

**REPUBLIC OF AZERBAIJAN**

*On the rights of the manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**COMPARATIVE ANALYSIS OF THE DECORATIVE  
DESIGN OF THE AZERBAIJANI AND ORIENTAL  
MUSICAL INSTRUMENTS**

Specialty: 6218.01 – Decorative-applied art

Science field: Art criticism

Contender: **Emiliya Emilyevna Yanakiyeva**

**Baku – 2025**

The dissertation was performed at the department of the “History of Art” at Azerbaijan Academy of Arts.

Scientific Supervisor: Doctor of Philosophy in Art-Criticism  
Associate Professor  
**Tamilla Shahbaba Mammadova**


Official opponents: People’s Artist, Professor  
**Siruz Yadulla Mirzazadeh**

Doctor of Philosophy in art-Criticism,  
Associate Professor  
**Farida Altay Mir-Bagirzadeh**

Doctor of Philosophy in Art-Criticism  
**Nasiba Shamayil Shukurova**

Dissertation Council - FD 2.34 of the Supreme Attestation Commission under the President of the Republic of Azerbaijan, operating at the Azerbaijan Academy of Arts.

Chairman of the  
Dissertation Council:   
**Fuad Mammad Emin Salayev**

Scientific Secretary of the  
Dissertation Council:   
Doctor of philosophy in art-Criticism,  
Associate Professor  
**Khanım Zalimkhan Asgarova**

Chairman of the Scientific  
Seminar:   
People's Artist, Professor  
**Arif Mohubali Azizov**



## GENERAL WORK CHARACTERISTICS

**The actuality and extent the topic has been processed.** The study of the decorative features of the musical instruments as examples of the material culture of the peoples of Azerbaijan and the East presupposes the study of the decorative forms of the instruments that are widely used in the fields of decorative, applied art, and have even become ornaments.

As we know, a considerable amount of scientific research has been conducted on Azerbaijani and Eastern ornaments, decorative features, and pattern compositions. The origin, content, form, and structure of ornaments in any field of decorative-applied art have been thoroughly analyzed and studied. The study of music, which is one of the important indicators of folk culture, as well as the artistic design features of the musical instruments that produce this music, allows us to identify not only their functionality but also the artistic design features of their aesthetic aspects, which have been formed and are suitable for use based on the analysis.

Over the centuries, primitive musical instruments are subject to changes in their shapes, get improved, pass from the original version to a more modern form, and thus determine their path of development. The result of the research on the subject shows that the comparative study of the musical instruments of peoples who are culturally and materially linked to each other as history changes is of great importance. Obviously, the use of historical, literary, ethnographic, archeological and linguistic resources plays a crucial role in the aforementioned path of development. In this regard, a comprehensive approach to the study of the features of artistic design of musical instruments allows for a wider investigation of the issue in solving the problem.

The main sources of studying the decorative features of Azerbaijani folk musical instruments are examples of classical poetry, oral folk creativity, examples of material culture, book miniatures, works created by artists and wall paintings, museum collections and musical instruments belonging to well-known

musicians, historical chronicles, notes of travelers, music encyclopedias, explanatory and etymological dictionaries and etc. In this respect, the superiority of miniature painting samples of Azerbaijani artists in comparison with other sources is unquestionable. Museum exhibits of musical instruments can be considered as the most accurate source for conducting research in various directions.

The integrity of the composition, formed by the combination of national ornamentation and form features, is reflected in all areas of our material culture. However, these pattern elements, which are manifested in the artistic design features of musical instruments, are found in limited numbers. One can encounter geometric, botanical, and even narrative representations on these instruments, which stand out mainly for their shape and functional structure while expressing the national values of the people.

The connection of Azerbaijani art to ancient traditions also indicates that its music has a very ancient history. This is further confirmed by musical instruments that emerge in different regions with varying or similar characteristics. Among the musical instruments categorized into four groups, the artistic design features of wind instruments demonstrate their development in the later periods, specifically in the 10th-11th centuries. However, many archaeological excavations confirm that wind instruments also possess an ancient history among the peoples of the East. For example, it has been claimed that four trumpets made of deer horns, discovered during excavations in Mingachevir—considered one of the ancient settlements—are over three thousand years old. These trumpet specimens are crafted with great artistry and attract attention with their distinct ornamental solutions. From this perspective, contemporary art studies face the relevant issues of researching and analyzing the artistic design features of Azerbaijani and Eastern musical instruments, as well as examining the similarities and individual characteristics in the works of artists in this field, thus reflecting both historical and creative diversity in specific artistic and stylistic aspects.

