



Research Article

An organological study and reconstruction of the Azerbaijani Ergan based on Abd al-Qadir al-Maraghi's descriptions

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Abstract

This study examines the Azerbaijani Ergan from an organological perspective by investigating its historical development, etymology, place in classical Azerbaijani literature, and morphological characteristics based on the descriptions of Abd al-Qadir al-Maraghi, and presents the first practical attempt at its reconstruction. A document analysis method was employed. The study comparatively analyzed Abd al-Qadir al-Maraghi's musical treatises together with the works of Abbasgulu Najafzade, Saadet Abdullayeva, and Efrasiyab Badalbeyli, as well as classical Azerbaijani poetry and the international organological literature. The findings indicate that the Azerbaijani Ergan is a keyboard aerophone equipped with a bellows-driven air supply system, pipes of varying lengths, and a button-operated sound control mechanism. Furthermore, classical literary sources demonstrate that the instrument occupied a significant place in the musical culture of medieval Azerbaijan. Based on the historical evidence, the morphological characteristics of the Azerbaijani Ergan were reinterpreted, and the first physical prototype of the instrument was developed through the collaboration of Teymur Huseynov, a master craftsman of wind instruments at the Azerbaijan National Conservatory, and the author of this study, Enver Sadikov, using the technical drawing prepared under the supervision of Abbasgulu Najafzade as the principal reference. In conclusion, this study not only clarifies the historical and organological characteristics of the Azerbaijani Ergan but also presents the first applied reconstruction model of this forgotten instrument, thereby making an original contribution to the fields of Azerbaijani music history and organology.

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Introduction

The Azerbaijani Ergan is regarded not only as a historical musical instrument belonging to Azerbaijani musical culture but also as an important link in the development of keyboard aerophones from Antiquity to the Middle Ages. The origins of this instrument, which is widely recognized as a historical precursor of the modern European organ, can be traced back to the hydraulis, the hydraulic organ developed within the engineering tradition of Ancient Greece. In the organological literature, the hydraulis is considered not only one of the earliest keyboard instruments but also one of the first complex aerophone systems to employ controlled air pressure for sound production (Williams, 1993; Perrot, 1971).

According to historical sources, the hydraulis was developed by the engineer Ctesibius in Alexandria during the third century BCE. Ctesibius's most significant innovation was the stabilization of airflow through the use of water pressure, thereby enabling pipes of different lengths to produce a continuous and stable sound. In subsequent centuries, although the hydraulic mechanism was gradually replaced by pneumatic bellows systems, the fundamental operating principle

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remained unchanged. Consequently, many scholars acknowledge a technological continuity between the medieval European organ and the ergan (*erganun*) known in the Islamic world (Williams, 1993; Montagu, 2007).

According to the renowned Azerbaijani composer, conductor, and musicologist Efrasiyab Badalbeyli (1907-1976), the *erganun* (more accurately, the *ergan*) was invented around 300 BCE by the Greek engineer and inventor Ctesibius (285-222 BCE) in Alexandria, Egypt (Badalbeyli, 2017, p. 72). Although Badalbeyli recorded the inventor's name as "Ktezibey," it also appears in various sources as "Ktesibiy," "Ktebizy," or "Ktebizius." Nevertheless, the historically accepted form of the inventor's name is Ctesibius.

From an organological perspective, the *ergan* belongs to the category of keyboard aerophones in the Hornbostel-Sachs classification, in which sound is produced by the vibration of a free air column within pipes. Since sound production depends directly on air pressure, the instrument's acoustic characteristics are determined primarily by the length and diameter of the pipes and the regulation of airflow. For this reason, historical descriptions of the *ergan* emphasize not only the number of pipes but also its bellows system, air channels, and sound-control mechanism. Modern organological research further emphasizes that the reconstruction of a historical musical instrument cannot rely solely on written descriptions; rather, technical accounts, iconographic evidence, and surviving comparable instruments must be evaluated together (Kartomi, 1990; Montagu, 2007).

Information concerning *ergan*-like instruments in the Islamic world has survived primarily through musical treatises, travel accounts, and literary works. Among these sources, the detailed technical descriptions provided by Abd al-Qadir al-Maraghi are particularly significant. His account not only records the name of the instrument but also provides valuable information concerning the arrangement of its pipes, bellows system, key mechanism, and performance technique, thereby offering sufficient detail for organological interpretation. Accordingly, Maraghi's descriptions constitute one of the most important historical sources for reconstructing the Azerbaijani *Ergan*.

