘a, Sufi practice, Zainulla Rasulev

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**MARIA KOKALANOVA**

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**e-mail:** mvstankova@gmail.com**MICROTONAL VARIATIONS IN BULGARIAN VILLAGE POLYPHONY:  
ETHNOGRAPHIC INSIGHTS FROM PLANA**

This paper explores microtonal variations in the polyphonic singing of Plana, a village in Western Bulgaria. Bulgarian music lacks a formal microtonal system. However, my ethnographic research reveals that some village singers deviate slightly from the Western scale to create resonant beating patterns with other singers. By altering their spatial positions and bending pitches, they achieve intervals smaller than a minor second, aiming for a bell-like sound. This interaction was discouraged by Western-trained conductors during the communist era, leading to its gradual decline. Singers were instructed to adhere strictly to the Western scale and avoid singing "off-pitch" when recruited for professional choirs. Only a few exceptions to this practice persist today.

**Keywords:** Tuning, microtones, Bulgaria, singing**METANET AZMANLI**

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**e-mail:** metanet.azmanli@gmail.com**PERSPECTIVES OF MODERN METHODOLOGICAL APPROACHES RELATED TO  
MUSIC EDUCATION IN AZERBAIJAN**

In the modern era the successful development of technological innovations is affected to the music education system too. The number of people applying various resources (for example, YouTube) to play any music instruments at any age is increased rapidly. Currently, this trend begins to spread in Azerbaijan. Although it seems easy to study music online using modern technologies, it creates a number of obstacles. There is a need to investigate such processes occurring in our society.

One of the other issues is related to the formation of musical taste. The representatives of the new generation are not able to distinguish between the good and the bad, being addicted to the banal, low-level musical pieces, moving away from the classical, traditional and folk music genres. For this reason, new approaches are emerging in music education programs around the world.

Some educational programs are updated according to the demand of the day. The works included in the program are reviewed in terms of difficulties. They are changed every two years as a result of the report of the members of the examination commission. Sometimes more fun, sometimes more technically, artistically difficult musical works are preferred. For example, innovations in music education programs in Great Britain are made based on the results of the test takers. Surveys with commission members are also important here.

For those, who want to study music instrument as an amateur, there are other educational approaches. It is possible to get the books compiled by teachers who have achieved progress as a result of their pedagogical activities through internet resources. Nevertheless, technological teaching methods transmitted through innovations should not exceed the methodologies created in the modern education system.

**Keywords:** music education, modern methodological approaches, innovations, music taste

<b>IID03</b>	<b>MUSIC THERAPY: PROBLEMS AND PERSPECTIVES IN THE 21ST CENTURY</b>
	<b>c04. Music therapy in clinical practice CHAIR: RAFIG TAHMAZOV</b>

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### **MUSIC AS A VALUABLE TOOL IN HOMEOPATHIC PRESCRIPTION**

Classical homeopathy is the system of healing where the patient is treated by remedies, which have shown similar disorders during the experiments on healthy volunteers. For a substance to become a homeopathic remedy it must be first proved on healthy individuals by registration of the symptoms which it can produce, and therefore cure. This conception is known as a law of similarities. Reciprocally, in order to find the suitable remedy for the patient, one has to match patient's symptoms to the symptoms of the remedy as much as possible. In homeopathy it is called "totality of the symptoms" and includes in hierarchical order mental-emotional symptoms, pathological reactions to various environmental factors (general symptoms) and local symptoms together with their modifying circumstances (i.e. modalities). It is not surprising that music in the form of symptoms itself or modalities, takes place in the clinical picture of many homeopathic remedies, which in turn helps in search of appropriate remedy.

The list of all known for today symptoms together with remedies that produce each individual symptom on healthy individuals (i.e. rubrics) and therefore curing it in patient according to the law of similarities is called repertory of homeopathic symptoms. There are also material medica books containing names of specific homeopathic remedies together with description of their symptoms observed during proving.

Here I consider some striking symptoms related to music from the famous Kent's homeopathic repertory as well as the brief summary of clinical picture of some well-known homeopathic remedies.

**Keywords:** music, homeopathy repertory, modalities

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### **USING OF MUSIC IN EYE SURGERY**

The history of the music therapy is more than 100 years. Studies conducted in USA have affirmed that listening of music during ophthalmologic surgery reduces blood pressure, heart rate and

stress of patients. Considering all these facts we have studied the effectiveness of music therapy, since we have been using this form of therapy in our practice since the 80s of the last centuries.

**The purpose of the study:** Assessment of the effect of music therapy during surgery in patients with cataract, keratoplasty and glaucoma.

**Materials and methods of the study.** Patients were divided into 2 groups: the main group - 602 patients who were treated with music during surgery and control group - 596 patients who were operated without music. Spielberger's STAI - State Trait Anxiety Inventory was administered to patients after surgery for assessment of the level of tension they experienced during the intraoperative period.

**Achieved results.** STAI survey results is given on the table below.

	<30 point-low anxiety	31-44 – moderate anxiety	> 45 – high anxiety
The main group (surgery with music)	154	263	185
The control group (surgery without music)	85	188	323

As it is seen, patients' anxiety, tension, and fear in the main group who underwent surgery under the sound of music are less common than in the control group.

**Conclusion.** Thus, music therapy, which is a part of art therapy is being used in our experience of ophthalmologic surgery more than 40 years and based on long years of observation we can notice that our patients are more comfortable and calm during the operation due to the background music.

**Keywords:** music therapy, ophthalmologic surgery, cataract, glaucoma, keratoplasty, anxiety, State Trait Anxiety Inventory

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## THE ROLE OF MUSIC IN OSTEOPATHIC DIAGNOSIS

In medical science, Osteopathy is a method of treatment by influencing the bone-muscle system. The osteopath's work is aimed at improving the patient's condition by affecting the body through joints and muscles, and creating conditions for the body to restore itself mainly using the hands. In a healthy human body, organs and tissues have a certain shape, density, temperature, structure and location, which change when pathological processes occur.

Music can be used as an additional treatment tool as it affects the emotional and mental state of the patient. It can increase relaxation, reduce stress, and improve mood, which is one of the most important factors on the road to health.

Osteopathy and music can provide a comprehensive approach in the treatment of various diseases. An interesting example of the use of music for diagnostic purposes is the Mugham-diagnostic method of Azerbaijan Medical University Professor Rafiq Tahmazov, which makes it possible to diagnose pathologies of the musculoskeletal system, internal organs, expanding the possibilities of treatment and diagnostic methods. Using the relaxing or tensing effect of music on the structure of human organs and tissues depending on their shape, the mentioned experiment was introduced by Azerbaijani Osteopaths in 2024 at the Azerbaijan Medical University.

Test examinations were conducted on 23 patients, and it was determined that diagnostic osteopathic palpation under the sound of well-chosen music gives more accurate results. Thus, the music increases the sensitivity of both the hands of the Osteopath and the patient. During the mentioned test, five of the seven frets available in the Azerbaijani mugham were used, and the examination category corresponding to each fret was determined. The obtained results were fully confirmed in the laboratory-instrumental examinations. The combination of osteopathy and music allows for a more holistic and harmonious approach to the treatment of patients.

