

# LINK BETWEEN NATIONAL MUSIC AND NATIONAL CUISINE, INFLUENCE OF MUSIC ON DIGESTION

**A**ncient people once began to cook food for the first time. When cooking food, a wooden or stone scoop-shaped tool pounded on the bottom and walls of the primitive, stone cauldron. Heated stones were thrown into the cauldron too, and they produced sounds when stirred.

These sounds were good and life-giving because after these sounds were always followed by food, and throughout centuries, these sounds took root in the subconscious as pleasant sounds. When people went from one tribe to another, they started making these sounds in order to communicate their good intention. Thus, the first rhythms and tamtams were born.

These rhythms are still preserved in the culture of many peoples. For example, in Azerbaijan at the Khidir Nabi festival on 10 February every year, mummers (qədu gəzdirənlər) go from house to house hitting a gazan (cauldron) with a scoop (spoon, etc.) or the cover of the gazan in rhythm and sing.

Evdəkilər - evdədimi  
Çöldəkilər - çöldədimi  
Verənin oğlu olsun  
Verməyənin qızı olsun.

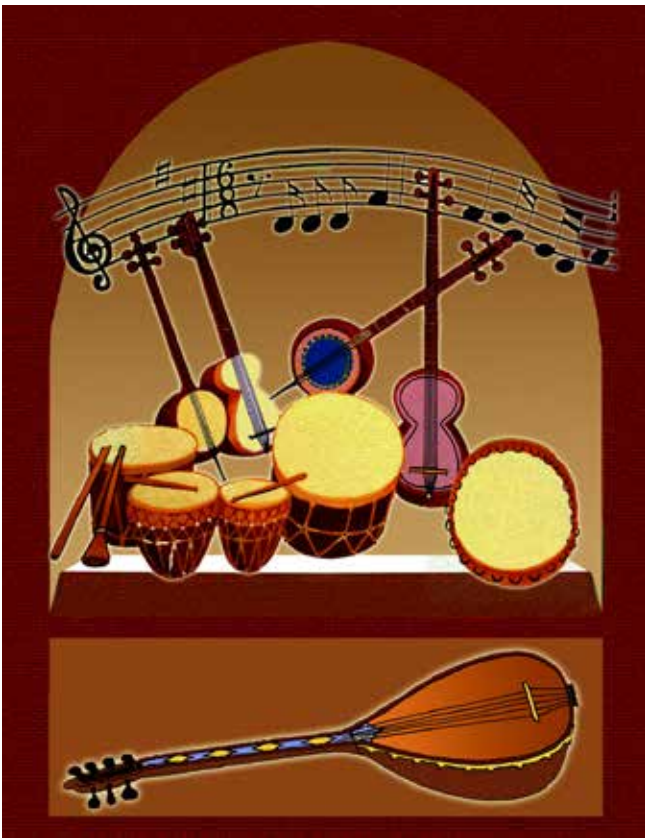
(Whether the family is at home,  
Whether those who are not at home are outside,  
Let the giver have a son  
Let the non-giver have a daughter)



They collect food going around the street or the entire village.

If you examine oriental percussion instruments, almost all of them resemble the shape of cauldrons or pots. The famous Azerbaijani percussion instrument "nagara" is similar by name to the word "nahar" (dinner) and both are derived from the word "akhar" - breakfast, which also means flowing or purling.

Another tool that is especially frequently used by folk singers is the "daf", which resembles the cover of a gazan. The word "daf" means returning, opposing or stopping, which is done by the cover of the gazan – it returns the



That is to say man found himself in a special good food symphony. But these sounds could not be produced by blows. They began to make them with their throats. There appeared music for the first time - singing. Such music - singing was preserved among some of the Far Eastern and African peoples and even penetrated into pop music. For example, modern Azerbaijani pop singer Brilyant Dadashova sings a medley – a song without words - onstage.

In order to cook food, you need to knead the dough, pour water, cut meat, split and burn firewood, etc. All these movements are the prototype of modern dances. When the tribe did not have food, they repeated the motions they made while cooking food, as though they were cooking, and produced sounds by banging and with their throats, thus praying to nature and God to give them food. Thus, ritual dances, music and singing emerged.

In 2008, the author and his students showed cooking dances for the first time on the sidelines of UNESCO's IOV in America. They just removed the food and dishes, left the motions and gave the appropriate music and thus, dances for each dish emerged.

steam from the dish and stops the steam of boiling liquid from billowing out.

Ashugs' folk instrument "the saz" is allegorically known as "bir ucu nimçə, bir ucu çömçə", which literally means "one end is a deep dish and the other is a scoop".

