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Kanun Music in the Soviet Azerbaijan*,**

Sovyet Azerbaycan'ında Kanun Müziği

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Apart from a few male performers playing the kanun in the urban entertainment business, in Azerbaijan, the kanun is usually played by women. Modernity, which comes along with socio-cultural changes in the XIXth and XXth centuries, offers women working in the field of music new opportunities.

Abstract

As a folk music instrument, the kanun (medieval zither) is played in a wide geography in the Middle and Near East including Azerbaijan. Following the establishment of the republic as part of the Union of Soviet Socialist Republics in 1920, the Azerbaijani people founded their folk music ensembles, increasingly similar in organizational form to the European academic music orchestras, and removed microtonal or maqamic intervals from their music systems in theory, all of which led to the eventual polyphonization of their music.

Traditionally, the kanun was played by musicians who used the maqamic system which contains 17 notes and the monodic style with tar, kamancha and balaban. Although individual efforts play a significant role in the establishment of a musical concept, the impact of the conditions of the Soviet period, mainly that of the wave of Westernization and the policy of korenizatsiia, i.e. indigenization of the local communities, and other socio-cultural changes cannot be denied. In the case of Azerbaijan, these conditions include the addition of folk music instruments to Western-style institutionalized education, suitability for a transition to an equal-tempered system, an increase in the number of competent musicians as a consequence of the education they received, the establishment of the concept of folk music ensembles as a result of the adopted equal-tempered system, the increasing number of polyphonic works, and the promotion of players of folk music instruments to concert halls.

However these developments did not take place for the kanun in Azerbaijan until 1959. This clearly shows the importance of individual efforts for a musical concept to take hold. In 1959, a female kanun player called Asya Tagiyeva, who was born and living in Yerevan, was invited to join the Folk Music Orchestra by Seyid Rustamov, upon which she pursued her musical career in Baku. Then, Zakir Baghirov's work Rapsodia, which is recognized as the first professional work transcribed for the kanun in Azerbaijan, was performed for the

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first time by Ms. Tagiyeva in 1964. Following that, many composers continued to expand the repertory by composing works for the kanun. Ms. Tagiyeva's performances were disseminated nationwide through media such as television and the press. The people of Azerbaijan remembered the kanun thanks to Ms. Tagiyeva, and the young generation aspired to play the kanun. Because Ms. Tagiyeva learned to play the kanun in Yerevan, the style spreading through her was equal-tempered and adapted to polyphonic works. Similarly, led by Ms. Tagiyeva, the kanun started to be taught in music schools in 1965, and then at the Baku Academy of Music in 1984. In short, the development of the kanun as a solo instrument in terms of performance, repertory and education in Azerbaijan gained momentum in 1959 through Ms. Tagiyeva's efforts, and it was the generations she taught that brought it to the present day.

This article aims to further explore these conditions focusing on the kanun and its evolution in Soviet Azerbaijan[2].

In terms of methodology, the study is based on data collected during a total of 6 days of fieldwork in 2015 and a compilation of notes taken during interviews made with 5 Azerbaijani kanun players and one conductor of a folk music orchestra in that same period in Baku. In addition, a total of 7 kanun players were interviewed including two Azerbaijani in Istanbul.

Keywords: kanun, Azerbaijani folk instrument, music education, performing forms, kanun composers.

Öz

Kanun, Yakın ve Orta Doğu'da pek çok coğrafyada çalınan bir çalgıdır. Sovyet Sosyalist Cumhuriyetler Birliği'nin bir parçası olarak 1920'de kuruluşunu izleyen yıllarda Azerbaycan halkı kendi halk müziği orkestralarını aynı batı müziği akademik orkestraları benzeri bir düzenlemeyle kurmuşlar. Bunda etkili olan en önemli gelişme, makamsal aralıkları teori ve çalgı yapılarından kaldırmaları olmuş. Bu da sonuç olarak çoksesli müzik evrenine girişlerine olanak sağlamış.

Geleneksel olarak kanun, bir dizide eşit olmayan 17 ses içeren makam sistemi içerisinde ve tar, kemençe, balaban gibi çalgılarla beraber çalınan bir çalgıdır. Bir müzikal konseptin oturmasında bireysel çabalar çok önemli olsa da, Sovyet dönemi koşulları ve batılılaşma dalgasıyla, *korenizatsiya* denilen *yerlileştirme* anlamındaki ve her etnik grubun kendi geleceğini saptamasına izin veren politikanın etkisi de yadsınamaz. Azerbaycan örneğine bakıldığında, bu koşullar arasında, halk müziği çalgı eğitiminin batılı stilde kurumlaşmış müzik eğitimine sokulması, eşit düzenli tampere sisteme geçiş, iyi eğitim görmüş uzman müzikçilerin halk müzikçileri arasından çıkması ve batılı orkestralar benzeri halk müziği orkestrası fikrinin oturması, eşit düzenli sisteme geçişle birlikte çoksesli repertuarda meydana gelen yüklü artış ve halk müziği sanatçılarının da konser salonlarına terfileri sayılabilir.

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Ancak bu gelişmeler Azerbaycan'da kanun özelinde 1959'a değin gerçekleşmemiştir. Buradan da bir müzikal konseptin kurulması için bireysel çabaların ne denli önemli olduğu çıkarsaması netlikle yapılabilir. Erivan doğumlu ve orada yaşayan Asya Tagiyeva isimli kadın kanunçalar, 1959 yılında Seyid Rüstemov adına Halk Çalgıları Orkestrası'na davet edilir ve müzik hayatına Bakü'de devam eder. Ardından, Azerbaycan'da kanun için bestelenen ilk uyarlama kabul edilen Zakir Bağırov'un *Rapsodia* adlı eseri ilk kez 1964'te Bakü'de yine Asya hanım tarafından seslendirilir. Bunu takiben diğer pek çok besteci de kanun için eser yazmak suretiyle repetuarı zenginleştirmeye devam eder. Tagiyeva'nın icrâları televizyon, basın-yayın gibi medya araçları aracılığıyla tüm yurtta yaygınlaştırılır. Bayan Asya ile birlikte kanun Azerbaycan'da halk nezdinde tekrar hatırlanır ve genç kuşak kanun çalmaya heveslenir. Kanun eğitimini Erivan'da aldığı için Tagiyeva'nın çalım stili eşit düzenli (tampere) sistem içinde olup çokseslendirilmiş bağlamda ele alınan bir stildir. Yine onun öncülüğünde, kanun öğretimi müzik okullarında 1962-1963 döneminde ve Bakü Müzik Akademisi'de ise, 1983 yılında başlar. Özetle Azerbaycan'da solo bir çalgı olarak kanunun gelişimi, icrâ, repertuar ve eğitim anlamında 1959 yılında ve Asya Tagiyeva öncülüğünde ivme kazanmış ve onun yetiştirdiği nesiller aracılığıyla günümüze ulaşmıştır.

Bu yazı, Sovyet Azerbaycanı'nda bahsedilen koşulların etkisiyle kanun özelinde nasıl bir gelişme kaydedildiğini ortya koymayı hedefler.

Yöntem olarak, 2015'te bir haftalığına Bakü'ye gerçekleştirilen seyahat kapsamındaki alan araştırmasında, 5 Azeri kanun icracısı ve bir halk müziği orkestrası şefi ile yapılan görüşmelerden alınan notlar derlenmiştir. Bunlara ek olarak, bir Azeri icracı ile İstanbul, bir diğeri ile Marmaris'te olmak üzere toplam 7 kanun icracısı ile görüşme yapılmıştır.

Anahtar kelimeler: Kanun, Azerbaycan halk çalgısı, müzik eğitimi, icra biçimleri, kanun bestecileri.

Introduction

As a folk music instrument, the kanun (medieval zither) is played in a wide geography in the Middle and Near East including Azerbaijan. In 1828, the Treaty of Turkmenchay divided the land and people of Azerbaijan in two, setting the Aras River as the border between the Russian Empire and Iran (Shaffer, 2008, p. 25). For the Azerbaijanis that were now divided on Russian and Persian territory, commercial and cultural exchange as well as exchange in family matters which had been continuing uninterruptedly until then were severed to a large extent after 1828 (Shaffer, 2008, p. 55), except for some relatively more relaxed periods (Shaffer, 2008, p. 62), due to the influence of the extremely stringent regimes, i.e. the Soviets in Northern Azerbaijan, and the Pahlavi regime in Southern Azerbaijan.

This study examines the transformation of the kanun instrument with regard to education, performance and repertory in the Azerbaijan Soviet Socialist Republic, the part of Azerbaijan that stayed in the North of the Aras River, and was founded in 1920, first as part of the Soviet Union, and then continued as a free republic after 1991.