If we pay attention to the very ancient history of Azerbaijani

and Eastern musical instruments, we will observe that their design characteristics often retain traditional elements across different periods and regions, while sometimes emerging in new styles. This is clearly linked to the high aesthetic sensibility and refined taste of artists working not only in musicology but also in fields such as woodcarving and metalworking.

In general, research on Azerbaijani musical instruments conducted up to the present has primarily been based on the "Hornbostel-Sachs" system. This classification method, which is mainly related to the field of organology, aims to group musical instruments according to their type and sound-producing mechanism, enabling musicologists, researchers in this field, craftsmen working with musical instruments, and artists to understand and compare examples found in the cultures of different nations. However, the study of the purely decorative features of these instruments, as well as the inclusion of these analyses in a comparative framework for broader investigation, has not yet been explored as a thesis topic. In this context, the fact that the study of the decorative and organizational features of musical instruments on such a broad scale, in comparison with Eastern peoples, has not been conducted until now underscores the relevance of this scientific work.

Thus, from the general results of our research on the investigation of the artistic and decorative features of the musical instruments of Azerbaijan and the East, we may conclude that this area is one of the historical values included in the treasure of the material and moral culture of our people. At the same time, the unique historical development traditions of the work in the field of artistic design of those examples appear. This was especially closely connected with the artistic-aesthetic traditions of the socio-historical period, and the craft issues.

It should be noted that the topic of the thesis hasn't been subject to a separate and comprehensive study in Azerbaijani art studies. In addition, it is possible to find enough information about musical instruments, the history of their creation and development, as well as their functional characteristics, issues related to the

science of musicology. For example, the book "Azerbaijani musical instruments" published in 2009 by Majnun Karimov, associate professor of the Academy of Music, includes the main examples of Azerbaijani musical instruments and specific information about them. Or the 454-page musicological-organological research work of musicologist scientist, doctor of art studies, professor Saadat Abdullayeva, published in 2002 by "Adiloglu" publishing house, "Azerbaijan folk musical instruments", published in 2007 in three volumes by "Sharg-Garb" publishing house. The book "Ethnography of Azerbaijan", as well as small volumes of publications and articles related to individual musical instruments may also be cited. At the same time, various informative information and research works written about Azerbaijani ornaments can be shown here, each of which separately calls attention as valuable scientific works and sources of information. However, no research has been conducted at the monographic level until today in the direction of researching the decorative arrangement of musical instruments.

**Object and subject of the research.** The main research object of the thesis is the study of the artistic design features of musical works created by the peoples of Azerbaijan and the East during various periods. A significant portion of the research object consists of the artistic analysis of different samples representing various countries and regions.

In addition to the samples preserved in museum exhibits of musical instruments, Azerbaijani and Eastern miniature art, wall painting, and materials preserved in private collections have significantly expanded the base of the research object.

The subject of the research focuses on identifying the decorative design features of musical instruments belonging to the peoples of Azerbaijan and the East from ancient times to the present day.

The thesis investigates new and qualitatively different ornamental features of various musical instruments, which are established using specific theoretical principles.

The study of the typical and unique characteristics in this

regard, as well as their national and ornamental features, forms the essence of the research subject.

**Research goals and duties.** The study involves the analysis of different types of Azerbaijani and Eastern musical instruments to determine their uniqueness, decorative features, ornamental styles, and the characteristics of the materials used in their production. Analyzing the research on musical works within the context of Azerbaijani decorative-applied arts serves as both the goals and objectives of this study. The primary aim is also to approach the developments in this field from a modern perspective.

The comparative analysis of the decorative design of Azerbaijani and Eastern musical instruments entails addressing the following tasks:

1. Determining the traditional aspects in the shapes of ancient and modern Azerbaijani musical instruments;

2. Studying the compositional features in the artistic design of Azerbaijani musical instruments;

3. Identifying the commonalities and uniqueness in the artistic design of the musical instruments of Turkic nations;

4. Examining the artistic features in the decorative design of the musical instruments of Azerbaijan and other Eastern nations;

5. Conducting analyses of the decorative characteristics of individual musical instruments to identify main features based on various regional samples.

**Research methods.** Methodological bases:

- Preference was given to historical-cultural and historical-artistic approaches;

- Complex method was used, i.e., available materials were analyzed in a greater detail, when working on the thesis;

- Decorative design features of key samples were analyzed and, where possible, key features determined based on the areal samples provided;

- Further, scientific-theoretical literature studied relating to modern art studies.