**Keywords:** Mugham, osteopathy, structural movement, osteopathic diagnosis

<b>IIIE</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>c04. The phenomenon of the singing voice in musical traditions</b> <b>CHAIR: ALEXANDRIA SULTAN VON BRUSELDORFF</b>

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### **SAFE BELTING TECHNIQUE**

In this presentation, participants will delve into the nuances between traditional and modern styles of belting. They will learn what belting truly is and what it is not. The session will introduce innovative techniques aimed at producing a natural belting sound that is both safe and natural, emphasizing the protection of the vocal folds from hyperadduction and potential vocal injury. Key topics will include methods to create precise sub-glottal pressure for achieving an effortless high chest voice, which is crucial for powerful and sustained belting. Additionally, the presentation will cover the importance of mouth, head, and throat shaping to facilitate ease in producing these robust sounds. Attendees will also engage in exercises designed to train the belting technique at any volume, ensuring versatility and control. These exercises are crafted to help singers develop strength and endurance without straining their voices. Moreover, the session will provide valuable vocal health tips to maintain injury-free singing, emphasizing the significance of warm-ups, cool-downs, and hydration. These tips will underscore the importance of proper technique and vocal care in preserving the integrity of the vocal folds. Participants will also learn how to recognize early signs of vocal fatigue and how to address them promptly. By the end of the presentation, participants will have a comprehensive understanding of how to belt safely and effectively. They will be equipped with the latest techniques to enhance their belting abilities while maintaining optimal vocal health. This knowledge will empower singers to perform with confidence and prevent long-term damage to their voices, allowing them to sustain their singing careers with longevity and resilience.

**Keywords:** singing, belting, commercial voice, world music, vocal technique

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### **SOME ASPECTS OF ACADEMIC VOCAL TEACHING METHODOLOGY IN KAZAKHSTAN**

This article is a study devoted to the peculiarities of Kazakh vocal music and its articulatory and acoustic characteristics. It examines in detail the sound systems of the Kazakh and Russian languages and their influence on the vocal technique of performers. It is noted that in the Kazakh language, the articulation of sounds requires a special approach since the language has unique phonetic and phonological features. The study includes a review of the works of such scientists as V.V. Radlov and A. Baitursynov, who made a significant contribution to the study of Kazakh linguistics, which is transformed into the plane of vocal music in this article. The document analyzes sound articulation using various exercises to improve pronunciation and vocal technique. Particular attention is paid to the interaction of the vocal and articulatory organs, including the role of the lips, tongue, and respiratory system. Various breathing techniques are described, such as diaphragmatic and mixed breathing, which are key to achieving high-quality vocal sound. The article delves into the historical evolution of vocal art, tracing its origins back to the 17<sup>th</sup> and 18<sup>th</sup> centuries, when in Italy the teaching of vocal music to children in conservatories began. An analysis of the methods of Italian pedagogue Mario Melani is provided, which emphasizes the importance of proper breathing and articulation for vocalists. In conclusion, the importance of correct performance techniques for achieving a high level of vocal mastery is emphasized. It is noted that modern Kazakh vocal techniques continue to develop, contributing to world musical culture. The article serves as a valuable resource for vocalists and pedagogues seeking to improve their skills and gain a deeper understanding of the Kazakh vocal tradition.

**Keywords:** Kazakh vocal music, articulatory characteristics, acoustic features, vocal technique, breathing techniques, historical development, performance techniques

<b>IVA</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>a05. Loss, assimilation, and transformation of traditional heritage</b> <b>CHAIR: KÜRŞAD GÜLBAYAZ</b>

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### **ON FORGOTTEN AZERBAIJANI DANCES**

Azerbaijani folk dances are unique in all their diversity: choreographic richness, tempo variety, metre-rhythmic, melodic variety, variety of themes, uniqueness of form and structure, vivid emotionality, etc. National dances are the expression of the most positive qualities of our people: the image of a brave, courageous, fearless, serious, self-possessed man and the image of a delicate,



beautiful, flirtatious, restrained, dignified woman. Fascinating hand, body and feet movements, facial expressions – sometimes harsh, sometimes mild, sometimes brave, sometimes fearful...caused by the influence of music. Shoulder-to-shoulder, arm-to-arm, hand-in-hand, eye contact, “Yalli” (Turkic folk dance) and “Halay” symbols of unity...

The French traveler Jean Chardin, who was in Irevan in 1673, described the musical evening arranged in honor of Gulam Shah (Shah’s ambassador to Irevan) in the Sardar’s Palace and wrote about the performance of musicians and dancers in his “Səyahətnamə” (“Journey”): “In the East, there is no custom of dancing for entertainment or favor to each other. Dance has always existed as an art for them, in this sense it is equal to European theater art”. I.Chopin, who visited Azerbaijan in the 20s and 30s of the 19th century, also expressed interesting thoughts about Azerbaijani musical culture, including folk and palace dances. He gave a wide description of the folk dance “Mirzəyi”. At the same time, he also provided interesting information about the forgotten palace dance “Güvəng” and its choreographic structure.

Among the folk dances in Azerbaijan was a forgotten dance called “Çökəri”. “Those who perform this dance kneel down a little in the third step after two small steps. That is why this dance used to be called “Çökəri” (diz çökmək – kneel down)”. The author of this writing observed this dance performed by the Honored Teacher Muhammad Abbas oğlu Mustafayev, a inhabitant of Isali village of Gadabay region. The dance “Çökəri” reminds of the Turkish folk dance “Zeybek”.

**Keywords:** Yalli, Halay, Jean Chardin, I.Chopin, folk dance “Çökəri”, palace dance “Güvəng”

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## **FEATURES OF AZERBAIJANI NATIONAL DANCES WITH A HEROIC THEME**

In addition to lyrical dances, hero-themed dances also occupy a key place in folk creativity. Unlike other dances, dances with a heroic theme are related to the historical past of our nation. The investigation of heroism, which is the main topic of the articles on this topic, is in harmony with the requirements of the modern era and poses an actual threat.

The main goal of the article is to investigate dances with a heroic theme, express their image-emotional content, reveal the characteristics of dance movements and performance techniques. The fact that every victory, the joy of great victory, is turned into folk holidays and expressed in dance music, it is necessary to study dances with a hero theme. The scientific novelty of the article is determined by the study of performance characteristics, melodic musical language, as well as the determination of the organic connection between the content of the dances and the movements in dances with heroic content such as "Cangi", "Beshachilan", "Kahramani" and so on.

"Yalli" dance should also be emphasized in the direction of researching dances with a heroic theme. The characterization of "Yalli" as a dance with a martial spirit and majestic elements includes

its hero among dances with a theme. "Jangi" is one of the joyful and majestic collective dances performed by people who went to war in the past. In most cases, this dance was also used in youth wrestling competitions.

The content of dances with a heroic theme also determines the characteristics of their musical language. So, for dances with a heroic theme, the intonations of the rast moment are more typical. The militant character of the Rast stage defines the character of the dances with a heroic theme and gives them a persistent spirit.

**Keywords:** Music, heroic, dance, Jangi, Yalli

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### **DÖNMEK (TURNING) OR OYNAMAK (DANCING)? INHERITANCE OF SEMAH AS ALEVI IDENTITY IN TURKEY**

This presentation examines the preservation and inheritance of religious dance practices in contemporary social contexts, with a focus on Alevi semah in Turkey.