The first stage of the history of Azerbaijani music revolves around the ashug-minstrel art. These traveling musicians used to perform Azerbaijani folk music in the form of poems accompanied by their instrument called saz. No Azerbaijani ashug who played the kanun is known. The next stage is classical mugham music. The kanun is an instrument that is traditionally played together with instruments such as the tar, kamancha and balaban using the maqamic system which consists of 17 notes in the monodic style.

Mashadi Jamil Amirov (1875-1928) is the only example known to have joined such an ensemble. Traditionally, people used to listen to a trio of the khanende, tar and kamancha. Thanks to Mashadi Jamil's concerts, the kanun started to be mentioned in the background though to a lesser extent (Shushinski, 1985, p. 228). Having spent the years between 1911 and 1913 in Istanbul, Amirov learned to play the kanun there, and then performed this instrument in his own country.

Although Azerbaijan joined the Soviets later on, Azerbaijani folk music instruments have evolved through acquiring the equal-tempered system -a necessity and also an indication of Westernization in music- and through becoming solo instruments and members of a polyphonic orchestra.

However, the same cannot be claimed for the kanun in Azerbaijan until 1959, when the kanun was brought from Yerevan by Asya Tagiyeva. Only after that date did a process led by Tagiyeva start for the kanun as a solo instrument with regard to performance, repertory and education, and gained further momentum with the efforts of Gulare Rasulova and Yaqut Mammadova, two of her first generation students, virtuoso kanun players and instructors. Today, Tarana Aliyeva, one of the second generation of students, stands out as an instructor and virtuoso performer. Similarly, Melahat Aliyeva, from the second generation, is among important kanun performers and instructors particularly in the field of mughams. While Cinara Mutallibova Haydarova from the third generation is noteworthy with regard to performance, other kanun players that have been interviewed continue contributing to the field as well.

An Azerbaijani young lady born in Yerevan who learned to play the kanun there at high school level for two years, Asya Tagiyeva was invited by Said Rustamov to join the Folk Instruments Orchestra as a kanun player in 1959, and continued her music career in Baku. It is also Ms. Tagiyeva that performed Zakir Baghirov's *Rapsodia*, considered the first professional composition transcribed for the kanun in Azerbaijan, for the first time in 1964. Ms. Tagiyeva's performances are broadcast on radio and television throughout the country. With Ms. Tagiyeva, the kanun is remembered in Azerbaijan. Because Ms. Tagiyeva learned to play the kanun in Yerevan, the kanun-playing style spread through her is in the equal-tempered system, and therefore applicable to polyphonic music.

In the case of Azerbaijan, the favorable conditions mentioned above include the addition of folk music instruments to Western-style institutionalized education, suitability for a transition to an equal-tempered system, an increase in the number of competent musicians as a consequence of the education they received, the establishment of the concept of folk music ensembles as

a result of the adopted equal-tempered system, the increasing number of polyphonic works, and the promotion of players of folk music instruments to concert halls. Although all conditions were met in Azerbaijan in the case of the kanun, it is obvious that individual efforts like those of Asya Tagiyeva were also needed. Because despite the presence of all those above-mentioned conditions for the kanun between 1913 and 1959, no progress had been made in terms of performance, a richer repertory, and education.

In this study, we sought to find answers to the following questions: Why was the kanun forgotten in Azerbaijan until 1959? Why could Mashadi Jamil not establish his own school of thought, and why did the kanun not spread during his time? What is the style of playing the kanun that was remembered in the country after Asya Tagiyeva? Where does the kanun stand in the music production of the Azerbaijani in Tsarist Russia before the Soviet Azerbaijan Republic? How did Soviet cultural policies shape art and music in the Republic of Azerbaijan? What is the framework drawn by the Soviet administration for the institutionalization of art education? How did the kanun enter folk instrument ensembles?

At this point it is important to understand why the kanun-playing style introduced by kanun player Mashadi Jamil Amirov in 1913 was not accepted, and why the kanun was forgotten until 1959. These questions are clarified in the chapter titled "Azerbaijani Kanun Players".

The Azerbaijanis that were freed from the restrictions of the ulema, the religious scholars, thanks to Russia's colonial policies, became the leader of secularism in the Muslim world, and the advocates of modern education (Shaffer, 2008, p. 26). The Russian education, coupled with the European style education they received, caused an Azerbaijani "intelligentsia" to emerge (Shaffer, 2008, p. 29). Since they were Muslims, the Azerbaijanis were not given full citizenship rights in the Russian Empire. This prevented the possibility of their exposure to cultural and political assimilation (Shaffer, 2008, p. 29). However, there are still several developments that could be regarded as a consequence of the education the Azerbaijani people received. For instance, in the years 1850 to 1855, Azerbaijani writer Mirza Fethali Akhundzade published the first European style plays in the Azerbaijani language, and in the late 1870s, these plays were staged by students in Azerbaijani public schools (Shaffer, 2008, p. 30).

In 1905, the Russian constitutional revolution took place. Following the revolution and the abolition of the ban on newspapers published in the Turkish language, numerous Azerbaijani newspapers start to be printed in Northern Azerbaijan, both in the local Azerbaijani language, and a slightly modified Ottoman Turkish (Shaffer, 2008, p. 38). After the 1905 revolution, the local intelligentsia led a cultural revival that included the foundation of schools that taught in the Azerbaijani language (Shaffer, 2008, p. 39). One of the most striking examples of this revival was witnessed in 1908, when the Azerbaijani opera *Layla and Majnun*, which was based on the poem of the famous Turkish poet Fuzuli, and composed by the national composer Uzeyir Hajibeyov, was staged. This was the first Western-style opera performed in a Muslim-people's

language (Shaffer, 2008, p. 39). The independent Republic of Azerbaijan only exists for a short period between 1918 and 1920 (Shaffer, 2008, p. 41). The Republic's government proclaims Turkish to be the official language of the state, and Turkish language education is instated at all levels of education. With the transition to a Soviet administration, Russian once again is recognized as the main language (Shaffer, 2008, p. 45).

The national classical music tradition gained momentum in Azerbaijan after they joined the Soviets. Although polyphonic music began to be practiced in the XIXth century in the neighboring Caucasian countries, the Azerbaijanis began to show interest in polyphonic music and produce works in this area in the XXth century and mainly under the influence of Soviet cultural policies. The first leading example of such composers is Uzeyir Hajibeyov, who is recognized by the Azerbaijanis as the founder of national classical music. The concepts of professional composer and music education were nonexistent before Hajibeyov. Therefore, Hajibeyov is an autodidact composer (O'Brien, 2004, p. 210). After they founded a republic as part of the USSR in 1920, the Azerbaijanis, led by Hajibeyov, established folk music instrument ensembles with a structure similar to that of European academic music orchestras, increasingly so in the Soviet era. Once they removed microtonal or maqamic intervals in theory from their music system as well, their efforts to polyphonize their music bore fruit. Folk music instruments were switched to the equal-tempered system, which is a requirement and a manifestation of Westernization in instruments, and they assumed the role of any European academic music instrument by becoming both soloist and orchestra instruments.

The foundation of the Baku Academy of Music, which was initially called Hajibeyov Azerbaijan State Conservatory (Url-2), is in the year 1920 according to some sources, and 1922 according to others (O'Brien, 2004, p. 216). As O'Brien quotes from another author, Azerbaijani national classical music started from scratch and reached its zenith through an education of about 30 to 40 years, and numerous composers were raised there. When the Conservatory was first opened, there was not a sufficient number of musicians competent enough to train others. Therefore, it seems this quantum leap took place thanks to the contributions of competent musicians and instructors invited from the Russian as well as other Soviet states. (O'Brien, 2004, p. 216). Composers trained at this conservatory include Suleyman Alasgarov, Fikret Amirov, Afasiyab Badabeyli, Sultan Hajibeyov, Jahangir Jahangirov, Azer Rezayev, and Uzeyir Hajibeyov's students Kara Karaev, Jovdat Hajiyev, Niyazi, and Asaf Zeynally (O'Brien, 2004, p. 217).

Soviet cultural policies shape art and music in the Republic of Azerbaijan as follows: After the foundation of the USSR, the policy called *korenizatsiia* is put into action, which allows self-determination for the other republics in their public affairs. Actually, this policy points to Lenin's awareness about the power of nationalism (Muratyan, 1970, p. 23). It is Lenin's massive achievement that the socialist view is accepted in such an expansive empire that contains more than 100 different ethnic groups. Lenin believed that he needed the support of these groups dearly, and that they would adapt more quickly to the Soviet rules if they were content (Nercessian, 2001, p. 82).