**Main points put forward for defense.** The choice of the

comparative analysis of the decorative design of Azerbaijani and Eastern musical instruments is based on the following points:

1. Conducting a historical-comparative analysis that determines the place and role of Azerbaijani and Eastern musical instruments in Azerbaijani decorative-applied art and conditions their emergence as examples of creativity;

2. Performing an iconological interpretation that allows for the analysis of the artistic essence and content of musical instruments;

3. Defining formal stylistics that enables the determination of the artistic design features, ornamental compositions, and shapes of musical instruments;

4. Alongside the design features of the samples, analyzing and systematizing the musical instruments of Azerbaijan and Eastern nations according to their typological characteristics, while determining the context of the described topic to understand the cultural, social, and historical significance in the background;

5. Analyzing each of the samples related to the research topic, generalizing the articles and studies in this regard, and studying the scientific-theoretical literature on modern art.

**Scientific novelty of the research** lies in study and analysis of individual samples, the artistic design features of Azerbaijani and Eastern musical instruments, which haven't been subject to studies in scientific researches performed until present.

The scientific work investigates, in a comprehensive manner, the stringed, wind and percussion instruments in the Azerbaijani music and a list was drawn up of the work pieces preserved in different museums and private funds.

Different samples are allocated across various regions and their developmental trends and key design features are defined.

**Theoretical and practical importance of the research.** This research expands history of the Azerbaijani decorative applied art, defining the role, place, and key features of the musical instruments of Azerbaijan and Eastern countries in the general development of the decorative art and ornamental compositions. Research results and guidelines also serve to expand the richness,



type and genre diversity of the Azerbaijani decorative art.

This research may be taught to artists and the students studying arts at higher and specialized art institutions within special courses on topic “Decorative art history of Azerbaijan”.

**Approbation and application.** The thesis was worked upon at the department of “Art history” of the Azerbaijan Academy of Art. The key topic, scientific provisions and results of the research are reflected in 10 (ten) articles and conference speeches.

**Institution where the thesis was worked.** “Art history” department of the Azerbaijan Academy of Art.

**The total volume of the dissertation by the number of characters, indicating separately the volume of structural units of the dissertation.**

The thesis consists of an introduction, two chapters, four paragraphs, a conclusion, a list of references, and an album of images. Including: Introduction – 12.003, Chapter I–98.140, Chapter II – 101030, The result - 13,472, the total volume of the work, excluding the bibliography - consists of 224,645 signs.

## **WORK CONTENT AND KEY GUIDELINES**

The introduction provides information on the relevance and level of development of the topic, its objectives and tasks, the object and subject, the key points to be defended, as well as the scientific novelty, theoretical and practical significance, approbation, structure, and volume of the work. The thesis has been researched in two chapters and four paragraphs.

The first paragraph of the first chapter titled “**Artistic design features of Azerbaijan’s musical instruments**” is dedicated to “**Traditionality in the shape of ancient and modern Azerbaijani musical instruments**”. The study on the decorative design of Azerbaijani musical instrument presupposes the areas such instruments are used, and more or less of their historic background in the first place. Here, information about the main musical instruments of Azerbaijan involved in mugham is of

primary concern.

Azerbaijani nation has been able to preserve such great art traditions as mugham from ancient times until present. Azerbaijani mugham has been promoted even to the level of the world culture and received its due appreciation. It is not coincidence that mugham is recognized as “one of the master pieces of the oral and non-material heritage of the world” by UNESCO. *“A number of general, artistic traits put Azerbaijani mugham together with Iranian dastgahs, Uzbek-Tajik shashmakoms, Uyghur mukams, Indian ragas, Arabic nubas, Turkish taksims and all these together make up general – artistic traditions of the Eastern music. Furthermore, mugham is perceived by Azerbaijanis as one of the main cultural values standing at the core of national self-consciousness and self-identification”*.<sup>1</sup>

There are numerous facts proving that some musical instruments gradually disappear and lose ground to other instruments, one of which is chagana. Chagana is a musical instrument that had been in use in Azerbaijan since late XIX century. Its decorative design arouses interest by its shape integrating the saz and kamancha by its simplicity and its accomplishment as a synthesis of dark and bright colors of its wood materials. The aesthetic value of one of such samples may be seen from its surface made in a bright color as opposed to its handle and rear part of the wooden texture.

The historical research on the decorative and artistic characteristics of ancient musical instruments is primarily preserved not through the very few surviving examples of these instruments to this day, but rather in the substantial information found in medieval written sources and the various forms of visual art that celebrate these instruments' shapes and decorations. In this context, the value of such works, which depict musical gatherings in Eastern miniatures or individual musicians performing alone or in groups, is invaluable. Overall, much of the research on the

---

<sup>1</sup> [Elektron resurs] / URL <https://unikal.az/news/158947-> “Muğam - Bəşəriyyətin şifahi və qeyri-maddi irsinin şah əsərlərindən biridir”.

decorative forms of ancient musical instruments is conducted through the study of miniatures. Analyzing several works as examples will clarify the subject.

