

Preparation of Azerbaijan National Musical Instruments (Tar, Saz) in State Standards

Azərbaycan Ulusal Müzik Aletlərinin (Tar, Saz) Devlet Standartlarında Hazırlanması

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ABSTRACT

Azerbaijani national music represents a rich cultural heritage that has been passed down from generation to generation for centuries. Since ancient times, the people of Azerbaijan have made efforts to preserve the saz musical instrument, especially by keeping it alive. However, today, Tar, kemenche, saz and other musical instruments face the need for development and revival. In this context, the main goal of the scientific article titled "Preparation of Azerbaijan National Musical Instruments (Tar, Saz) In State Standards" is to find a solution to this problem.

The article deals with the classification, proportional calculations, and current problems of Azerbaijani folk music instruments in the light of the information obtained as a result of long-term research. Particular emphasis is placed on the modification and development of the tar and saz national musical instruments in new formats and proportions. At this point, both musical instruments have been classified in detail using tables and diagrams.

As stated in the study, continuous efforts to adopt some national musical instruments (e.g., balaban, qanun) by other cultures continue to promote these instruments worldwide. The main purpose is to preserve national musical instruments, revitalize and develop their characteristics, and emphasize their cultural importance. In this study, efforts to achieve this goal are presented in detail, based on important analysis and evidence.

Keywords: Tar, saz, music, national, ratio, performance

ÖZ

Azərbaycan ulusal müziği, yüzyıllardır nesilden nesile aktarılan zengin bir kültürel mirası temsil etmektedir. Azərbaycan halkı çok eski zamanlardan beri saz çalgısını korumak, özellikle de yaşatmak için çaba sarf etmiştir. Ancak günümüzde tar, kemençe, saz ve diğer müzik aletlerinin geliştirilmesi ve yeniden canlandırılması gerekmektedir. Bu bağlamda, "Azərbaycan Ulusal Müzik Aletlərinin (Tar, Saz) Devlet Standartlarında Hazırlanması" başlıklı bilimsel makalenin temel amacı bu soruna bir çözüm bulmaktır.

Makalede, uzun süreli araştırmalar sonucunda elde edilen bilgiler ışığında Azərbaycan halk müziği çalgılarının sınıflandırılması, oransal hesaplamaları ve güncel sorunları ele alınmaktadır. Tar ve saz ulusal müzik aletlerinin yeni biçim ve oranlarda değiştirilmesi ve geliştirilmesine özel önem verilmektedir. Bu noktada, her iki müzik aleti de tablolar ve diyagramlar kullanılarak ayrıntılı bir şekilde sınıflandırılmıştır.

Çalışmada da belirtildiği üzere, bazı ulusal müzik aletlerinin (örneğin balaban, kanun) diğer kültürler tarafından benimsenmesine yönelik sürekli çabalar, bu enstrümanların dünya çapında yaygınlaşmasını sağlamaya devam etmektedir. Temel amaç, ulusal müzik aletlerinin korunması, özelliklerinin canlandırılması ve geliştirilmesi ve kültürel önemlerinin vurgulanmasıdır. Bu çalışmada, önemli analiz ve kanıtlara dayanarak bu hedefe ulaşma çabaları ayrıntılı olarak sunulmaktadır.

Anahtar Kelimeler: Tar, saz, müzik, ulusal, oran, performans

Received/Geliş Tarihi: 02.02.2024

Accepted/Kabul Tarihi: 07.03.2024

Publication Date/Yayın Tarihi: 29.03.2024

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Cite this article as: Mammadov, M. & Hüseynova, L. (2024). Preparation of azerbaijan national musical instruments (tar, saz) in state standards. *Art Time*, 6, 14-20.



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Introduction

Our national musical instruments have played a key role in the evolution of mugham art in particular and instrumental music in general, and in maintaining the tradition of performance. Some of our special musical instruments, such as the *balaban* and the *qanun*, continue to be adopted worldwide and are sometimes faced with efforts to present them as their own culture.

An important issue that needs to be resolved is the protection and development of our national musical instruments. As a result of these efforts, the originality of these instruments should be revealed and their place and importance in our national musical culture should be determined. This is fundamental to the currency of our research.

In response to the adoption of national, spiritual and non-material cultural elements by foreigners, our main duty is to introduce our national musical instruments to the world. The production of new and rich musical instruments, the development of instrument science, and the revival of forgotten instruments are a clear and determined response to the efforts to protect our national culture.