Similarly, as a result of the *korenizatsiia* foreseen for local communities, in this period some musicians made pioneering efforts to establish folk instrument ensembles, to modernize and institutionalize folk music education, and to review folk music theory. Uzeyir Hajibeyov's efforts in the fields of education, performance and theory should be viewed against this backdrop (Hajybaiov, 1962).

One of the manifestations of the *korenizatsiia* was the prize competitions for instrument players inaugurated in the 1920s in the Soviet period, through which musicians were motivated to work hard and become professionals (Prudyan, 2001, p. 73). The development of instrumental music takes on a new aspect in the Soviet years. Instrument ensembles promoted to concert halls, and started to contribute to concert life as a new form (Prudyan, 2001, p. 80). Asya Tagiyeva participated in a festival performance of this kind in 1959 with her kanun. Similarly, Gulare Rasulova took part in a competition organized for the last time by the Soviet administration in 1986, and was awarded the third prize.

Although Lenin's *korenizatsiia* policy was reverted in Stalin's period as of the end of the 1930s, the effect was not felt in music, because by then, national music, national ensembles, national schools, national composition styles and techniques had almost become the rule, and were well-established (Nercessian, 2004, p. 152).

In line with the Soviet policy, the music education of folk music performers was supported, folk music orchestras were established, and were subsidized (Nercessian, 2004, p. 154-155).

There are noteworthy institutions both for education and performance in music founded in the first years of Soviet Azerbaijan. The first examples in this attempt for institutionalization include the Azerbaijan State Conservatory (1922), State Opera and Theatre (1918) (2016), Azerbaijan State Choir (1936), and Ensemble of Folk Music Instruments (1931) (O'Brien, 2004, p. 216-218). The Muslum Magomayev Azerbaijan State Philharmonic was established in 1936. Under the roof of the philharmonic there were the Azerbaijan State Symphonic Orchestra, Azerbaijan State Choir, the Azerbaijan Chamber Orchestra in the name of Kara Karayev, the Azerbaijan State Piano Trio, Azerbaijan State String Quartet, Fikret Amirov's Veterans' Ensemble, the Azerbaijan State Song and Dance Ensemble, and the Azerbaijan State Folk Music Instruments Orchestra (Url-1).

Later in the 1950s, the culture and music policy geared toward supporting folk music started by the Soviets in Lenin's period, and continued in Stalin's time, bore the desired fruit.

Big strides were made to disseminate amongst the people the music produced by professional folk instrument players that had undergone music education, many composers who were writing polyphonic compositions based on folk music melodies, and institutionalized folk music orchestras (Nercessian, 2004, p. 156).

This article seeks to shed light on the music education system specifically for the kanun in the Azerbaijan Soviet Socialist Republic and thereafter, the place of the kanun in folk instrument orchestras, other performance forms as well as on kanun performers and compositions for the kanun. The objective of gathering all these data is to question why the kanun, which had been forgotten for decades, once remembered, was taken up in a polyphonic context and thus introduced in education, and which cultural factors triggered this kind of a development.

Research in the field of kanun art and the visit to Baku for a field research has revealed that texts that could be considered primary sources consist of only a few publications of notes -which are in the form of compositions that have been transcribed- by the new generation, Tarana Aliyeva's dissertation and a few publications by her (Aliyeva, 2011 & 2012). Other than her, there is yet no performer-scholar that has publications in the kanun field. It is probable that the two kanun players who are working on their PhDs will have publications in the coming years. Music in Azerbaijan with a focus on the kanun has not been studied by European or American scholars.

Information on pre-Soviet kanun players such as Mashadi Jamil Amirov, on the other hand, has been acquired from Firudin Shushinski's book (Shushinski, 1985). Onullahi's article has been used as reference for the name of the kanun player Mevlana Qasim of the Shah Tahmasp period to indicate that the kanun was played in the time of the Safavids (Onullahi, 1974).

With regard to English-written literature, Inna Naroditskaya's book is about the Azerbaijani art of mughams, and the way Azerbaijani national music was shaped during the Russian Empire and the USSR era. Short of specific information on the kanun it may be, this book is important in that it draws the general framework for Azerbaijani music (Naroditskaya, 2003). As a subject for future studies, I would recommend kanun players with reference to gender -a topic that was not examined since it was outside of the scope of this study, and was only briefly mentioned in the chapter "Music Education in Azerbaijan Regarding the Kanun". One of the main sources for that topic would be a book that examines the position of women in the Muslim Azerbaijani society during the transition from the pre-Soviet period to the post-Soviet period (Heyat, 2002). In addition, we found out that microtones were adapted to the equal-tempered system, and that music education was arranged accordingly through the article on the figure Hajibeyov (O'Brien, 2004). Finally, the foundation of folk instrument orchestras for polyphonic performances as a result of the influence of Soviet cultural policies, and the reasons why these were allowed to spread have been presented as well (Nercessian, 2001 & 2004; Prudyan, 2001; Muratyan, 1970).

The research model includes a descriptive method, a practical exploration of the Azerbaijani style of playing the kanun, and field research. Descriptive method signifies the process of finding out about certain events, phenomena, objects, organizations or situations (Cebeci, 2002, p. 7). Cultural policies, notably those concerning music, of the Russian Union in the Soviet era (1920-1991) have been described in terms of the socio-cultural and political aspects as compiled from the literature.

To exercise the practice of kanun-playing as loyal to its original form as possible, kanun lessons were taken from Gunel Adigozelova Şahin and Gulare Rasulova. Pieces practiced with Gunel Adigozelova were the single-movement work called *Cinara's Joy* by Dadas Dadasov, Fikret Amirov's *Scheherazade's Fest*, which is a part from the Arabian Nights ballet transcribed for the kanun and piano, and Nazim Aliverdibeyov's *Eulogy* as transcribed by Tarana Aliyeva for the kanun and piano. Suleyman Alasgarov's *Rapsodia* was practiced with Gulare Rasulova.

The field research method is a method of study in which the researcher goes to where the community/person lives in order to gather reliable and authentic information (Tan, 1995, p. 77). We employed observation and interviews in this study.

Observation as a method is applied by the researcher through spending some time in the community she is going to do research on, so as to gain their trust, and become a member of that community. The time spent with the community in field research might vary from one week to a year. Since information gathered through observation has to be validated by way of interviews (Tan, 1995, p. 78), semi-structured interviews with open-ended questions were realized with seven source persons.

In semi-structured interviews, the interviewer develops an interview guide, and stays loyal to it (Bernard, 2006, p. 212). In this study, questions prepared within the context of the interview guide were assessed under a single heading, i.e. the "Personal Information Form for Azerbaijani Kanun Players" that consists of 22 questions. Because of the open-ended questions in the semi-structured interview, topics discussed tended to divert from the interview text. Therefore, the optimal solution was to first record the interviews audio-visually, and then transcribe those records for analysis at a later stage (Bernard, 2006, p. 212). Another reason this semi-structured interview technique proved suitable for this study was that it gave the participants the chance to express themselves freely in their own sentences.

During our visit to Baku, Azerbaijan, from August 31, 2015 to September 4, 2015 we met Tarana Aliyeva, Aynur Qasimova, Natavan Hasanova, Melahat Aliyeva and Cinara Mutalibova Haydarova, all instructors of the Baku National Conservatory on behalf of Uzeyir Hajibeyov. We watched the rehearsal of the Folk Instruments Orchestra operating under the Philharmonic Orchestra. This folk instruments orchestra plays music with scores. It consists of instruments such as tars, bass tars, first and second kamanchas, two or three kanuns, clarinets, flutes, balabans, two or three ouds, and nagharas which are percussion instruments. Many composers have composed polyphonic works for such orchestras.

Tarana Aliyeva's kanun class with a student of hers from the music school called "Bülbül" was observed. The lesson was given with piano accompaniment. In the conservatory, and in primary and secondary school level music schools, students first practice their repertories individually for a couple of lessons, and then are always trained with piano accompaniment. Thereby they

learn polyphonic performance, and to listen to the accompaniment already in their initial years. Until the very end of their education, they are given piano lessons in parallel to their kanun lessons. The authors have learned to play the kanun in the Azerbaijani style by practicing with the Azerbaijani kanun players in Istanbul, Gunel Adigozelova Şahin and Gulare Rasulova. These practice sessions were recorded audio-visually. Some texts in Azerbaijani and Russian written in the Russian alphabet were translated into Turkish by Gunel Adigozelova Şahin.