From the time of its invention, the *ergan* spread throughout various regions of the East. Literary evidence, particularly the poetry of Qatran Tabrizi (Maragali, 1977, p. 239), suggests that the instrument had reached Azerbaijan by no later than the eleventh century. Although literary sources do not provide detailed technical descriptions of the *ergan* or *erganun*, they clearly indicate that it belonged to the aerophone family. Unfortunately, like many historical musical instruments, the Azerbaijani *Ergan* has not survived to the present day. In later centuries, the European organ evolved on the basis of the instrument originally developed by Ctesibius.

The term *organ*, which came into use in Europe from approximately the tenth century onward (Dolzhansky, 1964, pp. 235-237), derives from the Greek *organon* and the Latin *organum*. These words originally meant "instrument" or "tool" and, figuratively, "the musician's instrument." In this context, the latter expression should be understood metaphorically rather than literally. It is also noteworthy that in Persian the word *erganun* is likewise used to denote the organ (Abdullayev et al., 2005, p. 71).

Regarding the etymology of the term, Najafzade writes:

"Essentially, *erganun* is the plural form of the Persian word *ergan*. Therefore, it may also refer simply to *ergan*. The Persians most likely adopted the plural form *erganun* because of the instrument's numerous pipes" (Najafzade, 2022, p. 70).

The famous Ottoman traveler and scholar Evliya Çelebi ibn Derviş Mehmed Zilli (1611-1682) also referred to an aerophone called the *erganun borusu* ("erganun pipe") in his writings (Farmer, 1999, p. 42). This expression clearly indicates an instrument consisting of multiple pipes, corresponding to the structural characteristics of the *ergan*.

In contemporary organological research, the reconstruction of a historical musical instrument is not undertaken through the direct application of a single written source. Instead, the experimental organology approach requires the combined evaluation of historical texts, philological analyses, iconographic evidence, comparable instruments, and acoustical data. Such an approach enables the resulting prototype to remain as faithful as possible to the historical evidence while also meeting scientific standards of reconstruction. In recent decades, this methodology has been widely

employed in the reconstruction of historical instruments such as early organs, the *aulos*, the lyre, and other ancient musical instruments.

Research Aim and Problem

The Azerbaijani Ergan, which is recognized as an important component of Azerbaijan's musical heritage, is one of the historical musical instruments frequently mentioned in historical documents and classical literary works but for which no physical specimen has survived to the present day. Consequently, knowledge concerning its structural characteristics, operating system, sound-production mechanism, and organological classification has remained limited. Previous studies have largely been confined to historical descriptions, while practical reconstruction attempts have received little scholarly attention. In particular, the detailed descriptions provided by Abd al-Qadir al-Maraghi require re-evaluation within the framework of modern organological approaches and comparative examination alongside other historical sources.

The primary aim of this study is to examine the historical development, etymology, literary representations, and morphological characteristics of the Azerbaijani Ergan from an organological perspective by drawing upon Abd al-Qadir al-Maraghi's descriptions, historical musical treatises, classical Azerbaijani literature, and the modern organological literature. Based on the evidence obtained, the study also seeks to develop a scientific reconstruction model for the Azerbaijani Ergan and to contribute to the revival of this forgotten historical instrument through the development of its first physical prototype.

Method

This study is qualitative in nature and is grounded in the historical organology approach. Document analysis was employed as the principal research method. Document analysis is a qualitative research method involving the systematic examination, comparison, and interpretation of written and visual materials relevant to the phenomenon under investigation (Bowen, 2009; Merriam & Tisdell, 2016).

The research began with an examination of the musical treatises of Abd al-Qadir al-Maraghi, followed by a comparative analysis of the organological studies of Abbasgulu Najafzade, Saadet Abdullayeva, and Efrasiyab Badalbeyli. In addition, the works of Qatran Tabrizi, Khaqani Shirvani, Nizami Ganjavi, and Muhammad Fuzuli were analyzed to identify references to the Azerbaijani Ergan in classical Azerbaijani literature. Furthermore, the findings were interpreted within an organological framework through comparison with the international literature on historical musical instrument reconstruction.