The Alevi are a religious minority in Turkey who have traditionally lived in the rural areas of central and eastern Anatolia. Their religious practices have characteristics that are uniquely formed by a combination of elements from several religions, including Islam, Sufism and Shamanism. One of the characteristic practices is ritual (*cem*), in which they practise the dance-like circling movement (*semah*), along with sacred song (*deyiş*) accompanied by the long-necked lute (*saz*). Although *semah* is very dance-like, it is clearly distinguished from secular dance as 'turning semah (*semah dönme*)' rather than 'dancing semah (*semah oynamak*)'.

From the 1950s, for social and economic reasons, part of Alevis migrated from their traditional neighbourhoods to urban areas such as Istanbul or abroad, such as Germany. In the newly established communities, *semah* has been treated as a cultural symbol of Alevi and has been performed outside of the ritual. This situation has blurred the line between '*semah*' and 'dance', and a major challenge has been how to pass on *semah* to the next generation while maintaining its recognition as a religious practice.

This presentation will examine the methods and significance of dance inheritance by focusing on how Alevis define, teach and inherit *semah*, the 'dance-like movements' performed to approach God, such as the production that emphasises religiosity in the *semah* class, a newly constructed space for inheritance.

**Keywords:** Alevi *semah*, central and eastern Anatolia, religious dance practices

<b>IVB</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>d. Recontextualization of traditional artistic experiences</b> <b>CHAIR: IRADA KOCHARLI</b>

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**WAYS TO TRANSFORM ASYMMETRIC RHYTHMIC FORMULAS OF FOLK  
DANCES IN COMPOSER'S MUSIC  
(BASED ON THE EXAMPLE OF THE WORKS OF JAVANSHIR GULIYEV)**

Asymmetrical (lame) rhythm (sometimes called Bulgarian rhythms), which is of particular interest in the music of the Turkic peoples, is one of the elements that has a formative feature not only in folk music, but also in composers' creativity. An attempt to search for traces of proto-Turkic intonation in the music of the 21<sup>st</sup> century forces us to pay attention to the influence of the rhythmic formulas of Turkish poetry on music.

We also have enough reason to interpret lame rhythmic, which is fundamentally different from the regular accented rhythmic organization of European music, as a manifestation of the sacred numbers 7 and 9 in shamanic practice.

The rhythmic feature of the asymmetrical formula can also be assessed as a manifestation of Turkism. The formulaic repetition of this rhythm is clearly observed both in folklore and in professional art. Asymmetrical rhythmicity is used to varying degrees in almost all of J. Guliyev's works. Rhythmic elements, polished to the level of a formula, despite the transformations penetrating into the composer's music, retain their original information load.

Subordinating the rhythms of *Yalli* and *Jangi*, as well as simple rhythmic formulas of folk dances, and the widespread Turkic folk dance "*Taka Zortlatmasi*" (goat bullying) to his artistic goal, the composer interprets the lame rhythm not only as dance rhythms, but also as semantic cores. Thanks to this, grotesque *Yalli*'s and non-danceable forms of dances are created in composer's works.

Avoiding traditional accent systems, J. Guliyev subordinates musical formulas entrenched in popular memory attempting to establish a dialogue with the listener. The asymmetry and dotted rhythm that underlies the author J. Guliyev's monogram clearly reveals the composer's position as a bright Turkish.

**Keywords:** Javanshir Guliyev, lame rhythm (Bulgarian rhythms), asymmetrical folk rhythmic formulas, "*Taka zortlatmasi*" (goat bullying)

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**GENRE TRANSFORMATION OF AZERBAIJAN'S DANCE MUSIC**

The area of activity of modern Azerbaijani folk-dance art (domestic conditions - holidays and folk celebrations) aims to create communication between people. The changes in the people's lifestyle and behavioral norms have led to changes in the characters of the dances and the way they are performed. Since the beginning of the XX century, the transformation of genres has taken place as a result of the interaction of dance with songs and ashig music. The following can be cited as the reason for this:

- Since the beginning of the last century, the dance in Azerbaijan has been moving from a folk household form to a concert stage.
- At the beginning of the 20th century, the activity of individual educators had a significant impact on the development of dance (G. Almaszade).
- Reading dance music as a category in mugham creations: "Gulgazi"(shur tasnif), "Innabi" (Mahur tasnif), "Shuha" (segah tasnif), "Kasma" (Segah tasnif) and etc. As a result of the transformation of the dance into a tasnif and a song, its name is also changed and adapted to the words of the text. For example, "Dagistan" dance, "Ay Gulabatin", "Gulgazi" dances are called "Ay qiz heyranın ollam" and etc.
- Performance of folk and composer songs as a dance. It is known that the song has always been closely connected with the performance, dancing and choreographic movement in the life of the people. This tradition is continued in modern household conditions (weddings, public celebrations and holidays), on the concert stage.
- Performing ashig songs as a dance. Many ashig songs such as – "Yanig Karami", "Ruhani" (as yalli), "Bas Saritel" (in slow tempo), "Qazakh sabzasi" ("Gulanar"), "Shashangi", "Ovshari" and etc. are used as dances in modern wedding ceremonies.

Also, the role of ensemble performance is cited as the main reason for such genre transformations.

**Keywords:** dance, song, ashig songs, transformation, mugham, tasnif, ensemble

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**MODERN INTERPRETATION OF OLD TURKISH DANCES IN THE CREATION OF  
SARDAR FARAJOV**

Azerbaijani folk dances have an ancient history and talk about our ancient culture as a symbol of our national traditions. Our folk dances are also an integral part of the creativity of Azerbaijani

composers. Because we would not be wrong if we say that folk dances are the main line of creativity of many Azerbaijani composers, as a celebration of the ideas of Turkism and patriotism.

Modern interpretations of Turkish and Old Turkish dances also find their artistic expression in the works of Sardar Farajov, who is considered one of the talented composers of Azerbaijan. The ideas of Turkishness in his dances - both as an artistic line of ideas and as a system of research and new searches - manifest themselves. The I direction serves the modern interpretation of Turkish music in the context of patriotism, and the II direction serves the principles of returning to the old Turkish music, the issues of intuitive restoration of the old Turkish music.

Thus, the composer's "Koroglu", "Turkish Feast", "Holiday on the plain of Jidir", "Folk dance", "Azerbaijani dance", "Nowruz" dance, etc. In his works, he generally glorifies the ideas of patriotism, while his other works are Turkish dances, including "Oguz Dance", "Kipchak Dance", "Langarli Dance", "Morning Prayer", "Fire Applause", "Spring Song", "Sema Dance", "Banuchichay's wedding day sad dance" and others belongs to. In those works, we can evaluate the desire to return to the national roots and the awakening of the old Turkish dance music, as their revival in the composer's creativity. Because the old Turkish dances presented in the composer's work are one of the manifestations of genetic and archetypal memory.

**Keywords:** Turkish old folk dances, Sardar Farajov

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### **SAVE THE PAST FOR THE SAKE OF THE FUTURE. METHODOLOGY OF THE CHOREOGRAPHY GRADUATE SCHOOL OF KAZAKHSTAN**

Professional choreographic art appeared in Kazakhstan in 1934. From the first years, visiting composers, conductors and choreographers staged in the theater. At that time, they were mostly immigrants from Moscow and Leningrad. Today, due to globalization, including in the arts, choreographers from around the world are invited to Kazakhstan to stage new performances and renew their heritage.