Semi-structured interviews with open-ended questions were carried out in Baku, Azerbaijan with five source persons teaching kanun at the Azerbaijan National Conservatory to validate the information gathered from the literature. Gulare Rasulova, who lives in Marmaris, Turkey and retired as a kanun instructor from the National Conservatory in 2004, was interviewed in Istanbul. One of Tarana Aliyeva's former students, Gunel Adigozelova Şahin, was also interviewed in Istanbul. In all the interviews with seven Azerbaijani kanun players in total the semi-structured interviewing technique was preferred.

Music Education in Azerbaijan Regarding Kanun

Primary school education in Azerbaijan starts at the age of 6 and lasts four years. It is followed by secondary schooling from grades 5 to 9. When grades 10 and 11 are completed as well, a full secondary school diploma is awarded. After that, tertiary education begins. Parallel to these schools, there are also primary and secondary level vocational schools, which include music schools. There are many primary and secondary school level music schools in Azerbaijan. Some of the secondary school level vocational music schools are the Music College, which operates under the Azerbaijan National Conservatory, Sumgayit, Ganja, Nakhchivan, Seki, Agdam and Shusha Vocational Music School (Url-1). According to Rasulova, piano education is initiated at the age of 6-7 at the music school, and kanun as well as other folk instruments start at the age of 10-11, i.e. piano education starts at primary school level, and folk instruments at secondary school level.

In tertiary education, there are undergraduate, graduate, and doctorate programs in music. The Baku Academy of Music, the National Conservatory, and the Azerbaijan State of Civilization and Fine Arts University offer this level of education in music (Aliyeva, 2016, p.1).

Information on the introduction of the kanun as an instrument in preschool, primary and secondary schools, as well as in the conservatory is based on notes from Gulare Rasulova's interview. Gulare Rasulova studied the kamancha for five years at the music school. Then she was invited to the kanun section of the *Asaf Zeynally Music School,* which is a 4-year school at high school level. Kanun was added to the educational program at Asaf Zeynally's in 1965 with Ms. Tagiyeva's arrival (Aliyeva, 2016, p.1). In 1969, at the age of 16, Rasulova went there to play the kanun as Asya Tagiyeva's student, and graduated in 1973. A few months before her graduation from high school, Ms. Rasulova started a kanun class for the first time at the *Bioneers' Palace in the name of Yuri Gagarin,* and began teaching the kanun. Bioneers' Schools are educational

institutions set up in the Soviet era for children of preschool age up to the age of 9 to guide them into fields such as painting or music depending on their talent. Gulare Rasulova states in her notes that "children between the ages of 6 and 16 would come." Then in 1976, she contributed to the opening of a kanun class at the *Music School No. 6*, and became their kanun instructor. The reason she introduces kanun education at entry level is that she thinks, given that there are kanun classes in high school, students could start to learn this instrument from the beginning, rather than switching from another instrument, so that the whole process is more professional. When her students from the bioneers' school started to enroll at the Music School No. 6, the spread of kanun began in the country.

Introduction of a Kanun Class at the Conservatory

Suleyman Alasgarov, composer and faculty member of the conservatory, went and watched the rehearsal of the Radio-Television folk instruments orchestra regularly. In 1982, he invited Gulare Rasulova, whom he had seen there, to play in the conservatory's folk instruments orchestra to be paid on an hourly basis. Rasulova took on this part-time work in addition to her main job. In this orchestra, she only performed as a soloist, and did not accompany the ensemble.

Ms. Rasulova recounts the introduction of a kanun class at the conservatory as follows:

> A kanun class was opened at the conservatory for the first time in 1984. I studied there. The kanun program was started for me, and it was me who told Yaqut (Mammadova) to come and join, otherwise she wouldn't have known. We studied together. Since Asya Tagiyeva had an associate degree, she came as the instructor. I never took any lessons from her because I played way better than she did. Ms. Tagiyeva taught at the conservatory until 1989 ... When I joined the conservatory in 1984 as a student, Suleyman Alasgarov the composer and Ramiz Mirisli were my only instructors. Other than that, I graduated by just sitting the exams. Nobody was my kanun instructor. Composers were great at teaching the kanun. I already knew how to play the kanun. They were just giving grades. I started in 1984 and graduated in 1989. The year I graduated, I began to work as a kanun instructor at the conservatory. (Personal Interview, March 2016, Istanbul).

The kanun was added to the conservatory program thanks to the ambition and efforts of Suleyman Alasgarov. The first kanun class at the conservatory was opened in 1984. Mr. Alasgarov invited Ms. Tagiyeva as an instructor because she had an associate degree. Ms. Tagiyeva taught all students other than Ms. Rasulova. Asya Tagiyeva most probably worked with Yaqut Mammadova. Ms. Tagiyeva taught until 1989, the year Ms. Rasulova graduated and took over the position as the kanun instructor. Ms. Mammadova graduated the same year as Rasulova, and also started to teach at the conservatory. According to Ms. Rasulova's reports, Ms. Mammadova played the kanun very well, and, different from Ms. Rasulova, was advanced in the performance of mughams. According to Melahat Aliyeva, as Ms. Mammadova learned the kanun with notes

at the conservatory from Ms. Tagiyeva, she learned the mughams from Ramiz Guliyev very well. This is how Ms. Mammadova became one of the kanun players that perform mughams well. Continuing in Ms. Mammadova's footsteps, Melahat Aliyeva, too, became prominent with her mugham performances. Melahat Aliyeva started to teach mughams and kanun at the National Conservatory in 2001. Moreover, it was Melahat Aliyeva who introduced lessons on mughams with the kanun to the conservatory for the first time. The kanun then was in the state it was brought from Armenia, i.e. it had a two-lever configuration, and did not produce microtones. Those mughams were adapted to equal-tempered sounds by Uzeyir Hajibeyov (Hajibeyov, 1998). According to Melahat Aliyeva, mughams such as mahur-hindi and rast contain equal-tempered sounds, and are easily played on the kanun. However, microtones in mughams such as Sur and Shahnaz can be produced on the tar and kamancha, but not on the kanun.

In response to the question, who do you know from the first generation of students trained by Ms. Tagiyeva, the source persons replied with Gulare Rasulova, Yaqut Mammadova and Naile Bagirova, Ms. Rasulova and Ms. Mamadova were further mentioned. According to Ms. Rasulova, Naile Bagirova studied kanun with Ms. Tagiyeva only at high school level and did not enroll in the conservatory, and has a degree in a different field. She is said to have quit playing any instruments when she got married, and only taught at the Music School No.7.

Apart from a few male performers playing the kanun in the urban entertainment business, in Azerbaijan, the kanun is usually played by women. Modernity, which comes along with socio-cultural changes in the XIXth and XXth centuries, offers women working in the field of music new opportunities. Women increasingly appear in new fields, receive awards (Özkişi, 2009, p. 146), graduate from renowned universities, and complete their studies in the conservatory with top grades (Özkişi, 2009, p. 149). The XXth century witnesses female composers, educators, writers and commentators from an unprecedented number of countries (Özkişi, 2009, p. 161). Together with Eastern Europe, the Union of Soviet Socialist Republics makes a leap in that sense in the post-Cold War period (Özkişi, 2009, p. 170).

In line with these developments, in 1934, i.e. five years after the veil and chador is banned, it is again thanks to Uzeyir Hajibeyov that women started to receive education in the conservatory (O'Brien, 2004, p. 217).

However, as mentioned by some source persons, and particularly reminded by Cinara Mutallibova, some young women that had become quite advanced kanun performers after years of training in primary-secondary schools and in higher education had to quit performing because either their father or husband did not allow them to, and they could only teach the kanun in schools.

Examples of this could be Naile Bagirova's quitting the kanun after her marriage, and Asya Tagiyeva's disappearance in the 1970s as a performer, and continuing as a teacher only. As is understood from the interview with Melahat Aliyeva, Ms. Tagiyeva could not continue as a performer after having gotten

married and given birth to four children, and only worked as a kanun instructor.