Famous Azerbaijani composer Üzeyir Hacıbeyli, while characterizing the national folk instruments, highlighted the *tar* as the most valuable musical instrument. As Hacıbeyli states, "The *tar* is the most valuable instrument that can expand Eastern music education" (Meherremova, 2011, p. 8). The issue of development of the *tar* has always been the focus of attention of Hacıbeyli and his contemporaries.

In the "Azerbaijan 2020 Outlook for the Future" development concept signed by the President of the Republic of Azerbaijan İlham Aliyev on December 29, 2012, a conceptual approach regarding the protection and effective management of cultural heritage was adopted. In this context, in recent years, some of our national cultural values have been included in the representative list at the UNESCO level. The development of our musical instruments constitutes a fundamental element of our musical culture.

As it is known, our national musical instruments have played an important role in the development of mugham art and instrumental music in general and in keeping performance traditions alive. Therefore, we should pay more attention to our national musical instruments and a serious approach is taken to the development of our national musical instruments that are popular today. Within the scope of the findings, first of all, the dimensions and structure of the *Tar* and *Saz* instruments were emphasized and supported with tables and images. Accordingly, the structural dimensions of the instruments were examined and comments were made within this framework.

Purpose and Importance of the Research

This study aims to contribute to the preservation and international promotion of this musical heritage by providing an important analysis on the transfer and development of Azerbaijani national musical instruments from past to present and determining their cultural importance. Azerbaijan makes a significant effort to preserve, develop and promote the cultural heritage of national musical instruments internationally. In addition, it is important to contribute to the musical richness and cultural texture of Azerbai-

jan by examining the evolution of national musical instruments from past to present and emphasizing the importance of these instruments.

Research Method

The research was conducted using the descriptive survey model. "Descriptive survey model is a research approach that aims to describe a past or present situation as it exists" (Karasar, 2007, p.77). Descriptive studies are studies that examine the events in the form in which they occur and try to describe 'what' they are by investigating the events in detail, examining the relationships of these events with previous events and situations (Karakaya, 2014, p.59).

This study comprehensively scans the existing literature on the national musical instruments of Azerbaijan and analyzes in depth the information obtained from previous studies on the subject. This is an important step in understanding the context of the research and identifying existing knowledge gaps. The classification and rational calculations of traditional musical instruments of Azerbaijan include a detailed examination of musical features and structure. This was done to determine the characteristics of each instrument and establish its standards.

Findings and Comments

Within the scope of the findings, first of all, the dimensions and structure of the *Tar* and *Saz* instruments were emphasized and supported with tables and images. Accordingly, the structural dimensions of the instruments were examined and comments were made within this framework.

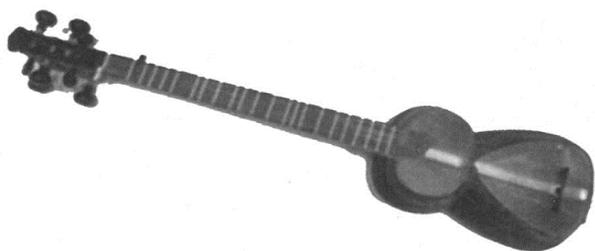
One of the Azerbaijani Folk Sazs: The *Tar*

The *tar* is the most beloved musical instrument of the Azerbaijani people and the most popular musical instrument in the country. A major factor in the prominence of this instrument was the inclusion of the dossier titled "The Art of Making and Performing the Stringed Musical Instrument *Tar*" presented by the Republic of Azerbaijan at the 7th Meeting of the Intergovernmental Committee on the Intangible Cultural Heritage of UNESCO held in Paris on December 3-7, 2012, in UNESCO's list of "Intangible Cultural Heritage" of humanity.

The *tar* is an instrument that attracts attention not only with its musical qualities but also with its appearance and extraordinary structure. These features arouse great interest and love in people towards the *tar*. The *tar* stands out as a pioneering instrument of mugham art and plays a special role in the survival and preservation of this art. Features such as the instrument's wide sound range, open sound, musical quality called *tenbr*, and late decay of sound waves have allowed the development of *tar* at solo and orchestra levels.