The famous Azerbaijani master of the kamancha (stringed instrument) Habil says that as a child he took his mother's deep cauldron with a long handle and played it with an okhlov (a long thin rolling pin) as if he was playing the kamancha.

In cooking, there is a basis for a dish, a reservoir from dough, and this reservoir from dough is filled with various fillings. These products are called "timbal". According to cook V. V. Pokhlebkin, "the name timbal (i.e. tambourine) was given by the French because of its similarity to the tambourine and both were a short and small cylinder in circumference and were hollow from inside".

The attitude to this kind of music was preserved in folklore. The character of oriental anecdotes about Molla Nasraddin was asked the playing of what instrument he liked? Nasraddin replied that most of all he liked a scoop playing in a gazan.

But when ancient people cooked, there appeared other sounds, food gurgled and purred, dry firewood produced crackling sounds while wet firewood hissed.





The first humans painted how they hunted animals and butchered meat. For example, the cutting of meat for culinary purposes is preserved in the Gobustan rock paintings, the age of which is about forty thousand years.

Thus, originally all art served food, and it all came from cuisine.

The author of the article has been going on culinary expeditions to districts of Azerbaijan and has noticed that in districts where dishes have one or two components, people mostly like music played on one or two instruments. For example: in Tovuz, Gazakh, Gadabay districts, in the city of Ganja people like most of all dishes such as bozartma, shalampur and others, which mostly consist of one or two components. In these districts, they also like music and the wind instrument zurna (tutak), which accompanied the saz. In the Shirvan zone, meat dishes have three components, and the saz and zurna are supplemented with a percussion instrument - the nagara.

At the same time, songs sung to the accompaniment of the saz are rhythmic, and poems are mostly composed in "heja vazni". In all these areas, dishes are mainly made from meat and the ashug plays the saz and sings himself.

In Sheki there are more complex dishes, mostly sweets, and here there is a musical trio, and a separately singing singer (soloist) performs songs with the "daf".

The most elaborate dishes and mugam music appear in Karabakh and Baku.

Another pattern is that listening to "mugam" none of us wants to consume meat, as fruits, sherbets and sweets

on the table are good with mugam. Mugam is more feminine music and there is a cry, sadness and birth in it.

When we listen to the saz, where there is expansion, hardness and fight - we want to eat meat. The saz, zurna (tutak) and nagara are more masculine instruments.

No wonder the music of the saz is inseparable and accompanies epics - folk tales of heroes and fighters for the people.

During the Novruz holiday in spring, the main music is mugam. During this holiday almost no meat dishes are cooked. But they make a lot of sweets, baklava shaped as a diamond, live-giving stylized feminine basis, sun and eye; shekerbura shaped as the belly of a pregnant woman; shirin gogal in the form of the sun and dyed eggs that symbolize the awakening of life and transition from the non-living to the living. One of the serious researchers of mugam music, S. T. Farhadova, writes about the baklava, shekerbura and other products in her book "Mugamonody as a mindset": "All facets of the Novruz rite, the dominant "note" of which is the ritual-festive table, sound like a hymn to the Great Mitre. In this sense, Azerbaijani ritual dishes should be considered not only in their practical utilitarian meaning, but also as a subject of science, shedding light on the earliest manifestations of intuitive philosophical knowledge that arose as wisdom (hence the name "Sofia", which means wisdom) due to being penetrated by the droning Sound - Thought."

Behavior as a manifestation of knowledge was

probably supposed to primarily affect the “kitchen” for the original need of ancient people for information food could be matched only by his physical need for food. And both were probably the earliest human occupation. In this case, production and cooking of food, as an integral part of the ritual act, was a sphere of sacred knowledge. It is still perceived as a sacred act, and not just on holidays, but also in everyday life when Azerbaijani national food is cooked by the rules. It is enough to watch the cooking of the people’s favorite dishes: pilaf (“plov” is consonant with the word “alov” - flame, as well as another of its names “ash”) and “dolma” (from the Azerbaijani word “doldurma”, which means stuffing) in order to feel the atmosphere of ritual action.

The connectedness of all components of the ritual act is demonstrated by matching procedural elements of the ritual celebration related to both food preparation and music performance, for example, the pilaf infusion procedure over moderate heat (“aşı dəmə qoymaq”) and performing feature - droning sound, in this case, “spiritual

infusion” and maturation (hence the characteristic names “dəm saz” and “dəmkeş”). Another stroke: note that the code “ash”, associated with light, appears as the name of a dish and is part of the word “ashig”.

The aforesaid shows that the cooking procedure (of pilaf) and performance of mugam are only different ways of identifying the same spiritual process - formation - birth. The fragrant “pyramid” of rice languishing under steam and topped with “gold” saffron (just like the “golden section”) exuding a flavor of spices that excite sensuality is a consonant with the spiritualized mood of the mugamatist – khananda who dwells in “erotic” languor spiritually maturing to ecstatic breakthrough. Note that the custom of eating pilaf with hands is related to the feature of intuitive knowledge - penetration in live contact.