Name-Surname	Date and Place of Interview	Level of Education-Training
Tarana Aliyeva	31.08.2015, Baku	* Music School No.12, kanun * Asaf Zeynally Secondary School Level Music School * National conservatory, undergraduate, graduate, and PhD degree in 2011 (first PhD in kanun studies)
Aynur Qasimova	01.09.2015, Baku	* Music School No.20, kanun * Technical sciences and humanities high school No.16 * Asaf Zeynally Secondary School Level Music School, kanun * National Conservatory, kanun
Natavan Hasanova	01.09.2015, Baku	* Music school No.3, kanun-piano * Asaf Zeynally Secondary School Level Music School, kanun * National Conservatory, kanun Graduate degree completed, PhD continues
Melahat Aliyeva	02.09. 2015, Baku	* Yuri Gagarin School of Bioneers and Scholars, kanun * Secondary school No.132 * Music school No.6, kanun * Asaf Zeynally Secondary School Level Music School, kanun * Baku Academy of Music, kanun
Cinara Mutallibova Haydarova	03.09.2015, Baku	* Music school called Bülbül (11 yrs); primary and secondary school, kanun * National Conservatory in 2000 Undergraduate degree in 2004, graduate degree in 2006, PhD started in 2012, continues.
Gulare Rasulova Tagiyeva	March-April 2016, Istanbul	* Primary schools No.7, 200 and 175 * Music school, 5 years kamancha * High school level, Asaf Zeynally Secondary School Level Music School, kanun * National Conservatory, kanun

Table 1: Level of Education-Training of the Source Persons.

We can conclude from the interviews, as seen in the Table 1, we carried out with six source persons that one participant started to play the kanun at pre-school age, at the Bioneers' School. Three graduated from the conservatory, two are candidates for PhD, and one has a PhD in kanun. Our small sample

of persons who play and teach the kanun clearly indicates that kanun as an instrument has extended into all levels of education in Azerbaijan. Moreover, all of these kanun players who are also performers are proof of the establishment of the kanun in the folk instruments orchestras of the country.

Consequently, as the education of the instrument kanun is offered in music schools at all levels, the kanun spreads throughout the country thanks to the young ladies that graduate from these schools. Although it is remembered only as late as 1959, the kanun becomes visible again among folk instruments in a short period of time.

Just like any instrument taught at primary, secondary or tertiary school levels, the kanun, too, is studied in line with a curriculum. A kanun department was inaugurated at the Azerbaijan State of Civilization and Fine Arts University in 2000, and Melahat Aliyeva started working there as an instructor. At this school, conducting is studied as a major, and students can choose an instrument for their minor studies. Melahat Aliyeva drafted the kanun curriculum of this school in 2003. In 2015, Ms. Aliyeva had one student in that program. The curriculum of the Asaf Zeynally Secondary School Level Music School was drafted by Yaqut Mammadova and Melahat Aliyeva.

Tarane Aliyeva's method book called "Kanun Mektebi" (Kanun School), published in 2014, is the first and only publication that could be considered a method book in Azerbaijan for the kanun, and should therefore be seen as a contribution to the kanun methodology. This kanun method is recommended as a textbook by the Ministry of Education of the Republic of Azerbaijan for students in primary and secondary schools as well as the Azerbaijan State of Civilization and Fine Arts University.

Curriculum for Graduate Studies in the Kanun

The "Graduate Program for the Tar, Kamancha and Kanun departments" drafted on behalf of Uzeyir Hajibeyov for the Folk Instruments Department at the Baku Academy of Music was published in 1997. The program recommends that most of the repertory for the given instruments should consist of Azerbaijani folk music examples. In addition, it is also advised that other works by Azerbaijani composers and composers of European polyphonic music should be considered to the extent that the natural and technical characteristics of each instrument permit.

To serve this purpose, transcriptions by professors, doctors and instructors at the Baku Academy of Music that are suitable for folk music instruments can be used in addition to recommended department programs. Therefore, it is considered useful that instructors for the tar, kamancha and kanun collaborate. The program also underscores the benefit of taking into account global recommendations on general education and the experience in this field to complement national education programs while drafting new programs/curricula.

In the first and second years of the graduate program, two large-scale form pieces and 10 small-scale form pieces should be played each year. Of the

large-scale form pieces, concertos should be performed in all movements. At least six of the small-scale form pieces should require virtuoso performance. In order to be awarded a graduate degree by the Baku Academy of Music, each Master's student should prepare a "graduation concert", the level of which should be comparable to that of the state exam program. The state exam program should include two large-scale form pieces by Azerbaijani and foreign composers; examples of polyphonic European music transcribed for the instrument; and pieces by Azerbaijani composers of various styles and characters, three of which should require virtuoso performance. Additionally, students are expected to write a dissertation on the pieces they perform, and present it to a jury. Finally, an oral examination is conducted by the jury to judge the level of musical knowledge of the student. Students that successfully complete all these stages are awarded the Master's degree.

Grade	Form	Original	Transcriptions of Polyphonic Music		Total
			Azerbaijani Classical	European Western	
1st	Large-Scale		7	10	17
1st	Small-scale	1	23	30	54
2nd	Large-scale		13	11	24
2nd	Small-scale	1	19	23	43
Total		2	62	74	138

Table 2: Classification of Compositions in the Kanun Curriculum for the Graduate Program at the Baku Academy of Music.

We have classified and presented in Table 2 the compositions that were included in the kanun curriculum drafted for the Folk Instruments Department of the Baku Academy of Music as original kanun compositions, and transcriptions of Azerbaijani and polyphonic European music. Based on that classification, 2 (1.4%) of the total 138 compositions are original kanun compositions; 62 (44.9%) are transcriptions of Azerbaijani classical music; and 74 (53.6%) are transcriptions of polyphonic European music. Transcriptions of Azerbaijani classical music rank second after transcriptions of polyphonic European music with a gap of 10. Original kanun compositions, on the other hand, remain significantly behind with merely 1.4%.

As a conclusion, an original kanun repertory has not been created in Azerbaijan to a large extent. The preferred technique of transcriptions focuses mostly on polyphonic European music, and also reflects the repertory of Azerbaijani national classical music, though to a slightly lesser extent. What lend the Azerbaijani kanun style its uniqueness are therefore these very transcriptions of Azerbaijani music, and not the original kanun repertory which is remarkably limited.

Kanun Performing Forms in Azerbaijan

In Azerbaijan, the kanun is performed in four forms. The first one indicates solo kanun performances, and consists of kanun performances with piano or orchestra accompaniment. Most of these works are transcriptions.

The second form is mugham performances where the kanun is performed either in a trio or quartet composed of instruments such as the tar, kamancha, balaban or khanende, or monodically, staging most of the time Azerbaijani mughams. At the conservatory today, it is seen that kanun students, who are generally trained in polyphonic music, receive a holistic music education that also includes traditional arts through a course called "mugham art trio" where monodic works in the Azerbaijani repertory are performed by ensembles consisting of the kamancha, kanun and khanende, or the tar, kamancha and kanun.

The third performance form for the kanun is as a member of a folk instrument orchestra, representing a different timbre, following scores and a polyphonic music sheet. The addition of the kanun to folk instrument orchestras, which started with Ms. Tagiyeva's participation in the radio-TV orchestra in 1959, was widely accepted and spread across the country.

The forth form is an ensemble solely consisting of kanuns. Whereas many kanuns could get together and perform a piece monodically, they could also follow scores with two, three or four partitions. Examples include the Tulip Girls Ensemble and the Pearl Girls Ensemble. Gulare Rasulova played the kanun in the Tulip Girls Ensemble in 1969, i.e. the tenth anniversary of the revival of the kanun in the country. Naile Bagirova is also one of the musicians who played there. Ms. Rasulova also establishes a kanun orchestra with about 50 children from the bioneers' school in the 1980s, and stages a concert in the Respublika Palace. That was the largest kanun orchestra ever. However, she stated that performance was very hard due to difficulties in tuning. Finally, there is the *İnci Kızlar Ensemble* (Pearl Girls Ensemble) founded by Ms. Tarana Aliyeva, who is the art director of the ensemble today.

Azerbaijani Kanun Players

As Tarana Aliyeva explains in detail in her article (Aliyeva, 2010) the instrument kanun is mentioned in the books of David and Solomon in the Old Testament. Texts about the kanun have been found in Abdul Qasim Firdausi's (940-1020) *Shahnama*, Nizami Ganjavi's (1141-1209) Khamsah, and Fuzuli's (1483-1556) *Seven Glasses* (Aliyeva, 2011, p. 10).

Similarly, the kanun appears in works by Al-Farabi (870-950), Safiyuddin Urmevi born in Urmia, Southern Azerbaijan (1216-1293), and Abdulkadir Meragi of Persian origin (1360-1435) (Aliyeva, 2011, p. 4).

The first famous female poet and musician Mashadi Ganjavi who lived at the end of the XIth century, and the beginning of the XIIth is told to have played the instruments kanun and zheng well (Url-1).