The famous *tar* artist Mirze Sadık Esed oğlu (1846-1990) developed the *tar* in the 70s of the XIXth century, brought it to its current form and presented it to the public. The public admired Sadıkcan's beautiful performance and melody-filled voice and called him by this name (Abdülğasımov, 2021, p. 102-105). The sound range of the *tar* extends from the "C" of the lower octave to the "G" of the second octave; in solo playing, it extends to the "A flat" and "A" sounds.

Image 1.



Şəkil 1, professional tar

The *tar* is an instrument used for musical scores written in the mezzo-soprano key. However, the fact that there are no established state standards for the *tar* in the orchestra, and the fact that the professional *tar* is not designed in accordance with certain ratios, raises a number of points of discomfort in this area. In particular, the existence of tars with different dimensions, such as the bass *tar*¹ and the student *tar*, and the incompatibility of these dimensions with each other constitute the source of the problems. Measurement uncertainties are observed in the *tars* made by masters.

Since the state standard “RST Azerbaijan SSC 430-78” published by the SSC State Planning Committee of the Azerbaijan in 1978 has become obsolete, there is no clear road map regarding the standards of national stringed musical instruments, especially the *tar* and *saz*. This situation necessitates the development of new projects to solve the problems arising from the *tar*. In this context, the “Scientific-Research Laboratory for the Development and Revitalization of National Musical Instruments”, operating within the Azerbaijan National Conservatory, continues its work by focusing on the solution of these problems.

This article discusses the dimensions and ratios of the *tar* instrument determined by us. The detailed measurements were made on hundreds of *tars* to determine the correct dimensions of the professional *tar*. Measurements made on many parameters such as bowl length, bowl width, large bowl length and width, small bowl length and width, bowl height, neck length, width and height of the neck in the direction of the bowl and head provide important data for determining the correct dimensions of the professional *tar*. These obtained dimensions were chosen as 290 mm, which is 65% for the bowl length, and 427 mm, which is 60%, for the stem length. These selected dimension are shown in table 1 in accordance with the correct ratios of the professional *tar*.

The second part of the problem is to examine and determine the ratio of the *tar* between the bowl and the neck. At this point, the ratio between the 426 mm neck length and the 290 mm bowl length was determined as 1.47. Ratios and dimensions are given in detail in table No. 2.

Determination of ratios can be used to measure different types of the *tar* ($1/4$ *tar*, $2/4$ *tar*, $3/4$ *tar*). For example, the bowl length of $2/4$ *tar* is 270 mm. In this case, it is necessary to multiply the bowl length by the determined ratio to find the neck length: $270 \text{ mm} \times 1.47 = 396.9 \text{ mm}$, so approximately 397 mm.

Table 1.

N/N	Parts of the tar	Dimensions of the parts of the tar	Determination of ratios	Ratios
1.	Length of the bowl (at the mouth)	290		
2.	Length of the neck (from bowl to neck)	426,3mm=426 mm	426 : 290	1,47
3.	Tape measure (threshold to threshold)	66,6mm	66,6). 290	0,2296
4.	Length of large bowl (mouth part)	185 mm	185 : 290	0,6379
5.	Width of the mouth of the large bowl	150 mm	150: 290	0,5172
6.	Width of big bowl	205 mm	205 : 290	0,70689
7.	Width of small bowl	180 mm	180 : 290	0,6207
8.	Length of small bowl	105 mm	105 : 290	0,3621
9.	Mouth width of small bowl	133 mm	133 : 290	0,4586
10.	Height of the bowl	160 mm	160 : 290	0,5517
11.	Length of the head	110 mm	110 : 290	0,3793
12.	Width of head	32mm	32 : 290	0,1103
13.	Height of the head	86 mm	86 : 290	0,29655
14.	Width of the neck at the bowl	45 mm	45 : 290	0,1552
15.	Height of the neck at the bowl	42 mm	42 : 290	0,1448
16.	Width of the neck at the head	34 mm	34 : 290	0,1207
17.	Height of the neck at the head	28mm	28 : 290	0,09655
18.	Diameter in the support of the pegs	31 mm	31 : 290	0,10689
19.	Diameter of the tuning pegs	10-9mm	10:290 9:290	0,03448 0,03103
20.	Small tuning pegs	8,5-7,5mm	8,5:290 7,5:290	0,02931 0,02586

The dimensions of *tars* with certain bowl lengths can be calculated with determined ratios. For example, it is also possible to determine the dimensions of *tars* with a bowl length of 240-250 mm. In this way, the rule for determining the dimensions of the *tar* works in parallel with the previous explanation.