In the 16th century "Khamisa" miniature, which glorifies the scene of genius Nizami Ganjavi at the reception of the Shah, the banquet scene is reflected with bright, optimistic shades. The theme of the work is revealed, and its dynamics is represented by the artistic reflection of a musical instrument, which is more attractive along with the image and other details. Various decorative elements, household details, ancient buckets, pots, carpets in themselves express the characteristics of material culture examples of this period. However, the main part of the work that arouses interest and the detail that acts as the object of research is the chanting of the musical instrument. All of this provides information on the basics of the finer points of that instrument. The image of a musician playing a musical instrument in the lower left part of the painting is interesting. The instrument he plays has a different style from the modern reed. This difference is that the handle of the saz is long. Giving the black surface with a white stripe in the pelvis expresses its aesthetics. Fine yellow decorative elements on the saz confirm that the saz is made both seriously and with pleasure in a geometric style. In the work, the musical instrument, which has its own different shades between red, yellow, gold, white, light brown tones, attracts attention at that moment.

In fact, in the times when Nizami Ganjavi lived, the place of today's saz was replaced by what is considered a gopuz. In the 15th and 16th centuries, mulberry was replaced by straw. In the mentioned work, the artist has revived the classical form of the current saz, the basic structure of the period.

The research conducted on the form structures of Azerbaijani and Eastern musical instruments confirms that they have always been developed based on ancient traditions. Musical instruments made of different materials played a certain role in the development of decorative and applied arts of Azerbaijan, such as wood carving, metal and pottery art, and in this direction created

an opportunity to evaluate the individual artist's competence.

The second paragraph of the first chapter shows the integrity of the composition combined with the national ornamentality and form features in all areas reflecting our material culture. However, these pattern elements, which are manifested in the features of artistic design of musical instruments, are found in small numbers. One can find geometrical, botanical, and even plot images on these instruments, which mainly stand out due to their shape and functional structure and express the national values of the people. Information about ancient examples of musical instruments can be found mostly in medieval sources. For example, Saadat Abdullayeva mentioned about the implementation of oud in an aesthetic way: “If we were to refer to Nizami Ganjavi’s creative activity, the most sophisticated uds in medieval ages were made in ancient Sogdi town located close to Samargand City”.<sup>2</sup>

The shape of musical instruments made by such artists in our present times both preserves their attachment to ancient roots and serve to enrich the instruments by new ornaments. Of these, the santur shape (author: M.Karimov) made in 1978 is of particular interest. The santurs made in various shapes are primarily distinct for their patterns. The ornamental composition presented on the front part of the instrument is solved by side-by-side arrangement of hexagonal and six times repetition of hexagonal has added on the artistic expressiveness of this piece of art. Despite the slightly narrow space on the frontal area, the artist’s aspiration to solve it without leaving any gap has called forth interest for this instrument. Description of this element by a dark color tone is also present in the stringed section of the instrument. As a matter of fact, the impact left by a small detail on the instrument draws interest by an impact of a small dynamisms. Stretching of the strings to sides and making them in the form of protrusions serve the same purpose. The strings are secured on the right side and put out in the same sizes on sides and presented as streaks on the level

---

<sup>2</sup> Abdullayeva S. Nizami Gəncəvinin əsərləri Orta əsr çalğı alətləri haqqında əsas mənbə kimi. // - Bakı: Konservatoriya, № 1, 2018, s.71.

of decorative –applied art.

For instance, if we were to scrutinize still another santura accomplished by the same author in 1979, we will see that, despite its similar shape, the pattern on it tells of the difference between the instruments. In the second musical instrument, the author combines bird and plant details, thus arranging a complex composition. The point in patterning both instruments is that the artist didn't suffice with only arranging patterns and tried to impart a meaning to it. The image on front is made by wood carving. The pattern composition expanding from the center to sides is done by mirror symmetry. To do this, the santur puts forward different decorative patterns in its right and left parts by being presented in comparison with another instrument. The octagonal star image inside the khoncha type element in the center of the instrument combine the vegetation and geometrical ornamental features on a single string and capture the imagination by a complete composition. Usage of a darker tones on the wood texture as compared to slightly brighter tone at the edges serve the same purpose.