In 1994, the Higher School of Choreography was officially opened in Almaty (currently – the Choreography Faculty of the T. Zhurgenov Kazakh National Academy of Arts). Outstanding choreographers Dauren Abirov, Zaurbek Raibayev, Bulat Ayukhanov, Mintai Tleubayev worked in it, creating various performances in the leading theaters of the country. They identified some ways of developing repertoire policy and choreographic directions. Nevertheless, their creative work, which has become the intangible cultural heritage of Kazakhstan, still remains poorly studied.

The purpose of the report is to raise issues of selection by outstanding Kazakh choreographers of music and subjects for their performances, as well as problems of preserving the methods of the choreography graduate school of Kazakhstan. Generalization of information about the methods of D. Abirov, Z. Raibayev, B. Ayukhanov, M. Tleubayev and other choreographers is necessary for the possibility of further study and dissemination of the author's questions of creating a methodological base for the ballet school of Kazakhstan based on the proposed solutions to the urgent research and methodological problem. The preservation of traditions, their deepening and development will ensure

the professional improvement of choreographic education and, as a result, the development of the choreographic art of the country.

**Keywords:** ballet school of Kazakhstan, choreographer, choreography; Kazakh ballet, methodological base

<b>IVC</b>	<b>PROMINENT PERSONALITIES IN THE HISTORY OF MUSIC AND DANCE HERITAGE</b>
	<b>d02. Unknown names and prominent individuals in the history of traditional music and dance</b> <b>CHAIR: DAMIR URAZYMBETOV</b>

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### **AZERBAIJAN'S OUTSTANDING TRADITIONAL DANCE ART REPRESENTATIVES: AMINA DILBAZI AND ROZA JALILOVA**

The dance art, which is one of the most important areas of the national folklore of Azerbaijan, is distinguished by the variety of image-emotional content. From this point of view, the activity of outstanding dancers - Amina Dilbazi and Roza Jalilova was particularly valuable in expressing the features of Azerbaijani traditional dance art, and makes the study of their creativity relevant. The main purpose of the article is to investigate the performance characteristics of A. Dilbazi and R. Jalilova, who are brilliant performers of national dances, and to highlight their importance in the development of national dance art.

People's artist Amina Dilbazi is an artist who connects all parts together like a high-level dancer. The unique style of performance, the plastic dance movements smoothly flowing one after the other, played an important role in conveying the general themes of A. Dilbazi's dances to the audience with choreographic methods. Although A. Dilbazi performed many national dances ("Vazhzali-mirzeyi", "Tarakama", "Naz elema", "Innabi", etc.), it was the "Turaci" dance that made him famous as a dancer.

People's artist Roza Jalilova, who is another master of Azerbaijani art dance, makes unparalleled contributions with her unique performances of the national dance art and her work as a choreographer. A brilliant performer of national dances, R. Jalilova was also a performer of dances of world nations. R. Jalilova, who was the first dancer in the history of the national choreographic art to receive a higher education, was able to create character and imagery by being deeply familiar with the performance characteristics of Azerbaijani folk dances.

The scientific novelty of the article is determined by the research of performance activities of prominent representatives of Azerbaijani traditional dance art, Amina Dilbazi and Roza Jalilova, the unique qualities of national dances, the discovery of unique dance movements in their interpretation.

**Keywords:** Azerbaijani traditional dance art, Amina Dilbazi, Roza Jalilova

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## **HISTORY OF MUĞLA KERİMOĞLU ZEYBEĞİ DANCE AND MUSIC**

Cultural products reflect the national memory of a society. Written and verbal cultural products are about events experienced by individuals or society and bear the traces of these events. People express their feelings and thoughts about events through music, dance, folk song, motifs etc. to us through cultural products.

Events that are the subject of cultural products and deeply influence society usually go back to ancient times. However, many events that have occurred in recent history have also become the subject of cultural products. The decisive factor here is not when it happened, but how much it affected society and whether it continues to have an impact to this day.

The folk song and dance of Kerimoglu, which became the subject of our study, describe events in which the hero is a young man named Eyup. Eyüp lived in a village in Muğla, today known as Yeşilyurt district, but formerly known as Pisi between 1882 and 1901. In this region he is known as Pisili Kerimoglu Eyup. Although he lived in recent history, his life deeply influenced society, and folk songs and dances were created in his name. The series of events culminated with the murder of Pisili Kerimoglu Eyup in 1901. It is unknown when the dance and folk song appeared. In 1985, Mehmet Ali Eren composed a folk song and play by Ali Kara and Lutfi Nalbantoğlu.

Our study is a compilation study and includes a story about events, notes and words of a folk song. Today it has become a widely known, loved and still sung folk song and dance throughout Turkey, especially in the Aegean region. Although it was originally a male dance, over time a female version also appeared. Today it is performed many times at every wedding in Mugla and even the wedding ends with this dance.

**Keywords:** Kerimoğlu, folk dances, culture, movement analysis, zeybek

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## **NIGARI'S POETRY IN MOTION: THE AZERBAIJANI SUFI DANCE RITUAL OF MEYKHANEH**

In this visual presentation, Sashar Zarif delves into the transformative potential of the deteriorating Sufi dance ritual known as Meykhaneh (distinct from the traditional Azerbaijani musical practice; improvised rhythmic poetry recitation). Zarif focuses on this dance ritual and its transformative potential amidst cultural decline. Practiced in the villages of Aslanbeyli in Azerbaijan and Choplu in Georgia, these rituals integrate dance, poetry, and music, influenced by Sufi mystic Mir Hamza Nigari (1805-1885, born in Karabakh, buried in Amasya). The research employs a multi-method ethnographic approach, including two decades of fieldwork, participant observation, in-depth interviews, and cultural artifact analysis.

Central to the study is Nigari's poetic philosophy, particularly his rhythmically compelling poetry advocating for peace and communal harmony through Sama. This poetry is crucial in enhancing spiritual experiences and maintaining cultural continuity within the rituals. "*Dairədə başlayıb, sona çatırıq, Hər notada ilahi pıçiltılar qarışır. Rəqs et, ey qəlb, göyün ritminə, Samanın nəfəsində kədərlərini öldür.*" "Within the circle, we find our start and end, In every note, the divine whispers blend. Dance, oh heart, to the rhythm of the sky, In Sama's breath, let your sorrows die".

Zarif's study also explores the symbolic use of the Teneke, a makeshift percussion instrument crafted from an empty metal container, in these rituals, as well as the musical composition and choreography, and its connections to regional shamanic traditions. By contextualizing the Meykhaneh dance ritual within broader theoretical frameworks of cultural resilience and ritual performance, the research aims to elucidate the significance and potential of these practices in promoting spiritual and cultural sustainability in contemporary societies. The findings contribute to understanding the role of these rituals in fostering community cohesion, spiritual depth, and cultural identity.