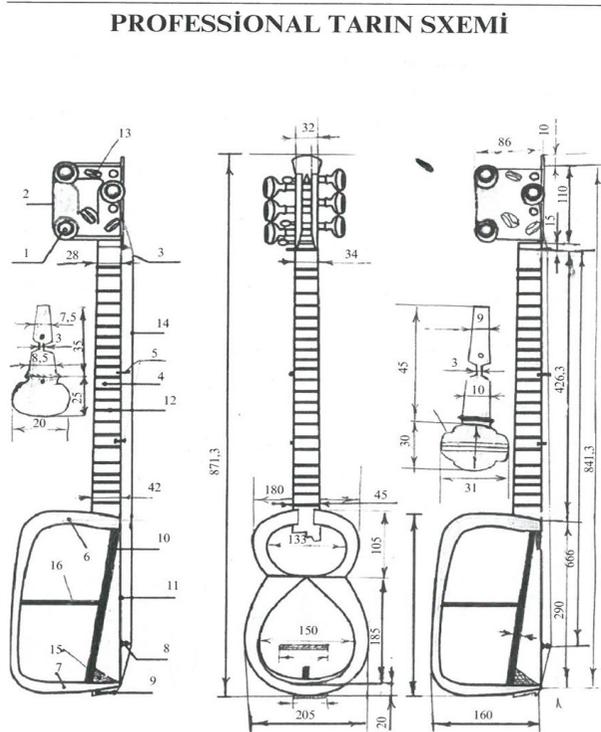
In the creation of the *tar* family, tape measure and string diameter measurement systems used throughout the world were used. The measurements made in laboratories include the dimensions of 100 *tars* in order to create tables and determine ratios. The owners of some of the *tars* whose dimensions we determined for the research are the country's most magnificent *tar* artists and professional masters. These *tars* are reserved for artists such as Hacı Memmedov (1920–1981), Ağaselim Abdullayev, Möhlet Müslümov, Firuz Aliyev, Rafik Musazad, Ramiz Guliyev, Mahmud Aliyev, Alekber Alekberov, Usta Aydın (Balakenli), Usta Musa Yagubov, Prof. Penah Gurbanov (1940–2011) and Usta Mezahir Hasanov (Abdullazade, 2007, p.12).

Regarding the modifications made to the *tar*, the development work carried out by Behram Mansurov in the XXth century is of great importance. Mansurov made various changes by making certain measurements to increase the sound possibilities of the *tar*. These improvements aimed to obtain a powerful sound on the *tar* instrument that accompanies the singer in mugham operas. Behram Mansurov's works were later adopted by other *tar* performers.

¹The bass tar (Bemtar) – The type of tar with the lowest register.

The studies in the “Development of National Instruments” laboratory operating at the Azerbaijan National Conservatory are considered as examples of the development of national musical instruments of the *tar* family in the contemporary period. This laboratory aims to enrich the history of national music with development studies on the *tar*, *kemenche*, *saz* family and *qanun* (Hüseynova, 2017, p. 47-53). The redevelopment of revived musical instruments was also achieved by reworking the kopuz parameters revived by Mecnun Kerimov and allowed the development of various instruments (Abdullayeva, 2002, p.45).

Image 2.



In this way, to determine the dimensions of $2/4$ Tar, the method of multiplying the ratio of the length of the bowl of *tar* ($2/4$ Tar - 270) is used.

Although there is not enough information about the *tar* instruments in the press, it is possible to determine the dimensions and reach the exact result by using the ratios presented above. Each *tar* master in our country has his own standards, and each master prefers to work in line with the structural rules and principles they accept. In order to overcome this problem, scientific studies were carried out in the laboratory and standards were determined for each *tar*. To solve the problem, meetings were held with *tar* masters (Cavanşir İsmayılov, Ağamir Hasanov, Mezahir Hasanov) and well-known *tar* artists (Möhlet Müslümov, Ağaselim Abdullayev, Mahmud Aliyev, Rafig Musazade, Elçin Nağıyev).

Based on these scientific studies, standard dimensions of each *tar* have been determined. In these studies, the opinions and suggestions of famous master artists and *tar* masters were also taken into consideration.

Our thoughts on the *saz*, another ancient Azerbaijani musical instrument, and determining its standards are shared.