The appearance of the mother-of-pearl tar belonging to the beginning of the 20th century preserved in the State Museum of Musical Culture of Azerbaijan shows itself as an expression of special taste. In the mentioned example, geometric elements are given along with botanical details. The use of geometrical plant elements in Tar's small bowl draws attention to the upward resolution like a semicircle. Inside its simple border strip are small open triangles, which are somewhat reminiscent of small petals. Dotted expressions within the big star given in the center have enriched it even more. In the first part of the bowl, the realistic representation of a large flower opening on both sides aims to give it a richer composition. As if the flowers depicted in the pot are branching and spreading towards the edges. Here, the artist approached with exquisite taste and managed to successfully take advantage of the intricacies of mother-of-pearl material. The rhombuses given on the outer part of the bowl are successfully combined in the lower and upper parts in a simple form, allowing

the main image to be seen more clearly on the instrument. It should be noted that the beautiful, tasteful mother-of-pearl work given on the border of the musical instrument is performed with geometrical ornaments, which the artist has demonstrated high skill in its decorative solution. Here, the stars given in two stripes are divided on their axis, allowing the systematic arrangement of all patterns. The artist has also executed ornamental pattern elements with mother-of-pearl on the handle of the tar. Here, the use of the star element on the elongated oval detail has significantly enhanced its artistic and decorative solution.

In general, the use of wood carving in the decorative design of musical instruments has always resulted in successful examples. The analysis carried out on several of them confirms the above. For example, on the kamancha belonging to Z. Hajibeyov, made of wood and bone, arched elements surround the open part of the instrument along all the edges, forming a border pattern. This type of image can be found in many examples of carpets. Border strips are solved by arranging different geometric elements one after the other. No matter how simple they are in form, the density, gaps, and gaps create a rich composition of the instrument. In order not to simplify this richness, the artist considered it appropriate to use linear expressions given in large rows on the thread. However, its resolution in a light color value on a dark background still continues to bring out the richness of the image that will attract attention. The successful use of the elements used in the bowl on the upper part of the handle and the head shows that the composition of the ornament is done with taste.

The kamancha, featuring patterns on wood from the Karabakh region, showcases a unique decorative design through the successful use of color tones. This musical instrument attracts attention with its elegant design, created by the bright yellow mother-of-pearl embellishments against the dark wood with reddish hues. The frames, which appear to create lines in the intermediate areas, are executed through the systematic arrangement of inverted triangles. In this part, presented in an elongated shape, preference is given to the simple forms of

stylized leaf and flower elements. The outer borders highlight the simplicity of the rhombus details, which are subordinated to the overall design. The border, repeating itself in two rows, illustrates the richness achieved through the correct resolution of a simple element. In the shape of the handle, the artist has created an elegant ornamental composition by using the arrangement of simple rhombuses. The incorporation of yellow shades in the color of the handles enhances this elegance, indicating that it also has a full and substantial design. Here, the artist has successfully created a very pleasant and distinct impression by rendering the mother-of-pearl with a golden sheen.

Musical instruments decorated in the "Khatamkar" style of the famous artist K. Ahmadov are of great interest. (Picture 1.2.36.). There are different forms of different instruments. Khatamkarlig style is a method that is included among techniques such as enameling, netting, and tattooing. The patterns on the outer borders and handle parts of the tool were made of mother-of-pearl materials. As the artist prefers geometrical ornament features, we witness that in addition to simplicity and seriousness, elegance and sophistication come to the fore in his works. For example, in one of the given tar samples, we can note the arrangement of large-scale robs in several rows on the edges of the bowl, or the provision of simple quadrangular elements on the edge of the gaval bowl. In one of the samples of the saz made by the artist, the simple rectangles he gave on the surface circled around the whole area, moving towards the handle and continuing to the end, ensured that the instrument attracted attention with its dynamic pattern composition. Alternatively, the systematic arrangement of the simple rhombuses on the border of the bowl part of the kamancha, resolved in the lower and upper sections, reflects its lively artistic design.

When looking at the use of national musical instruments used in various fields of decorative-applied art, the importance of investigating their decorative forms in this field is undeniable.

The decorative elements on our musical instruments, which have changed their form, structure, and functional values over the

centuries, reflect the connection to national roots, along with other patterns.

The first paragraph of the second chapter of the dissertation entitled "Comparative analysis of the artistic design of Eastern musical instruments" is called "Commonality and uniqueness in the artistic design of musical instruments of Turkic-speaking peoples". In the formation of a person's spiritual world, music, which becomes the food of his soul, has a fundamental place in human history. In this sense, new melodies and musical genres are created over the centuries, and as a result, primitive musical instruments change their form, progress, change from the initial version to a more modern form, and thus define their own development line. The result of the research on the subject shows that the comparative study of the musical instruments of peoples who are culturally and materially connected with each other as history changes is of great importance. Of course, the use of historical, literary, ethnographic, archeological and linguistic resources plays an important role in the mentioned line. In this sense, a comprehensive approach to the study of the features of artistic design of musical instruments allows for a wider investigation of the issue in solving the problem.