**Keywords:** Meykhaneh, Sufi dance, Nigari, Azerbaijani culture, Sama, spiritual rituals, cultural resilience, ethnomusicology, shamanic traditions

<b>IVD</b>	<b>PROMINENT PERSONALITIES IN THE HISTORY OF MUSIC AND DANCE HERITAGE</b>
	<b>CHAIR: HABIBA MAMMADOVA</b>

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### **MEDIEVAL ORIENTAL MINIATURE AS A POTENTIAL SOURCE FOR THE RECONSTRUCTION OF ELEMENTS OF TRADITIONAL DANCE CULTURE IN AZERBAIJAN**

Azerbaijani folklore dance takes its roots from the Upper Paleolithic era (rock paintings of the "Yalli" dance), which is still widely performed at holidays in Azerbaijan. Having undergone centuries of processing and polishing in numerous rituals, ceremonies, festivals, etc., Azerbaijani folk dance is clearly represented in the images of medieval oriental miniatures. It is interesting that despite of all the differences in the handwriting and illustration styles of the medieval schools of miniatures (Tabriz, Herat, Shiraz, Istanbul, Qazvin, Isfahan and etc.), although they expressed their national identity in details, in the global regional social-cultural sphere they were formed in a single creative process. The fact is that, numerous eastern conquerors, creating their new empire, transported the best poets, scientists, artists, calligraphers, singers and dances from all over the region to their new capital, thereby contributing to the ongoing process of formation of the entire medieval culture and art. Miniaturists, such as Soltan Muhammad, Behzad and others created masterpieces of miniature and influenced the development of art throughout the region. It is interesting that, the image of stunning, refined dancers, despite of different schools of miniatures, are depicted in identical dance poses, little changing costumes, with traditional dance attributes (scarves, wands, castanets-drumsticks, etc.). All of these we observe fragmentarily in the performances of the modern Azerbaijani dancers. Excellent images of dancers in "Kulliat" by Amir Khosrov Dekhlevi, 60-80s of the 16<sup>th</sup> century, "Khamse",



Nizami, 16<sup>th</sup> century, The Museum of art, Houston, USA, etc., in paintings of the Qajar era (for example, “Acrobatica” and others) cause not only admiration, but also wide professional information. In 2012 at the International Scientific Symposium, dedicated to the 90<sup>th</sup> anniversary of the full member of the National Academy of Sciences of Azerbaijan, the author, after carefully studying the material, made a report to the hero of the Soviet Union Ziya Musa oglu Buniyatov on the topic: ”Dance based on medieval oriental miniatures” and she demonstrated Azerbaijani palace dance – “medieval”- staged by her, based on poses, gestures, facial expressions, costumes, paraphernalia based on Azerbaijani medieval miniatures to the music of the 14<sup>th</sup> century Azerbaijani musicologist Abdulgadir Maragai “Nakhishbesti”. As this experience has shown, materials on dance movements, costumes, paraphernalia in medieval oriental miniatures are diverse, rich in refined movements, active paraphernalia, enriching medieval oriental dance, have direct analogues in the dance plasticity of modern Azerbaijani dance and can become fundamental material for the revival of the best dance traditions of Azerbaijani dance.

**Keywords:** Dancers, medieval oriental miniature, modern Azerbaijani dance

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### **“COMPOSITION BASED ON 10 AZERBAIJANI FOLK DANCES” FOR CHOIR BY COMPOSER OGTAY RAJABOV**

Azerbaijani composers play a significant role in preserving, promoting and representing folk songs and dances. In addition to the collection, notation and research of folklore heritage, it is always relevant to turn the composer’s music into a main source of inspiration, a laboratory of creativity. In this regard, the creativity of composer, people’s artist Ogtay Rajabov is worth to emphasize. The main object of the study is the choral miniatures composed by him based on folk dances.

This composition composed in 2000 includes ten miniatures. The composer created small miniatures for a four-voice mixed choir based on folk dances “Jig-jiga”, “Khalabaji”, “Turaji”, “Shalakho”, “Darchini”, “Kechimemesi”, “Gulu reqsi”, “Yuzbir”, “Brilliant”, “Vagzhali”. One of the interesting aspects of the series is that all of the examples are characterized by vocal performance. Dances are examples of music without a poetic text as an instrumental genre of folk art, and the composer preferred vocal performance in its arrangement for choir. In this work, the composer set interesting tasks that require professionalism for both the choral performance and the choirmaster, and demonstrated a unique approach to arranging the instrumental genre for vocal performance. Choral arrangements are also adapted to the rules of vocal performance, while the metro-rhythmic features and moment-intonation patterns characteristic of folk dances are preserved. Arranging folk dances for choir is important for this art to acquire new standards of performance.

In the works of Azerbaijani composers, dances for choir are arranged in musical stage works, but nevertheless, this composition of O.Rajabov is the only example as an independent work.

**Keywords:** Ogtay Rajabov, choir, miniature, folk dances, vocals

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### **AZERBAIJANI FOLK DANCES IN STAGE PERFORMANCE AND FOUNDERS OF NATIONAL CHOREOGRAPHY**

Azerbaijani folk dances, embodying an ancient and rich history, profound meaning, and ideas, have become an integral part of our nation's cultural heritage. The stage embodiment of Azerbaijani folk dances has been made possible through the work and creative paths of choreographers and dance ensembles working in our country.

Undoubtedly, the adaptation and presentation of folk dances on stage depend on the talent and skill of the dancers and the creative thinking and approaches of the choreographer. In this process, the melody, rhythm of the dances, and national traditions play an important role.

Traditional musical instruments, such as the tar, kemancha, naghara, balaban, and over time, the accordion, play a crucial role in the stage embodiment of Azerbaijani folk dances.

Several renowned choreographers and dance teachers have played an important role in the development of Azerbaijani national choreography. Prominent dance masters Gamar Almaszade and Alibaba Abdullayev made significant contributions to the development of Azerbaijani national dance art. They prepared stage productions of many folk dances and brought them to a wide audience.

The founder of Azerbaijani ballet, Afrasiyab Badalbeyli, also made a substantial contribution to the development of folk dances. Thanks to his creativity, national dances have occupied a significant place on ballet stages as well.

Azerbaijan's first professional female ballet master, Rafiga Akhundova, played an indispensable role in the stage interpretation of national dances. Through her creativity, many folk dances have been presented on stage in a modern style.

The Song and Dance Ensemble, known for its creativity and high performance skill, and the Azerbaijani State Dance Ensemble, which has played an important role in preserving our folk dances and promoting them on the international stage, actively participate in the stage embodiment of our folk dances and are indispensable ensembles.

**Keywords:** Azerbaijani folk dances, Gamar Almaszade, Alibaba Abdullayev, Azerbaijani State Dance Ensemble

<b>VA</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>b04. Mechanisms for the transfer and preservation of experience in traditional and academic education</b> <b>CHAIR: GULNARA KUZBAKOVA</b>

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**HERITAGE OF LINGNAN CULTURE, TO BUILD THE SPIRIT OF CANTONESE PEOPLE**  
**LINGNAN MUSIC INHERITOR-LIN XIANHUI PRIVATE MUSEUM**  
**GUANGZHOU UNIVERSITY- FANGYING WANG**

Cantonese music is a cultural heritage of China, and has developed into an indispensable part of the traditional national culture. As a new type of music, Cantonese music has been characterized by inheritance and innovation, embracing all kinds of music, rooted in Lingnan, famous at home and abroad, and has become a beautiful name card of the culture of Southern Guangdong. Inheriting Lingnan culture is an important task in China, which helps to preserve and promote the Guangdong region's unique Lingnan cultural heritage.

As an inheritor of Cantonese music, Lin Xianhui has established a private museum at the Guangdong Institute of Foreign Languages and Arts, dedicated to the building of the Cantonese spirit and the promotion of the Cantonese music heritage. Mr. Lin Xianhui displayed a wide variety of musical instruments and historical materials of Lingnan culture in his private museum. Decorated in Xiguan fashion, the museum integrates the functions of collection and exhibition, and recreates the history of Guangdong's famous and fascinating development of music in three chapters: Musical Instruments, Development, and Personality as a way to promote Lingnan culture and create a distinctive cultural spirit. Through these exhibitions, visitors can understand the colorful cultural meaning of the Lingnan region and enjoy its characteristics and attractions. Since its opening in December 2011, the muse has received tens of thousands of visitors.