According to reports by Onullahi, during Shah Tahmasp's period (1514-1576) of the Safavids musical performance was only permitted at religious ceremonies, and was prohibited at celebrations or festivities. Only a couple of musicians were under the protection of the palace. One exception was a festive gathering organized by Shah Tahmasp in honor of the Indian sultan Humayun who came to visit him in Tabriz. The Kanun Player Mevlana Qasim performed along with other musicians at the gathering (Onullahi, 1974, p. 54).

Tar player, singer, composer and conductor Mashadi Jamil Amirov (1875-1928), who lived in Azerbaijan's Ganja city, became famous as a tar player and singer in the first years of his music career. Thinking that he had to receive a formal training in order to improve in music, he went to Istanbul in 1911. Staying there until 1913, he learned notes, Western music and maqamic Turkish songs while he also contributed to the music community in Istanbul by performing pieces from his own culture, and giving seminars (Shushinski, 1985, p. 225). During the time he spent in Istanbul, he also learned to play the oud (lute) and kanun. He took these two instruments along on his return to his motherland (Shushinski, 1985, p. 226), performed many concerts that year called "Eastern Concerts" with a repertory including mughams and Turkish songs. In his book, Shushinski notes the following: "When he performed the Bayati-Shiraz mugham on his kanun, the audience would not let him leave the stage," (Shushinski, 1985, p. 227).

At this stage it is worth noting that one of the reasons the kanun did not spread through Mashadi Jamil in the country is that the kanun he brought along from Istanbul had a multi-lever configuration that allowed the playing of maqams, and was therefore more suitable for Turkish maqamic music. However, since intermediary/microtones would be removed at a later stage from folk music theory taught in Azerbaijan, no musicians that could teach with the kanun Mashadi Jamil brought were trained. Mashadi Jamil remained a unique case as someone who knew Turkish maqamic music. As has been said before, for a concept to settle, all three conditions, education, performance, and repertory, need to be met. These are the reasons why the kanun could not spread in the country through Mashadi Jamil.

Information on Asya Tagiyeva as compiled by Tarana Aliyeva in the source (Aliyeva, 2016, p. 1) is as follows:

An Azerbaijani young lady born in Yerevan in 1935, Asya Tagiyeva was awarded the gold medal for "creative achievement" in 1957 at the "VIth World Festival for Students and Youth". After this festival, Said Rustamov, the composer, invited her to Azerbaijan. Kanun performances that had been forgotten in Azerbaijan after Mashadi Jamil Amirov were once again revived with Tagiyeva's settlement in Baku upon an invitation by the Ministry of Culture of the Republic of Azerbaijan. For some time, Tagiyeva performed the kanun in the folk instruments orchestra of the Azerbaijani radio and television broadcaster. Another one of her achievements is that she had the opportunity to play with many valuable musicians on the magnificent stage of the Bolshoi Theatre at the Azerbaijan Culture and Aesthetics Dekada organized in Moscow in 1959. Dekadas were 10-day festivals organized in the Soviet Union to introduce the

music of the different peoples to the Russian audience. These festivals also served as propaganda to the Western world about the tolerance of the Soviet administration for nationalism and ethnicity (O'Brien, 2004, p. 219). After that particular occasion, she is awarded an honorary degree on June 10, 1959 upon a resolution by the presidium of the Supreme Soviet of the Azerbaijan Soviet Socialist Republic. According to Tarana Aliyeva's accounts, Zakir Baghirov, the composer, composed the first professional piece for the kanun accompanied by two harps in 1964. However, Gulare Rasulova argues that the first original composition for the kanun is Rapsodia/Poema composed by Suleyman Alasgarov. Ms. Rasulova states that Zakir Baghirov's work was originally for the harp, and that it was transcribed for one kanun and two harps at a later stage, and that it could thus be recognized as the first transcribed work for the kanun. Zakir Baghirov's composition was successfully performed by Ms. Tagiyeva in the Hall of Columns of the Kremlin Palace in Moscow. Tagiyeva started playing the kanun in 1965 in the Folk Instruments Ensemble conducted by Ahmed Bakikhanov. She also played the kanun for some time in the Azerbaijan State Songs and Dance Ensemble conducted by J. Jahangirov. Thanks to this ensemble she had the opportunity to stage concerts in many countries around the world. In 1965, a kanun class was introduced for the first time in the Asaf Zeynally Music School, and Ms. Tagiyeva started to work there as a kanun instructor.

In 1967, a new instrumental ensemble called "Dan Yıldızı" was added to the music section of the Azerbaijani Radio and Television. Ms. Tagiyeva was invited to this ensemble conducted by Gulare Aliyeva. In this ensemble, where classical music instruments performed with folk instruments, Ms. Tagiyeva practiced for some time with musicians who knew pop music well.

In 1970, Nevzat Sümer, the kanun soloist of the Istanbul Radio, was impressed with Ms. Tagiyeva's performance and gave his own instrument to her as a gift. Since the day Ms. Tagiyeva passed away that instrument has been kept by her daughter.

Ms. Tagiyeva was awarded several honorary degrees for her teaching activities in addition to her performance skills. These were awards given to her for having raised successful students for competitions in various cities. In 1984, a kanun class was launched at the Baku Academy of Music thanks to Suleyman Alasgarov's ambition and efforts, and Ms. Tagiyeva started to work there as an instructor, and stayed until 1989. Young ladies who graduated as a result of the efforts to train kanun performers as initiated by Ms. Tagiyeva at the Asaf Zeynally School, and continued by Ms. Rasulova, became instructors at primary and secondary school level music schools, and thereby spread the kanun throughout Azerbaijan. In 2004, the Ministry of Culture awarded Ms. Tagiyeva an honorary degree. The Azerbaijani State Museum of Musical Culture held a celebration honoring the 70th birthday of Asya Tagiyeva on February 10, 2005. Tarana Aliyeva joined the celebrations that night with the ensemble she established with her students called "Kanun Players' Ensemble". Founding a kanun players' ensemble in the name of Yuri Gagarin Bioneers' School like Gulare Rasulova, Aliyeva states, "As a monodic performance was staged at the Bioneers', we performed polyphonic compositions of professional composers with the group I established." Asya Tagiyeva passed away in 2011.

Asya Tagiyeva was the pioneer in the efforts to revive and spread the instrument kanun, which had been forgotten in Azerbaijan. The first generation of performers that followed her school were Gulare Rasulova, Yaqut Mammadova and Naile Bagirova. Gulare Rasulova is the representative of polyphonic kanun performance with notes, and a virtuoso kanun player as well as instructor. Yaqut Mammadova, on the other hand, is known for her high-level polyphonic performances as well as mugham performances, whereas Naile Bagirova learned the kanun from Ms. Tagiyeva only at high school level, and was not known as a performer, but contributed to the field as a kanun instructor at a music school.

Among the second generation of kanun performers, there is Tarana Aliyeva, who was a pupil of both Ms. Tagiyeva's and Ms. Rasulova's, and is known today as one of the best kanun performers of our age. Melahat Aliyeva, who is similarly from the second generation, is appreciated for her mugham performances since she studied with both Ms. Tagiyeva and Ms. Mammadova. Cinara Mutallibova Haydarova is among the third generation of kanun performers, and is known as the best kanun performer of our day.

Azerbaijani Kanun Repertory

Original compositions written for the kanun are as follows:

- Suleyman Alasgarov, *Rapsodia / Poema* (1985)
- Suleyman Alasgarov, *Shalaho* (Caucasian folk dance) (transcribed)
- Dadas Dadasov, *Cinara's Joy / Scherzo* (1996)
- Dadas Dadasov, *Kanun Concerto,* in three movements

Rafik Babayev, who listened to the work called *Shalaho* from a record brought by Gulare Rasulova's spouse, transcribed it into notes. At that time, Suleyman Alasgarov was thinking what and how to compose for the kanun. Composed in a 6/8 time signature, this piece, which is also a very popular dance melody in the Caucasus and is played by other Caucasian peoples as well, was given by Ms. Rasulova to Suleyman Alasgarov. Alasgarov transcribed this work for the kanun and piano, and the first one to perform it is Gulare Rasulova. There was also a record at the radio television broadcaster. As reported by Tarana Aliyeva, the original kanun-piano composition by Alasgarov, *Rapsodia*, was listed as the 12th piece in the music scores he published for folk instruments (Alasgarov, 1980).

In the 1970s and 80s, the Azerbaijani and Armenian peoples were knowledgeable about each other's music since there was peace at the time, and cross-border exchange was quite easy. Cultural interaction was possible too because Armenian musicians could stage concerts in Baku, Azerbaijani musicians could perform in Yerevan, and citizens from both countries could easily live in the country of the other. For instance, in Alasgarov's composition *Rapsodia / Poema* (labeled as B on Figures 1 to 4), there are interesting sections presented below that could be regarded as proof of the influence of Khachatur Avetisyan's *Kanun Concerto No.1* (labeled as A on Figures 1 to 4).