As one of the most ancient instruments of the Turkic world, the gopuz mentioned in "Kitabi-Dada Gorgud" saga has a very long historic background. At a closer look at the decorative shape of this instrument, presence of different shapes the same as joint features calls forth interest. For instance, when comparing the gopuz played by a musician at a concert in Bishkek, Kyrgyzstan in 2010 with the modern Turkic gopuz, we see that they have quite different shapes. The body of the Kyrgyz gopuz has a pear-like structure, while the other gopuz has a completely circular body, which highlights the fundamental difference between them. One of these gopuzes is played with a plectrum, while the other is played with a bow. However, neither of the gopuzes features decorative elements. In contrast, the Azerbaijani gopuz demonstrates its adherence to its classic form, with the body and neck seamlessly carved by hand, preserving the wood texture. The



photos of the most ancient gopuzes having reached our present times allow us to say that they were accomplished by more patterns in a more enriched shape using Oriental ornaments. Made of wood, these gopuzes included in the musical culture of Altay Turks remind the kamancha. With hexagonal start and images with varying motifs had different shapes. The body of the gopuzes belonging to North-Easterly Asian nations was in most cases accomplished in a straight form. It is noteworthy that the gopuz used in the folk music of the Khakas Turks is very close to the kamancha. The shape of this musical instrument that is flat and somewhat combined with a bowl also reminds of ancient examples of kamancha.

Thanks to the information presented above about Turkic musical instruments, we may conclude why the Turkic peoples have a rich variety of string, wind and percussion instruments. Developed in Turkic geography, it has created a unique richness in musical instruments and melodies suitable for geographical and social life conditions, which is not found in any nation in the world. On the other hand, despite all their differences and spread over a very large geography, the common features of Turkic musical instruments have not changed. String, wind and percussion instruments have largely retained their basic functions and physical characteristics. We may assume that that the saz in Anatolia, dombra in Kazakhstan, zurna in the Balkans, trumpet in Uighur, tar in Azerbaijan, and rebab in Pakistan still play music in the same spirit. It will likely continue to do so for the next thousand years. Here it is possible to mention the same ideas about their decorativeness.

The "kil kiyagh" is one of the oldest musical instruments used by Turks. This instrument, known as "tük" in Azerbaijani Turkic, is called "ıklık," "ıklığ," and "İkili" in Altai Turkic, "kil kobız" in Kazakh, "ıñ" in Khakas, "igil" in Tuvan, and "gıcak" and "gicek" in Turkmen and Uyghur. In Uzbekistan, Azerbaijan, and Turkey, it is referred to as "kemençe" and "kamança," which have Turkic and Persian origins.

The kil kiyagh may vary in the length of its body and neck,

as well as in the names used by Turkic peoples. The bow and arrow, which Turks skillfully used from ancient times to the present day, have been a significant part of their lives for centuries, blending with their identity and culture. Inspired by the sound of the arrow, they named this musical instrument *ıklık*, meaning “played with an arrow.” Later, for various reasons, they incorporated the Persian word *kaman*, meaning “bow,” into their language repertoire. Although terms like *kemençe* are widely used in Anatolia today, the appearance of the term *ıklık* in Evliya Chelebi's travelogues and the existence of villages named *ıklıkçı* indicate the preservation of the term. In Kazakh sources, Gorgud Ata is often depicted holding a feathered *gopuz*.

During the decorative arrangement of the musical instruments, which are examples of the material culture of the Turkic peoples known under different names, it has been confirmed that they have common features in many cases. The analysis of different examples in the regions shows that the musical instruments belonging to the Turkic-speaking peoples are close in terms of form and decorative arrangement, as well as their recent historical development process.

The last paragraph of the second chapter is devoted to the topic “Artistic features in the decorative arrangement of musical instruments of Azerbaijan and other Eastern countries”.

From the beginning of the 7th century, the migration of the Turko-Oghuz clans from Central Asia, including the lands of present-day Turkey, to the regional countries, the rise of the Seljuks in the Middle East until the 11th-13th centuries, and the transfer of a large part of Asia to the state power of Timur, not only because of that time, but common to all the Turkic peoples, has led to the acquisition of a culture. As in various fields of culture, it is also possible to follow in the artistic forms of music and musical instruments. Based on the conducted research, take note that the musical instruments of the Eastern peoples have similar features as well as decorativeness that distinguishes them from each other. The given examples, especially the analyzes conducted on them, confirm the above.