In addition, the opening of a private museum in Guangzhou also provides a platform for the local community to exchange ideas. We hope that through the exhibition gallery's research on the various branches and sects of Cantonese music, all lovers of Cantonese music will be able to perform good Cantonese music, and carry on the tradition and pass it on to the next generation.

**Keywords:** Lingnan culture, Cantonese music, Lin Xianhui, private museum in Guangzhou

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### **THE GAME OF RIGHTS, THE SOUND OF SOLIDIFIED: MUSICAL MURALS OF DEOKHEUNG-RI TOMB IN NORTH KOREA**

Deokheung-ri (덕흥리、德兴里、德興里) mural tomb was located at the south hillside of the mountain near Deokheung-ri. It is in the west of the North Korean national capital, Pyongyang City, about 20 kilometers away. The tomb has two chambers connected by a passage. According to the ink inscriptions on the tomb's ceiling, it was known as being created in 408 CE, which is also the death year of the owner, "Zhen" (镇). All the walls and ceilings are decorated with colorful paintings, with the main topics of figures and cultural customs. Musical scenes, including Chuxingtu (Marching) and Zouyuetu (Musical instruments playing), are found both in the murals of the front chamber and the main chamber. The musical instruments used include Dàgǔ (大鼓), Táogǔ (鼗鼓), Hàojiǎo (号), Ruǎnxián (阮咸), Héngdí (横笛) and so on.

Comparing the musical themes discovered in the Deokheung-ri tomb, they are pretty different from murals of Goguryeo (고구려, 高句麗) tombs found in the north of China but similar to mural painting style in the Han and Wei Dynasties in other Chinese places. Goguryeo was established from the northeast of China in 37 BCE as a local regime first, and then it became powerful and expanded geographically to the Korean Peninsula. Goguryeo changed its capital to Pyongyang in 427 CE until it was destroyed in 668 CE.

Therefore, the musical murals of the Deokheung-ri tomb embody the result of multi-culture interaction. It can be considered as the certificate of the Goguryeo's musical custom changing after its political success. Musical information from Deokheung-ri tomb precisely show one of the origins and the developing routes of this change.

**Keywords:** Goguryeo, Deokheung-ri tomb, North Korea, Chuxingtu, Music murals, Lelang, Zouyuetu

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### **THE CONCEPT OF MUSICAL AND CULTURAL TRADITION AND WORLD MUSIC OF JIVANI MIKHAILOV**

The name of Jivani Konstantinovich Mikhailov (1938-1995) — composer, scientist, teacher, founder of the scientific direction "Musical Cultures of the World" — is well known in our country. Working and giving master classes in various countries of the world, having carried out many ethnomusicological expeditions to African countries, he gradually formed a new scientific direction for the USSR of that time. It was based on a systematic and regional-civilizational approach to the study of the World music and on its basis formed the so-called "musical globe" - covering all cultures of the world. Regions were divided on the basis of specific ecology, linguistic and confessional

commonality, unity of traditions of material and spiritual culture, commonality of musical traditions, and sometimes their borders may not coincide with the generally accepted geographical division. The theory of music-cultural tradition defined a number of interacting factors that ensure the creation, functioning of musical texts, the criteria for their evaluation, the system of training musicians, the material support of the process of creating and performing music and others.

Simultaneously with his scientific work, J. Mikhailov was active in pedagogical and educational activities. Since the mid-1970s, he has taught courses on "Music of Asia, Africa and America", later a number of regional courses and a generalizing course on "Musical Cultures of the World". J. Mikhailov organized a research group and later the Department of Musical Cultures of the World at the Tchaikovsky Moscow Conservatory (from 1984 to 1995). and supervised the writing of Ph.D. works. "Melodiya" — the largest record company in the USSR, released a series of vinyl disks "Music of the Peoples of the World" under his scientific supervision. In the report the author relies not only on the works, but also on his personal experience of contacts and work with J. Mikhailov in the period of 1987-1995.

**Keywords:** J.Mikhailov, musical and cultural tradition, regional-civilizational approach

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## **PRINCIPLES OF MODULATION OF SECTIONS (SHOBE AND GYUSHE) OF MUGHAM-DASGAH "RAST"**

In this article, a study was conducted that provides information about sections prone to modulation in the structure of the "Rast" mugham. Thus, the melodic intonations of different sections (shobe and gyushe) provide a transition from the "Rast" mugam to other mugams, which are completely different in structure and character. The article also carefully analyzes the similarities and differences between the mugham sections in which modulation occurs. As a result of our analysis, we tried to show that it is possible to smoothly modulate from "Rast" to "Shur" (for example, through the "Vilayati" section (shobe)), to "Segah" (through the "Shikasteyi-farce"). Our research has shown that modulation from the "Rast" mugham to the "Bayati-Shiraz" mugham is possible (the intermediate section (shobe) is, again, "Shikasteyi-farce"). Here we touch upon the issues of modulation of similar mugams "Mahur-Hindi", "Orta Mahur", "Bayati-Qajar" and "Qatar", belonging to the "Rast" family.

The information presented is supported by examples. Example entries are tagged with links to valuable sources. Analyzing the structure of modulation of Azerbaijani mugams (using the example of the "Rast" mugam), in conclusion it can be noticed that, with the help of sections prone to modulation, a smooth transition to any other mugam section of a certain mugam is possible. But the performer's ability to move from one mugham to another requires great skill and many years of professionalism. In this regard, the article we present can play an important role for our young mugham performers, as well as for theorists and musicologists.

**Keywords:** Rast, mugham, makom, mode, section, shobe, gushe, modulation, musical scale

<b>VB</b>	<b>LEGACY, PRESERVATION, AND CHANGE OF MUSIC AND DANCE TRADITIONS</b>
	<b>a05. Loss, assimilation, and transformation of traditional heritage</b> <b>CHAIR: LEYLA GULIYEVA</b>

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### **COMPILATION OF PURCHASES FROM QAMILI I VOGËL - GREAT DOCUMENT TRACING TRADITIONAL ALBANIAN MUSICAL CULTURE**

In addition to the irreplaceable role as a singer-songwriter and interpreter of traditional Albanian songs, through this letter we will stop to contribute to Qamilit i Vogël in the design and compilation of his 11 purchases of various traditional songs from all the regions that appear and the actions of Albanians.

During the presentation of this press release, we will focus on the ethnomusical aspect of the entire material with nearly 450 songs from different regions that are found on the pages of some Blej Albanians. What are the songs of the Albanian tribes that are covered in these 11 songs? What is the rhythmic structure of these songs? Why is the documentation that is all this creativity drawn up by Qamili i Vogël that is found in these purchases to be preserved, to be systematized for future generations? Questions like these will show us the connections and meeting points that Qamili i Vogël had with other Albanian music. As the press release will emphasize the fact that the entire repertoire collected by him has played a primary, very large role, both for the preliminary reference of the concept of originality, as well as for its gradual musicalization and accompaniment with musical instruments to later become an important part of the Albanian civic song.