Determining the Standards of the Azerbaijani Saz

The *saz*, the pioneer musical instrument of the art of minstrelsy, is one of the ancient and beloved instruments of our people. The *saz* is played by bards who usually sing their songs accompanied by *qopuz* and continue the traditional minstrel tradition. Since the art of minstrelsy has spread among Turkish-speaking peoples and other communities, this instrument, known as *saz*, is one of the rare instruments known by the same name in a wide geography such as the Caucasus, Iran, Afghanistan, Syria, Turkey, East Turkestan and the Balkans. In Turkey, this instrument is called “*bağlama*”.

The name of the *saz* instrument is widely mentioned in medieval classical Azerbaijani poetry. Poets such as Katran Tebrizî (XIth century), Afzaluddin Hakanî, Nizami Gencevî (XIIth century), Es-sar Tebrizî, Kadı Burhanuddin, İmadeddin Nesimî (IVth century), Cihan Şah Hakikî (XVth century), Shah İsmail Hatâî, Fedai Tebrizî, Muhammed Fuzulî (XVIth century) and Messiah (XVIIth century) have depicted the *saz* instrument in their works. The name *Saz* also appears in the epics of “*Köroğlu*” (Xth century) and “*Ahmed Harami*” (XIIIth century).

The *saz* music instrument's bowl is made of mulberry wood, its neck is made of walnut wood, and its pegs are made of apricot, pear and walnut wood. The inside of the neck of the *saz* is carved to make it lighter. In some cases, round steel beads are added to the inside of the neck. These spheres allow performers to obtain various rhythms by moving the instrument. The surface of the bowl is made of mulberry wood and has a rough structure.

Image 3.



While the *saz* used to be used only by minstrels, today it is widely used in orchestras. In recent years, the *saz* has started to be taught in higher education institutions and music schools. In our opinion, one of the important issues is determining the ratios of the *saz* and determining the measurement systems of the *saz* family.

Each master has a tradition of making musical instruments using his own unique template structure. Musical instruments made according to this rule have different measurement systems, which causes confusion in measurements. To resolve this confusion, it is necessary to determine a common measurement system for all members of the *saz* family. It is important to solve this problem because inappropriate measurement units of the *saz* musical instruments for sale and personal use further complicate this problem.

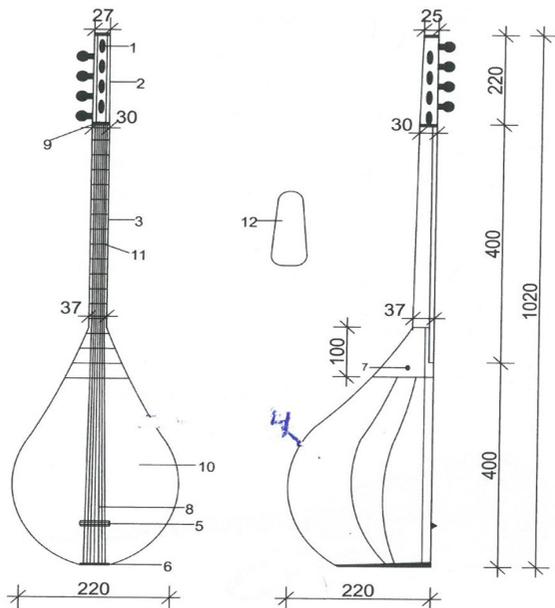
Within the scope of the research, we determined the dimensions of hundreds of *sazs* and most of the measurements (dimensions obtained from national masters) were selected. These dimensions are shown in Table 2.

Table 2.

N/N	Parts of the saz	Dimensions of the parts of the saz	Determination of ratios	Ratios
1.	Width of the bowl	220		
2.	Length of the bowl	400	400: 220	1,1818
3.	Height of the bowl	220	220 : 220	1
4.	Length of the neck	400	400: 220	1,1818
5.	Length of the head	220	220 : 220	1
6.	Width and height of the neck at the bowl	37-37	37 : 220	0,168
7.	Width and height of the neck at the head	30-30	30 : 220	0,136
8.	Length of cube	100	100). 220	0,4545
9.	Number of strings	8 pieces		
10.	Number of pegs	8 pieces		

Thus, on the basis of the measurements we presented and calculated above, the rates are determined in accordance with the rule shown in Table 2.