As it is known, from the beginning of the 7th century, the migration of the Turko-Oghuz clans from Central Asia, including the lands of present-day Turkey, to regional countries, the rise of the Seljuks in the Middle East until the 11th-13th centuries, and the transfer of a large part of Asia to the state power of Timur, not only the powerful states at that time, but all caused the Turkic peoples to gain a common culture. As in other fields, we can feel it in the artistic design and decorative forms of musical instruments. At the same time, we can clearly see many examples reflecting the basis of Turkism in the old Turkic sources and one of them - the epics. For example, although the medieval musical instruments of the Turkic peoples are different from each other, we can say that they were at least slightly influenced by the musical traditions of other peoples.

Looking at the interaction of peoples who speak different languages but live in the same geographical conditions of the East, it is possible to say that they are close in terms of culture and musical instruments. As an example of this, the types of music called “Dastgah” by Iranians, “mugham” by Azerbaijanis, or “shashmakom”, which is considered a national cultural work by Tajiks and Uzbeks who speak two different languages, and the musical instruments used here may be exemplified. Take note that the musical instruments of these two peoples show a great similarity even today, and the musical instruments of other Eastern peoples also show the same closeness. This affinity can also be attributed to the decorative arrangement of these musical instruments. For example, when we pay attention to the decorative solution of one of the samples of the Uzbek tanbur, we see that the decorative details worked on it with mother-of-pearl are also adapted to the shape of the two-part bowl part according to its structure. On the side parts of the bowl of the tanbur, geometric elements border the instrument along the entire outer parts. In the center, the star-shaped element is replaced by a symbolic representation of the sun on the lower bowl. The shape of another Uzbek tanbur resembles Azerbaijani saz. This reminder is explained not only by the shape, but also by the representation of

the stylized plant elements on the bowl.

*At the beginning of the 20th century, Soviet researchers S.I. Rudenko and M.P. Gryaznov, who conducted research in the Pazyryk and Bashadar valleys of the Altai, discovered very ancient carpet parts and a Turkic musical instrument called tsang. Rudenko traces the history of the people living in this area to BC. He claimed that it belongs to the 1700s. The Huns from Asia loved this instrument very much. An ancient stringed musical instrument similar to a harp common in the territory of Azerbaijan was called "chang" or "jang". As a result of the research of Azerbaijani archaeologists, it was determined that the remains of the jang in this country belong to the era before the era.<sup>3</sup> In the excavations carried out by scientists in the area of Shatylar village near the city of Barda, which is one of the ancient cultural centers of our country, ceramic parts with images of women playing cymbals were discovered. It was named Ayjang because it reminds of a form of jang belonging to the Turks, which is fundamentally different from the classical jang.*

Similar features in the artistic design of musical instruments of Azerbaijani and Eastern peoples are mainly related to the form structure of closely related instruments known by different names, as well as the pattern compositions used in their artistic design also show that the pattern compositions developed according to the characteristics of oriental pattern elements. This feature is more evident mainly among the countries of the Middle East. The characteristics of musical instruments belonging to countries such as China and India differ mainly based on their traditional pattern elements.

**In the conclusion, the main provisions of the dissertation have been summarized:**

- Historical-comparative analysis defining the place and role of Azerbaijani and Eastern musical instruments in Azerbaijan's decorative – applied art and conditioning their

---

<sup>3</sup> [Elektron resurs] / URL

[https://az.wikipedia.org/wiki/Paz%C4%B1r%C4%B1q\\_m%C9%99d%C9%99niy\\_y%C9%99ti](https://az.wikipedia.org/wiki/Paz%C4%B1r%C4%B1q_m%C9%99d%C9%99niy_y%C9%99ti). - “Pazırık mədəniyyəti”.

emergence as a sample of creative activity;

- Iconology enabling to analyze the artistic essence and content of the musical instruments;

- Formal stylistics enabling to define the artistic design features, ornamental compositions, and shape of musical instruments;

- Alongside the design features of the samples enabling to analyze and systemize the musical instruments of Azerbaijani and Eastern nations for their typological features, the context was determined of the topic described to understand the cultural, social, and historic importance in the background (iconological);

- Each of the samples subject to research were analyzed, the scientific articles and researches in this direction generalized and interpreted, and scientific-theoretical literature relating to modern art studied.

The following conclusions were made based on this research:

1. Research on the shapes of Azerbaijani and Eastern musical instruments suggests they were developed based on ancient traditions.

2. Musical instruments made from different materials have played a significant role in developing decorative-applied art in Azerbaijan, such as wood carving, metalwork, and pottery, while also showcasing the individual artist's skill.