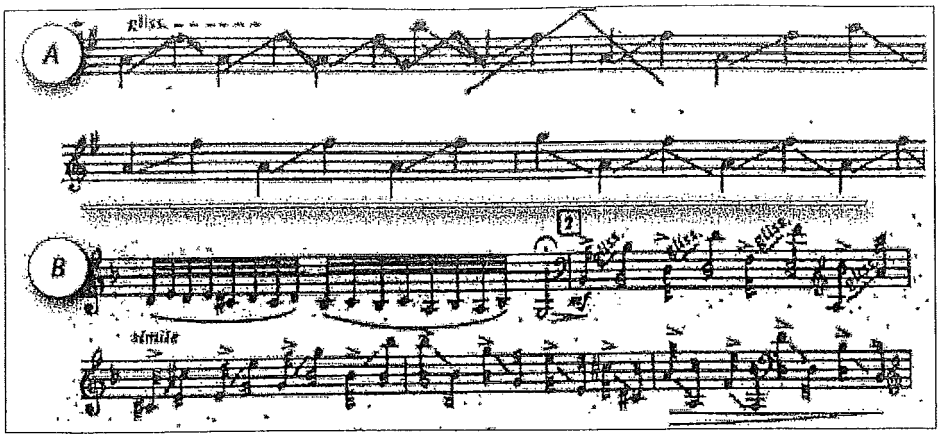

Figure 1: Example of glissando (A: Bars 50-53), (B: Bars 8-12).

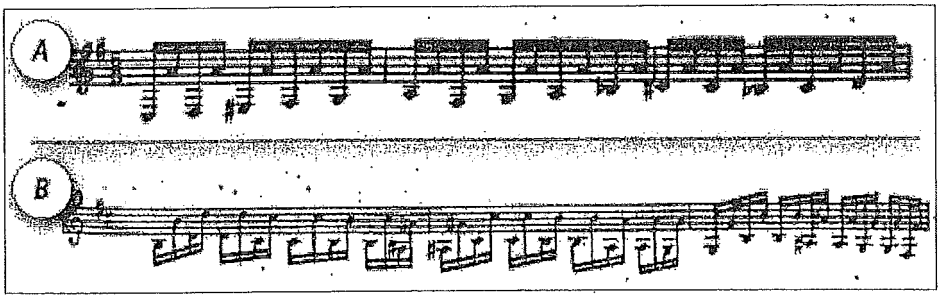

Figure 2: Example of broken octaves and chord (A: Bars 220-222), (B: Bars 68-70).

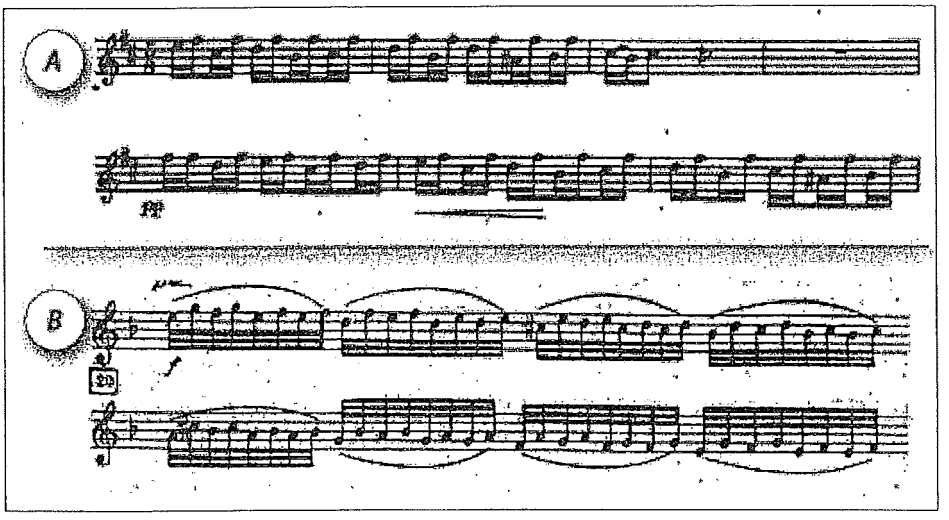

Figure 3: Example of a close -range melody (A: Bars 177-183), (B: Bars 68-69).

According to Tarana Aliyeva, Gunel Adigozelova played the first movement of Dadas Dadasova's Kanun Concerto accompanied by the grand symphonic orchestra at the Philharmonic. Today Cinara Mutallibova Haydarova is the only one who performs all three movements.

Since Ms. Tagiyeva learned to play the kanun in Yerevan, she must have benefitted to a large extent from the Armenian kanun repertory when she started teaching the kanun in Azerbaijan. Moreover, it seems she brought along the Armenian style of kanun-playing to Azerbaijan, in terms of both notation, and performance techniques. Evidence for this includes playing in octaves, the

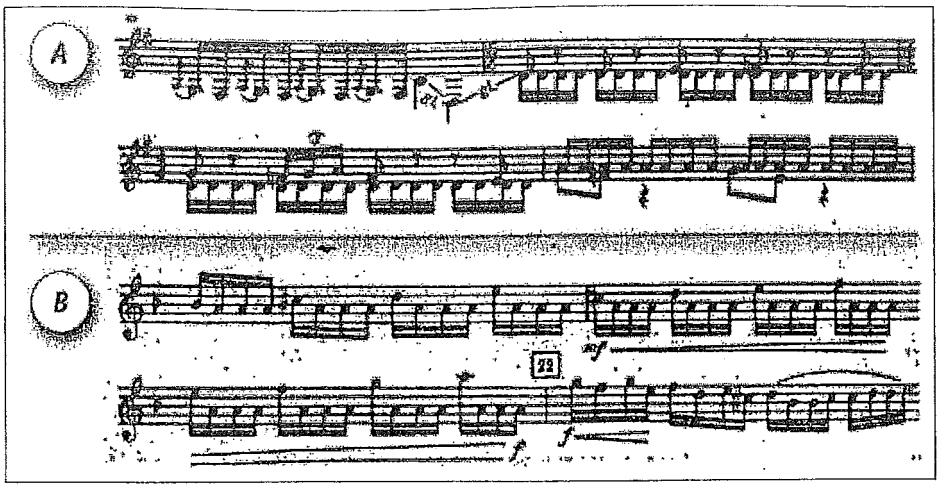

Figure 4: Example of a close -range melody (A: Bars 214-217), (B: Bars 108-111).

use of the tremolo technique and plenty of glissandi, crossing the left leg over the right while sitting and holding the kanun, the fingering, and the notation.

The Azerbaijani kanun is a transposing instrument. In transposing instruments the music is notated at a pitch different from the pitch that actually sounds (the real sound) (Karolyi, 1996, p. 151). Playing the kanun this way is a style the rules of which were laid by Khachatur Avestisyan, and which seems to have been brought along to Azerbaijan by Ms. Tagiyeva. In the transposition method, the sound notated for the kanun Figure 5 (a) is notated a whole-tone lower than the actual pitch heard Figure 5 (b), or conversely, the actual sound heard is a whole-tone higher than the notated sound. For instance, in a notation written for the kanun and piano, the real tonality will be seen in the piano part, and the kanun notation will have been written a whole-tone lower (Berkman, 2012, p. 114).

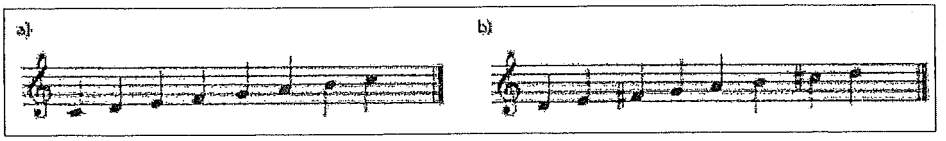

Figure 5: Kanun Notation.

When the kanun came to Azerbaijan with Ms. Tagiyeva in 1959, probably most of the compositions used until 1988 were from the Armenian kanun repertory since a rich repertory could not be created immediately. When relations with Armenia were halted in 1989, the Azerbaijanis quit playing Armenian compositions other than the few existing transcriptions of polyphonic European music by Armenians. For instance, the kanun-piano book *Ukrayna Xalq Mövzuları Üzre Variasiyalar* (Variations on Ukranian Folk Themes) I acquired during my field research in Baku actually corresponds to the part on pages 100 to 108 titled "Variatsianer, Ukrainagan Joğovırtagan Temanerov" (Variations, Ukranian Folk Music Themes) in the book "Kanoni Tsernag II Mas" (Kanun Method for 2nd Grades) by Khachatur Avetisyan (Figure 6). Only the informative section on the composition in the Armenian alphabet was deleted and the name of the composition in Azerbaijani was added. The same is true for Grieg's "Anitra's Dance" from the *Peer Gynt Suite* (Figure 7).