**Keywords:** Qamili i Vogël, contribution, tradition, documentation, systematization

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### **ON SOME FEATURES OF THE MUSICAL CULTURE OF THE TURKIC PEOPLES IN THE 14TH-15TH CENTURIES**

The basis of this report is a study of handwritten sources - treatises on music by the scholar-musician Abdulgadir Maraghi (1353-1435), as well as a comparative analysis of information about Turkic musical culture from the works of other authors of the 15th century. The factual material of Maraghi's treatises allows us to recreate the musical traditions of the Turkic peoples, in particular, the features of the musical culture of Azerbaijan and Central Asia in that historical era.

The main points of the report are: 1. The Turkic origin of the scientist - a native of the city of Maragha in Southern Azerbaijan 2. The vocal genre “Motadel of Arran”, popular at that time in Arran (the northern part of Azerbaijan - Karabakh, Ganja, Sheki) and among the Turks of Iraq. 3. Poems of Maraghi in the Azerbaijani-Turkic language, as the basis of vocal works. 4. Musical instruments characteristic of Turkic culture: a) Shirvan tanbur – in the northern part of Azerbaijan; b) string instruments yatugan and shidirgu – Central Asia and Altai; c) wind chabchik, musigar Hyatai - now the Uyghur Autonomous Region of PRC- Xinjiang; d) “Chanber” rhythm: according to Maraghi, it was widespread “in Azerbaijan, especially in Tabriz, and was performed during rotational movements of participants in Sufi rituals”; e) Maragi's scientific works contain valuable information on the history of Ashyg art - the art of Ozans, Bakhshi, Baksi, who represented the culture of Turkic-speaking peoples. f) 4 varieties of the Turkic rhythm “Dour-e Türks” were also considered.

**Keywords:** Abdulgadir Maraghi, the vocal genre “Motadel of Arran”, Shirvan tanbur, yatugan, shidirgu, Chanber” rhythm

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### **HERITAGIZATION AND TRANSNATIONAL LIFE OF THE WENZHOU *GUCI* STORYTELLING PERFORMANCES**

Wenzhou *guci* is a storyteller performance, in which a solo artist provides for instrumental musical accompaniment, singing and recitation. It is particularly widespread in the prefecture city of Wenzhou (China), which is the area where most of the Chinese migrants in Milan (Italy) come from.

This musical practice is not yet enough investigated by western scholars, except for a few remarkable cases, such as Mayfair Yang (2015), who studied the revival of a shamanic ritual in Wenzhou province, referring to Wenzhou *guci*.

Thanks to a multi-sited fieldwork research (Marcus 1994) that I conducted for five years between Milan and Wenzhou I was able to observe the changes that took place in Wenzhou due to the recent heritagization process that affected local musical traditions including *guci*.

In this paper I will stress the following two points:

1) How the heritagization process affected Wenzhou *guci* performative style, especially in the transition from ritual performance to "spectacularized" performance.

2) How the higher level of institutionalization (Portes 2000), due to the heritagization process, influenced, on the one hand the perception that the local population has of Wenzhou *guci*, and on the other hand the transmission of Wenzhou *guci* to the different generations of Chinese migrants in Milan.

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### **THE ASHUG ART IN THE INTERNET ENVIRONMENT CONTEMPORARY PROBLEMS AND PERSPECTIVES**

The ashiq (minstrel) art, which traces its roots to ancient times, has evolved and adapted to changing circumstances throughout history. The advent of radio and cinema in the early 20th century, followed by television in the latter half of the century, and most recently, the proliferation of the Internet in the 21st century, have afforded ashigs a platform to reach broader audiences akin to other artistic domains. Consequently, they have been able to disseminate their craft to a wider spectrum of viewers and listeners. Despite this, ashig art persists, leveraging the opportunities presented by contemporary media alongside traditional mass communication channels.

While traditional media outlets such as newspapers, radio, and television were once novel forms of communication 75 years ago, contemporary social media platforms like Twitter, Facebook, and YouTube now represent the latest avenues of interaction. These modern platforms offer new opportunities for traditional mass media, which continue to play a pivotal role in communication. Moreover, advancements in technology, coupled with evolving societal perspectives, particularly with regard to the accessibility of information facilitated by the Internet, have contributed to a shifting landscape.

Ashigs now have the means to engage in live broadcasts and showcase their performances by establishing personal accounts on various social networks, including YouTube, Facebook, and Instagram. They share insights from their engagements and events, thereby broadening their appeal to a diverse audience. Notably, ashigs, who were previously unable to participate in weddings and other large gatherings due to restrictions imposed during the global COVID-19 pandemic in 2019, have adapted to the digital realm by actively engaging in social media platforms.

A comprehensive investigation into the presence of ashigs in Azerbaijan was conducted through platforms such as YouTube, Facebook. The resulting data were analyzed, shedding light on the state of ashigs in the online environment.

**Keyword:** The ashig (minstrel) art, traditional mass communication channels

## VD BOOK PRESENTATIONS

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### ON THE LATEST PUBLICATIONS OF THE INTERNATIONAL ACADEMY "KHOOMEI" OF THE REPUBLIC OF TYVA

The report is dedicated to the latest publications of the International Academy "Khoomei" of the Republic of Tyva. In 2023, the monograph "Tuvan khoomei as an object of cultural policy" by Mar'yatta Badyrgy was published. This is the first study in which Tuvan throat singing is considered in the context of problems of the development of cultural policy within Tuva and in the situation of all-Russian trends. The monograph received positive reviews from experts from Russia and Kazakhstan. The book based on dissertation research in the field of cultural studies and was presented at the 8th International Ethnomusicological "Khoomei (throat singing), a cultural phenomenon of the peoples of Central Asia" in Kyzyl in June 2023. Based on the results of the symposium, a collection of reports was published. The publication presents the latest trends in the development of khoomei



studies, ethnomusicology and other humanitarian studies. In March 2024, the 1st issue of the academic journal “Khoomei and cultural heritage of the peoples of Central Asia” was published. The journal has state registration. It indexed in the RSCI database (Russian Science Citation Index). Articles of the 1st issue of the journal are available on the website of Scientific electronic library "Cyber Leninka".

**Keywords:** khoomei studies, Republic of Tyva, International Academy “Khoomei”, monograph, collection of reports, academic journal

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**KAZAKH DANCE THROUGH THE AGES**

The publication and presentation of the collection of articles from the international project “Kazakh Dance Through the Ages” was organized by the creative lab Qazaq Ballet in 2024. This lab was founded seven years ago by Damir Urazymbetov and during its existence, a number of significant publishing projects, exhibitions, video productions, and other events have been organized. The aim of all these projects is to preserve the heritage and history of Kazakhstan's dance as well as promote the development of this art form in the country. The book “Kazakh Dance Through the Ages: A Collection of Thoughts from Current Theorists and Practitioners” is a compilation of contributions from current scholars and practitioners in the field of Kazakh dance. This includes teachers who develop methodologies or work with students, choreographers who create performances for ensembles and theatres, and researchers who study the history and nature of Kazakh dance.

A review of history, a survey of what has existed or exists in the field of art, practical activities – all this has formed the basis, the foundation of this collection, which comprises 29 contributions from authors from all regions of Kazakhstan, as well as from Turkey and the United States. In addition, the book includes six contributions from theorists and practitioners of Kazakh dance who are no longer with us. These texts address issues of relevance to everyone, analyse the advantages and disadvantages, and consider the experience accumulated throughout the years of development of Kazakh dance. The publication will be of interest to historians of art and cultural scholars, anthropologists and philosophers, students and teachers in schools, colleges, and universities, directors of dance groups, choreographers, and all lovers of dance art as well as those interested in the development of culture in Kazakhstan.