The eroticism that shows through the atmosphere of the Novruz holiday, which is equirhythmic in all components with the miracle of spring rebirth happening in nature, expresses the general condition of this moment:





the womb of the earth wistful with expectation, swelling, opening and ready to give birth.

A method of conserving the global Thought is the practice of filling (a point within a circle in geometric terms) as well as layering the dough, rolling the dough out into a circle, cutting it into strips or diamonds, folding the strips in half and twisting them in a spiral (as in the cooking of the "shor gogal", which is very similar in this case to the structure of the DNA molecule) and other actions, the philosophical essence of which is spelt out with words in ancient religious and philosophical concepts.

The semantic codes of universal knowledge invested in consciousness by the rhythm of what you taste

and inhale were "written" with a combination of food components, which probably formed the content of national cuisine recipes. The aforesaid can be viewed as a live transmission of information that came into consciousness along with the taste and flavor of the meal, which changes depending on the temperature. Therefore, the procedure of cooking, its composition, being one of the earliest forms of live transmission of information, was at the same time the original form of "recording" the procedure of spiritual maturation, i.e. the music procedure.

The stated point of view suggests that the exquisite taste of the dishes of Azerbaijani national cuisine before making the people of Azerbaijan foodies sculpted the religious and sound thinking that manifested itself with outbursts of the creative talent of many generations of poets, musicians, architects and others whose efforts created the splendor of the traditional culture of Azerbaijan.

On this occasion, the collection "Vinфонia", published in 2003 in a joking manner and combining music and wine, is of great interest. The introduction of the collection provides two very interesting statements: Dr. Pasquale di Lena writes: "Ear, nose, sense of taste, appearance. Four senses of excitement. Vinфонia is an exhibition of drawings,





which combined wine and music and they become five with the sense of humor that comes profusely from the hands of masters of graphics and satirical illustrations representing the week of wines under the wise and experienced direction of "enorinolaringoiatra" by Gualtiero Schiaffino. This is an experienced taster with more than fifteen years of experience, who invites you to this unique tasting in the world. And Deputy Flavio Tattarini: The meeting with satirical Italian designers is also updated each year. Vinfonia and the title of the exhibition that wants to celebrate the harmony of wine and harmony of music: a perfect marriage in which they mix and their level, flavors, rhythms and taste rise. No one could make that union more visible than masters of the pen and the brush, masters of graphic or smiling synthesis."

All this taken together suggests the unity of music

and culinary arts. This is proved by the life and work of the great Italian chef and composer Rossini, who put food, drink, music and love in one row. Both the music and cuisine of this great man became equally famous. Moreover, he loved to give culinary titles to some of his works. In Azerbaijan, there are also songs about tea, Badamli (mineral water), sweets, etc. In Bashkortostan, the author of the article heard the folk song "Beringi" dedicated to lovely tasty potatoes. It speaks about one and the same source of music and culinary thinking.

On the other hand, music is a sound made harmonic. Sound is the same physical unit and can exist only in a certain environment and has quite measurable wave characteristics. We hear sounds not only with our auricles, but with our skin and body. Near modern sound amplifiers, we feel the sound "beat" and dishes



tremble because of the strong sound. The creation of sonic weapons is based on this principle. After a certain acceptable level, the skin can get burned from the sound and the memory is erased.

At discotheques combined with restaurants or at wedding celebrations with sound amplifiers, you feel heaviness in the stomach after 4-6 hours. The thing is that in order to protect the skin against burns and the brain, blood is redirected mainly to the skin and brain. And the gastrointestinal tract is exsanguinated. In such cases, we simply fill the stomach, the process of digestion almost stops and the blood balance is restored after 4-6 hours. For this reason, after such events people do not remember the music and songs they heard.

Therefore when one has a stroke, the doctor advises to create silence as a strong sound can trigger an increase in the blood flow to the brain.



Using this effect of sound and music on the human body, some doctors in Baku treat patients with carefully selected music. Restaurateurs have long noted the effect of music on the visitors. Therefore, in top-level restaurants, music is without amplifiers and is carefully selected.

Subconsciously or aware of this, military music and soldiers' food are very similar in their meaning. Moderate coarse meat, expansive food and the expansive music of the march.

And in harems and seraglios, more feminine music was played and the food was more sweet and tender. All this in itself proves the influence of music and sounds on human digestion.

Thus, we can conclude that musical and culinary thinking with their apparent parallelism constantly intersect and intertwine with each other. ♣

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