3. Observing the use of national musical instruments across various fields of decorative-applied art highlights the undeniable importance of examining their decorative forms within this field.

4. The decorative elements on our musical instruments - which have changed in form, structure, and functional values over the centuries - reflect a connection to national roots, alongside other patterns and geometric decorations.

5. In the decorative arrangements of musical instruments, which represent examples of the Turkic peoples' material culture and are known by different names, it has been confirmed that these instruments often share common features.

6. Analyses of various examples across regions reveal that musical instruments of Turkic-speaking peoples are similar in form and decorative arrangement, as well as in their historical development.

7. Similar features in the artistic design of the musical instruments of Azerbaijan and Eastern peoples are mainly associated with the structural forms of instruments that are closely related yet known by different names. The pattern compositions used in their artistic design also demonstrate that they have evolved in line with the characteristics of Eastern decorative elements. This feature is especially prominent among the countries of the Near East. However, the artistic design characteristics of musical instruments from countries such as China and India primarily differ based on their traditional decorative elements.

Conducting research on the comparative analysis of the decorative design of Azerbaijani and Eastern musical instruments involves studying the musical instruments of the Eastern world from ancient times to the present day. In addition to utilizing national and traditional features in this context, we can also emphasize the application of existing artistic principles and the skillful synthesis of styles within Azerbaijani decorative art.

**The author has published the following articles  
relating to the topic:**

1. “Художественное оформление Азербайджанских струнных инструментов”. *Paradigmata poznani*. Prague, 2019. s. 136-139.
2. “Azərbaycan musiqi alətlərinin dekorativ həllində həndəsi elementlərin istifadəsi”. *Elmi əsərlər*. ADMİU. Bakı, 2021. s. 124-128.
3. “Şərq simli alətlərinin bədii tərtibat xüsusiyyətləri”. *Mədəniyyət dünyası*. ADMİU. Bakı, 2022. s. 152-156.
4. “Müasir dövrdə yaranan Azərbaycan milli musiqi alətlərinin dekorativ formaları”. *Elmi əsərlər*. ADMİU. Bakı, 2022. s. 155-160.
5. “Traditional character in the form structure of the ancient and modern Azerbaijani musical instruments”. *Art Jurisprudence Medicalsciences Technical science Economic sciences Pedagogical sciences Philological sciences*. Warszawa, Polska, 2022. s. 10-12.
6. “Şərq zərb musiqi alətlərinin bədii-dekorativ xüsusiyyətləri”. *Mədəniyyət dünyası*. ADMİU. Bakı, 2022. s. 149-154.
7. “Muğam üçlüyünə daxil Azərbaycan musiqi alətlərinin bədii-dekorativ xüsusiyyətləri”. *Axtarışlar*. Azərbaycan Milli Elmlər Akademiyası Naxçıvan bölməsi, İncəsənət, Dil və Ədəbiyyat İnstitutu. Naxçıvan, 2022. s.156-159.
8. “Azərbaycan miniatürlərində milli musiqi alətlərinin bədii ifadəsi”. “Nizami dünyası və təsviri sənət”. *Respublika elmi-nəzəri konfrans*. ADMİU. Bakı, 20 dekabr 2021. s. 78-82.
9. “Şərq xalqları musiqi alətlərinin ortaq xüsusiyyətləri”. *Uluslararası İletişim ve Sanat Sempozyumu (İLSANS) International Communication and Art Symposium (INCAS)*. Türkiyə. 25 avqust 2022. s. 390-400.
10. “Azərbaycan nəfəsli musiqi alətlərinin bədii tərtibat xüsusiyyətləri”. *Mədəniyyət: Problemlər və perspektivlər*. “Yaşıl dünya naminə həmrəylik ili” nə həsr olunmuş doktorant

və gənc tədqiqatçıların XVI respublika elmi konfransı.  
ADMİU. Bakı, 19 aprel 2024, s. 39-41.

A handwritten signature in blue ink, consisting of stylized, cursive letters that appear to be 'YD' followed by a flourish.



The defense will be held on 14 February 2025 at 11:00 at the meeting of the Dissertation Council FD 2.34 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan Academy of Arts.

Address: Azerbaijan Academy of Arts AZ 1029 Baku city, H.Aliyev aven, 26.

Dissertation is accessible at the library of Azerbaijan Academy of Arts.

Electronic versions of abstract are available on the official website of Azerbaijan Academy of Arts.

Abstract was sent to the required addresses on 08 January 2025.

Signed for print: 05.12. 2024

Paper format: A5

Volume: 35512

Number of hard copies: 20