**Keywords:** Kazakh dance, folk dance, dance technique, history of folk dance, dance development, Kazakhstan, choreography

## POSTER PRESENTATIONS

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### **MUSICAL HISTORY OF SHUSHA: 19TH CENTURY MUSICAL ENVIRONMENT AND MUSICIANS FROM SHUSHA**

Historically, the city of Shusha is one of the important centers of historical, cultural, social and political life of Azerbaijan. Back in the 19th century, Shusha became a center where poets and writers, musicians and theater figures from different parts of the Caucasus, the Middle East and Central Asia gathered.

In the second half of the 19th century, musical and literary gatherings created and led by Herrat Gulu, Mir Mohsen Navab, Haji Khusu, Khurshidbanu Natavan and others were of particular importance in Shusha. These musical and literary gatherings reflected the Karabakh school of mugham, its unique performing traditions, singing style and played an important role in the development of the art of mugham.

Singing of the mughams "Shur", "Rast", "Mahur", "Chahargah", "Bayati-Isfahan" at musical gatherings lasted more than two hours and covered a large period of time. Notable moments were the strict observance of the rules during the performance of mugham. Sometimes the performance of a certain mugham was associated with the name of the singer: "Mahur" by Meshadi Isa, "Zaminhare" and "Shustar" by Haji Husu, "Rast" by Malibeyli Hamid, "Yetim Segah" by Islam Abdullayev, "Kheyraty" by Jabbar Garyagdyoglu, "Bayaty-Kajar" by Kechachi oglu Muhammad.

Karabakh musical gatherings were the bearers of the features of folk art, the spirit of folk music and at the same time the preservation of the originality of Azerbaijani mughams. From this point of view, Shusha musical gatherings played an important role in the development of national musicians, in the formation of their professionalism, contributed to the development of the oral traditional music of Azerbaijan.

**Keywords:** Shusha musical environment, Caucasian musical heritage, singer, mugham

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### **TRANSFORMATIONS OF BARDASHT IN MUGHAM: HISTORICAL AND CONTEMPORARY ANALYSIS**

As a traditional music genre, mugham contains strict canonical regulations. However, since improvisation is inherent to this genre, changes, additions, and even omissions over time are inevitable. Undoubtedly, the absence of audio recordings centuries ago makes it challenging to compare mugham from past centuries with the contemporary era and to study the genre in detail.

Nevertheless, written notations, programs, and charts from the early 20th century to the present shed light on this issue.

In this context, the study of the Bardasht sections, which constitute the introductory part of the mugham dastgah, and the resolution of previously obscure aspects since the early 20th century, are significantly illuminated by the mentioned sources—notations, programs, and charts.

The first attempts at notating mugham using the European tradition were associated with M. Maqomayev. This notation written in 1928, as well as the examples notated by Q. Qarayev and F. Amirov in the 1930s, were not published. However, the notations of Rast, Zabul, and Dugah mughams by T. Quliyev and Z. Baghirov in 1936 were the first published examples. In the latter half of the 20th century, N.Mammədov further enriched the notations of mugham. Later, the works of A.Mammədli, A.Asadullayev, and A.Azimov are also notably significant.

In addition to the notations, the mugham program developed in 1925 for the Turkish Music Technicum under the leadership of Uzeyir Hajibeyli should be highlighted. This, along with the programs and mugham charts by Mirza Farac and later by A.Bakıkhonov, holds an important place in the study of mugham science and Bardasht.

Furthermore, by referring to the research of scholars such as A.Badalbeyli, R.Zokhrabov, S.Bagirova, E.Babayev, and F. Chelebiyev, we have tried to trace the conditions of Bardasht's formation, including the process of transforming instrumental episodes into sections.

Additionally, a comparative analysis of the notations, programs, and charts from the aforementioned sources of the past century with contemporary notations and programs, as well as our notated vocal variants of Bardasht, helps to closely examine the transformations of Bardasht in performance.

**Keywords:** mugham, dastgah, bardasht, notes, educational programs

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### **ORCHESTRAL MUSIC BY K. KUZHAMYAROV IN THE CONTEXT OF INTERACTION WITH UYGHUR SONG AND DANCE ART**

In Kazakhstan's musical culture, composer, People's Artist of the USSR, and Kazakh SSR K.Kh. Kuzhamyarov holds a special place. He is remembered in the history of twentieth-century musical culture as the founder of the Uyghur professional school of composition, a major public figure, a brilliant composer, teacher, and publicist.

The composer's creative legacy spans nearly all academic music genres, including opera and ballet, symphony, cantata-oratorio, concert, chamber, and others. Orchestral music represents an important part of the heritage, including five symphonies, symphonic poems, and opera suites, as well as five concerts for various instruments with a symphony orchestra and other works. They were in the process of mastering the European orchestral writing patterns, whereas the national monodic culture's complex of expressive means had a broad impact on the interpretation of European genres, both in general and in detail.

K. Kuzhamyarov's work exhibited "national" elements at various levels, including dramatic solution, musical thematic interpretation, texture, melodic development, orchestration, form interpretation, and modal organisation.

Based on a musicological analysis of K. Kuzhamyarov's First Symphony, Concerto for Saxophone and Orchestra, and other works, the main feature of his music was revealed: a synthesis of linguistic and compositional methods from European and Eastern musical traditions. At the same time, the European tradition is represented not only by the genres identified, but also by the selective musical and stylistic content, which reflects the principles of the national musical language and thinking.

**Keywords:** K. Kuzhamyarov, orchestral works, synthesis of European and national traditions

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### **TATAR AND UZBEK PIANO MUSIC IN TERMS OF STYLISTIC IDENTITY**

The piano music of composers of the Turkic nations is identified by a certain arsenal of expressive means and possibilities, which make it possible to establish the depth of ethnic roots in the identity of the sound embodiment of works of various genres, forms and styles. In refraction through the diversity of world stylistic artistic trends, composers find individual methods and ways of disclosing a national style, that contains the peculiarities and traditions of certain composing schools.

In this regard, the achievements of Crimean Tatar and Uzbek composing creativity are indicative from the perspective of their stylistic identity in the implementation of national motifs, reflecting the desire for a synthesis of the refined sphere of piano music and folklore origins, which is characteristic for our time. In their works composers of the Crimean Tatar region and Uzbekistan follow principles based on song and dance traditions, thereby demonstrating the continuity of folk-national material. Their compositions represent qualitatively new sound phenomena, testifying to the aesthetic priorities of piano art.

In the piano works of Crimean Tatar and Uzbek composers' great importance is given to thematicism in its modal and intonation structure, the colorfulness of harmonic complexes, saturated with pentatonic, diatonic and chromatic, modality, as well as rhythm and timbrality. Musical symbols record and convey the commonality of composers' submissions, while simultaneously revealing the specificity of the writing techniques of national composer schools.

In this article, using examples of piano works by Crimean Tatar and Uzbek composers, a typological commonality is revealed, manifested in the worldview and reliance on the characteristic features of the language of the entire Turkic ethnos. At the same time, the problem of forming a specific national style is the author's handwriting of individual composers. This phenomenon is of a deeper nature, determining the ethnic roots of the represented Turkic-speaking nations.

**Keywords:** piano music, Turkic nations, national style, composing creativity, traditions



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