Image 4.



The bowl of the saz musical instrument is made entirely of mulberry wood, and the neck and head are made of walnut wood. The dish is made in 9-10 slices. The saz generally consists of 5 parts.

1. Bowl
2. Cube
3. Neck
4. Head
5. Pegs

By the length of the bowl, we mean the distance from the back of the bowl to the middle of the cube. Even if the cube is not taken into account, the bowl length is equal to the stem length.

The dimensions of the middle saz are given in Table 3 below.

Table 3.

No	Sections	Dimensions of sections
1	Length of the bowl	400
2	Width of the bowl	220
3	Height of the bowl	220
4	Length of the neck	400
5	Length of the head	220
6	Width and height of the neck at the bowl	37-37
7	At the head of the neck and its height	30-30
8	Length of cube	100
9	Number of strings	8 pieces
10	Number of pegs	8 pieces

Table 4.

No	NAME OF THE SECTIONS
1	Pegs (8-9 pieces)
2	Head
3	Neck
4	Bowl
5	Threshold above the bowl
6	Bridge
7	Cube
8	Strings
9	Threshold above the neck
10	Skin of the bowl
11	Note frets
12	Plectrum (pick)

Finally, we would like to note that the Azerbaijani tar has been included in UNESCO's "List of the Intangible Cultural Heritage of Humanity" since 2012. (UNESCO —Craftsmanship and performance art of the Tar, a long-necked string musical instrument, 2013).

Conclusion

The results obtained from the findings and interpretation are as follows;

This study offers an in-depth examination of the history, musical characteristics and cultural interactions of “*Tar*” and “*Saz*”, two national instruments that are important for the musical heritage of Azerbaijan. Its inclusion in UNESCO’s Intangible Cultural Heritage list has particularly increased the popularity of the *Tar* and emphasized the cultural importance of this instrument.

The *tar* is an instrument that attracts attention not only with its musical abilities but also with its unique appearance and structure. These features arouse great interest and love for the *Tar* among people. The *tar*, one of the leading instruments of the mugham art, has allowed its development by offering a wide range of sounds in solo performances and at the orchestral level.

The *saz* is an instrument that has a deep-rooted history in the minstrel tradition and is frequently used in orchestras today. The historical importance of the *saz* was frequently included in medieval classical Azerbaijani poetry and was mentioned in various epics. The materials and special techniques used in the construction of the instrument are explained in detail.

In recent years, teaching the *saz* has started in higher education institutions and music schools, and this has been an important step towards ensuring the cultural continuity of the instrument. However, the confusion in issues such as determining the measurement systems of the *saz* and establishing structural standards represents a significant problem in this field.

In this context, it has been stated that the tradition of each master using his own template increases the confusion in measurement units. It is important to determine a common measurement system for all members of the *saz* family and to regulate their usage processes.

Author Contributions: Concept – L. H.; Design – L. H.; Supervision – L. H.; Resources – L. H.; Materials – L. H.; Data Collection and/or Processing – M. M.; Analysis and/or Interpretation – M. M.; Literature Search – M. M.; Writing Manuscript – M. M.; Critical Review – M. M.

Peer-review: Externally peer-reviewed.

Declaration of Interests: The author has no conflict of interest to declare.

Funding: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Yazar Katkıları: Fikir-L. H.; Tasarım- L. H.; Denetleme-L. H.; Kaynaklar-L. H.; Veri Toplanması ve/veya İşlemesi M. M.; Analiz ve/ veya Yorum- M. M.; Literatür Taraması- M. M.; Yazıyı Yazan- M. M.; Eleştirel İnceleme- M. M.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

etmiştir.