Figure 6: Variations, Ukranian Folk Music Theme (Bars 1-4).

Gulare Rasulova recounts how Ms. Tagiyeva taught the kanun.

> She was my instructor for four years in high school. She taught me how to put on the plectrums, how to hold my hands and arms. She taught me how to pluck the strings with my fingers. I learned posture; she used to give scale exercises. She had no book she followed. She made us work on pieces she gathered from here and there. There was no arpeggio or anything. She did not ask us to practice arpeggios, octaves or chords; I did all that myself. Girls that had talent made progress with their own efforts. Ms. Tagiyeva did not use a curriculum that would tell which pieces would be studied in which grade (Personal Interview, March 2016, Istanbul).

When Ms. Rasulova starts teaching, she does it the way she has learned it from Ms. Tagiyeva. She is one of the people who wrote the kanun repertory of the conservatory. She begins to transcribe many works to expand the repertory. However, she never gets to publish them. From time to time, she gives her students scores written for another instrument, and has them practice adaptations for the kanun in these notations.

Melahat Aliyeva says that Ms. Tagiyeva did not know mughams, and only taught compositions with scores, and that they learned mughams from their instructors who played the tar and kamancha. Ms. Aliyeva is the one to intro-

Figure 7: Anitra's Dance (1-4).

duce mugham classes on the kanun first at the Asaf Zeynally Music School, and then at the National Conservatory in 2001. However, it was impossible to produce the microtones on the kanun.

When I asked Tarana Aliyeva, how the kanun was taught at that time since there was no method or publication of music scores before her, she said:

> By transcribing compositions from the tar and kamancha schools. When you first start to learn it is anyway taught like the paino or any other instrument, eighth notes, sixteenth notes... Scales, major-minor scales, arpeggios, etc. As the student grows, she also learns to play with piano accompaniment. We notate transcription of Western music for the kanun, and give it to them. In time, the student might also write these herself if she is interested. There is a curriculum covering the whole span from primary school to the conservatory, also for the kanun. Otherwise the state wouldn't let you open a department. Once every few years, works included therein change, and new compositions enter the curriculum (Personal interview, August 31, 2015, Baku).

	Music Scores	Kanun Method	Original Kanun Composition	Transcriptions		Total
				Azerbaijani Music Folk-Classical	Polyphonic	
Tarana Aliyeva	1	1	0	4-18	12-7	41
Aynur Qasimova	1		0	0-3	2-4	9
Natavan Hasanova	1		0	0-4	0-3	7
Cinara Mutallibova, Ilqar Aliyev	1		0	0-3	1-5	9
Total			0	4-28	15-19	66

Table 3: Classification of Kanun Compositions Published by the Source Persons.

In the Table 3, where we examine the publication of music scores and a single kanun method, works have been classified as original kanun compositions, transcriptions of Azerbaijani music and those of polyphonic European music. Additionally, Azerbaijani music transcriptions have been divided into *folk* and *classical music* works. The term folk music here indicates monodic music that contains microtones and is unique to Azerbaijanis. Polyphonic Azerbaijani classical music starts in the 20th century, and then gains momentum when it joins the Soviets. The classical music group includes the generations of composers that were raised as a result of Uzeyir Hajibeyov's pioneering efforts to introduce programs for professional composer education, and that created classical Azerbaijani polyphonic music, and the works of these composers. The heading "polyphonic European music" is further divided into *Russian* and *Western*. "*Russian*" refers to the composers of all communities in the Soviet Union. "Western" on the other hand, refers to composers of polyphonic European music. Because world-renowned composers such as Korsakov, Tchaikovsky and Rachmaninoff made significant contributions to the classical music repertory with regards polyphonic European music, they have been included in the subgroup of *Western*.

Based on this classification, Tarana Aliyeva's two publications, one being the kanun method, and the other music scores, have been examined. In these two publications, she presents 41 works in total. She has transcribed four Azerbaijani folk music works, 18 Azerbaijani polyphonic classical music works, 12 Russian works, and seven works of Western composers for the kanun and piano, and sometimes for two kanuns and a piano. She has no original kanun compositions.

Aynur Qasimova has one publication of music scores. In total nine works by her have been examined. An analysis of these works reveals that these are

transcriptions of three Azerbaijani polyphonic classical music works, two works by Russian composers, and four works by polyphonic European music composers. Qasimova has no original compositions.

Natavan Hasanova has one publication of music scores. In total nine works by her have been examined. An analysis of these works reveals that these are transcriptions of four Azerbaijani polyphonic classical music works, and three works by polyphonic European music composers. Hasanova has no original compositions.

Cinara Mutallibova Haydarova has one publication of music scores. In total nine works by her have been examined. An analysis of these works reveals that these are transcriptions of three Azerbaijani polyphonic classical music works, one work of a Russian composer, and five works by polyphonic European music composers. Haydarova has no original compositions.

The assessment has been based on an examination of 66 works in total in five publications by four kanun players. The data show that none of the kanun players has made an original composition. Only Tarana Aliyeva transcribed four works of Azerbaijani folk music. The type of work preferred the most for transcription was Azerbaijani classical music with 28 works. Composers of Russian peoples and those of European music rank very close in preference with 15 and 19 works respectively. Polyphonic European music transcriptions as a whole add up to 34, which shows they are slightly more popular than transcriptions of Azerbaijani music.

It is quite interesting that these kanun players never made any original compositions for the kanun other than composing exercises for educational purposes although they have studied the kanun from primary school level to the conservatory, and have thorough knowledge on the instrument per se. In their own words, they have not composed any original compositions although they know their instruments very well because they regard composition as a professional field that requires expertise.

Just like any other instrument, the kanun, too, is studied in line with a curriculum at all schools at primary, secondary and tertiary education levels. Until the method book called "Kanun Mektebi" that Tarana Aliyeva published in 2014, there was no method for the kanun in Azerbaijan. Ms. Asya Tagiyeva must have benefitted from the Armenian kanun literature to a large extent while teaching at the Asaf Zeynally Music School, and then in the conservatory from 1984 to 1989.

Conclusion

Although the kanun is remembered in Azerbaijan as late as 1959, it spreads very quickly all over the country once its education is offered in high school level music schools in 1965, in the Bioneers' School in 1973, in primary school level music schools in 1976, and in the conservatory in 1984. Instructors are trained at all music schools, and all folk instrument orchestras take on the kanun as a member. Additionally, soloist performers are raised, and represent the country successfully particularly abroad.

When the kanun instrument arrives in Azerbaijan through an Azerbaijani young lady, Asya Tagiyeva, who was born in Yerevan, and learned to play the kanun there for two years at high school level, and is introduced to polyphonic education with scores, it starts to display a development process similar to that of the Armenian polyphonic style. However, kanun students learn to play their traditional music, the mughams, on the kanun as well thanks to the mugham training at the National Conservatory, and thereby receive a holistic education that covers both polyphonic and mugham performances. Some of these graduate performers are extremely successful in mughams while others shine in polyphonic performances.

There is no rich kanun repertory with regard to original compositions. The main reason is that kanun performers who knew the kanun instrument very well tended to regard the composition field as a separate professional field, and did not make any attempts to compose any works other than those they produced as exercises for their students. There are only a handful of composers who composed for the kanun. The major contribution of kanun players was that they met the need for a repertory in education and performance by transcribing numerous pieces. A playing style unique to the Azerbaijanis evolved thanks to transcriptions of Azerbaijani music even in the absence of original compositions.

However, it is still impossible to talk about a school of kanun-playing unique to the Azerbaijanis. Although it was the kanun player called Asya Tagiyeva who brought the kanun back, and introduced it for the first time in the education system, her performances with the kanun were short-lived. Moreover, because Ms. Tagiyeva's playing style was the one she learned in Yerevan, her posture, holding, fingering and teaching the instrument show similarities with the Yerevan school. Gulare Rasulova, who could be considered her first follower, maintained the style she learned from Ms. Tagiyeva, and that style is the established one today. Their use of comparable repertories has also been presented in this article. As highlighted before, what makes the Azerbaijani style of kanun-playing unique are the melodies of the mugham art, and the characteristics that are reflected onto their music.

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