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Yapılandırılmış Özet

Azerbaycan milli musikisi, yüzyıllardan beri nesilden nesile aktarılan zengin bir kültürel mirası temsil etmektedir. Kadim dönemlerden bu yana, Azerbaycan halkı özellikle saz musiki aletini yaşatarak koruma çabası göstermiştir. Ancak, günümüzde Tar, kemençe, saz ve diğer musiki aletleri, geliştirme ve canlandırma ihtiyacıyla karşı karşıyadır. Bu bağlamda sunulan "Azerbaycan Milli Musiki Aletlerinin Devlet Standardının Hazırlanması (Tar, Saz)" başlıklı bilimsel makalenin ana hedefi, bu soruna çözüm getirmektir. Milli musiki aletlerimiz, özellikle muğam sanatının ve genel olarak enstrümantal musikinin evriminde ve icra geleneğinin sürdürülmesinde kilit bir rol oynamıştır. Bazı özel musiki aletlerimiz, örneğin balaban ve kanun, dünya çapında benimsenmeye devam edilerek, zaman zaman onlar tarafından kendi kültürleri gibi sunulma çabalarıyla karşı karşıya kalmaktadır. Meselelerin çözümü gereken önemli bir konu, milli musiki aletlerimizin korunması ve geliştirilmesidir. Bu çabaların sonucunda, bu aletlerin özgünlükleri ortaya konarak, milli musiki kültürümüzdeki yerleri ve önemleri belirlenmelidir. Bu, araştırmamızın güncelliği için temel bir unsurdur.

Milli, manevi ve maddi olmayan kültür öğelerinin yabancılar tarafından benimsenmesine karşılık, temel görevimiz milli musiki aletlerimizi dünyaya tanıtmaktır. Yeni ve zengin musiki aletleri üretimi, alet biliminin geliştirilmesi, unutulmuş aletlerin canlandırılması, milli kültürümüze sahip çıkma çabalarına karşı net bir ve kararlı bir cevaptır.

Ünlü Azerbaycan bestecisi Üzeyir Hacıbeyli, milli halk çalgı aletlerini karakterize ederken tar'ı en değerli musiki aleti olarak öne çıkarmıştır. Hacıbeyli'nin belirttiği gibi, "Tar, Doğu musiki eğitimini genişletebilen aletlerin en değerlisidir" (Meherremova, 2011, s. 8). Tarın geliştirilmesi konusu, Hacıbeyli'nin ve çağdaşlarının daima dikkat odağı olmuştur.

Azerbaycan Cumhuriyeti Cumhurbaşkanı İlham Aliyev'in 29 Aralık 2012 tarihinde imzaladığı "Azerbaycan 2020 Geleceğe Bakış" gelişim konseptinde, kültürel mirasın korunması ve etkili yönetilmesiyle ilgili konseptual bir yaklaşım benimsenmiştir. Bu bağlamda, son yıllarda milli kültürel değerlerimizden bazıları UNESCO düzeyinde reprezentatif (temsil) listeye dahil edilmiştir. Çalgı aletlerimizin geliştirilmesi, musiki kültürümüzün temel bir unsurunu oluşturmaktadır.

Bilindiği gibi, milli musiki aletlerimiz muğam sanatının ve genel olarak enstrümantal musikin gelişiminde, icra geleneklerinin yaşatılmasında önemli bir rol oynamıştır. Bu nedenle, milli musiki aletlerimize daha fazla ilgi göstermeli ve günümüzde popüler olan milli musiki aletlerimizin geliştirilmesine ciddi bir yaklaşım benimsenmektedir.

Meselelerin çözümü gereken önemli bir konu, milli musiki aletlerimizin korunması ve geliştirilmesidir. Bu çabaların sonucunda, bu aletlerin özgünlükleri ortaya konarak, milli musiki kültürümüzdeki yerleri ve önemleri belirlenmelidir. Bu, araştırmamızın güncelliği için temel bir unsurdur.

Makale, uzun süren araştırmalar sonucunda elde edilen bilgiler ışığında Azerbaycan halk musiki aletlerinin tasnifatı, oransal hesaplamaları ve mevcut sorunları ele almaktadır. Özellikle, tar ve saz milli musiki aletlerinin yeni formatta ve oranlarla değiştirilmesi ve geliştirilmesi konularına vurgu yapılmaktadır. Bu noktada, tablo ve şemalar kullanılarak her iki musiki aleti detaylı bir şekilde sınıflandırılmıştır.

Çalışmada belirtilen gibi, bazı milli musiki aletlerinin (örneğin, balaban, kanun) diğer kültürler tarafından sürekli benimsenme çabaları, bu enstrümanların dünya çapında tanıtımı için devam etmektedir. Ana amaç, milli musiki aletlerinin muhafaza edilmesi, özelliklerinin yeniden canlandırılması ve geliştirilerek kültürel önemlerinin vurgulanmasıdır. Bu çalışmada, önemli tahlil ve delillere dayanarak bu hedefe ulaşma çabaları detaylı bir şekilde sunulmuştur.