During the practical stage of the research, a technical drawing of the Azerbaijani Ergan was first prepared by Seyran Bedeloglu, a member of the Azerbaijan Artists' Union, on the basis of the historical evidence collected. Using this drawing as the principal reference, the first physical prototype of the Azerbaijani Ergan was subsequently constructed through the collaboration of Teymur Huseynov, a master craftsman, performer, and repair specialist of wind instruments at the Azerbaijan National Conservatory, and the researcher Enver Sadikov. This process enabled the organological evidence derived from historical sources to be translated into practice through an experimental reconstruction of the instrument.



Photo 1. Exterior view of the Azerbaijan National Conservatory (left) and President Ilham Aliyev inspecting the Conservatory during the opening ceremony (right) (Web 1).

The Azerbaijan National Conservatory is a higher education institution dedicated to the preservation, development, and scientific study of Azerbaijan's traditional musical culture. The Conservatory carries out research on historical

musical instruments through specialized laboratories and supports projects focusing on their documentation, reconstruction, and reproduction. Owing to its research facilities and expertise in traditional musical instruments, the Conservatory provides an appropriate scientific environment for applied studies on the reconstruction of historical instruments.

Results

The Azerbaijani Ergan

Historical evidence indicates that during the medieval period, two distinct types of the Azerbaijani Ergan were used in Azerbaijani musical culture, differing in both their structural characteristics and sound-production mechanisms. One belonged to the aerophone family, in which sound was produced by means of an air stream, whereas the other was classified as a chordophone, producing sound through vibrating strings. Furthermore, the aerophone Ergan itself existed in two different forms according to its operating principle: pneumatic and hydraulic. Historical sources suggest that the pneumatic type was considerably more widespread throughout Azerbaijan.

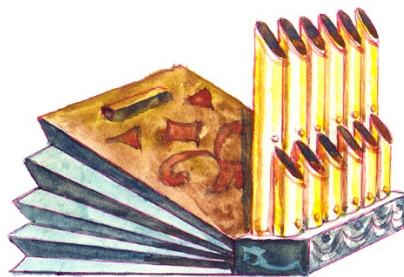


Figure 1. Drawing of the Azerbaijani Ergan (Illustration by Seyran Bedeloglu)

The most comprehensive information concerning the Azerbaijani Ergan is found in the works of Professor Abbasgulu Najafzade, Doctor of Arts (Najafzade, 2004a, pp. 217-224; 2004b, p. 86; 2004c, pp. 44-45; 2016, pp. 243-257; 2018, pp. 237-240; 2022a, pp. 66-71; 2022b, pp. 225-233). Consequently, his studies constituted one of the principal sources consulted throughout the present research. However, because the Azerbaijani Ergan has not yet been fully reconstructed, it is not currently possible to determine with certainty its pitch range, tuning system, timbral characteristics, or several other organological properties. For this reason, the present study aims to reconstruct the Azerbaijani Ergan on the basis of available historical evidence. Accordingly, the first stage of the reconstruction project was initiated at the Azerbaijan National Conservatory in collaboration with Teymur Huseynov, a master craftsman, performer, and repair specialist of wind instruments.

Although the detailed descriptions provided by Abd al-Qadir al-Maraghi constitute the primary historical source for this study, they have been evaluated together with evidence concerning the instrument's historical origins, etymological development, references in classical Azerbaijani literature, and findings from the modern organological literature. On the basis of these complementary sources, the probable structural characteristics of the Azerbaijani Ergan have been reinterpreted. Consequently, this study extends beyond the presentation of historical information by proposing an organological model for the scientific reconstruction of a forgotten historical musical instrument.

Literary References to the Azerbaijani Ergan

In historical organological research, literary texts are regarded as important indirect sources for identifying the existence, functions, and cultural significance of musical instruments whose physical examples have not survived to the present day. Although poems and other literary works rarely provide detailed technical descriptions of musical instruments, they offer valuable information regarding the social contexts in which such instruments were used, the other instruments with which they were associated, and their symbolic position within musical culture. Therefore, when evaluated together with written musical treatises, iconographic evidence, and historical records, classical literary texts provide important complementary data for organological research (Kartomi, 1990; Libin, 2018).

The classical Azerbaijani poets Qatran Tabrizi (1012-1088), Khāqānī Shirvānī (1120-1199), Nizami Ganjavi (1141-1209), and Muhammad Fuzuli (1494-1556) all referred to the Azerbaijani Ergan in their poetry.

Qatran Tabrizi describes the Erganun and the drum as instruments that inspired warriors on the battlefield:

*On the day of battle, when you mounted your horse,
The sound of the drum and the sound of the Erganun accompanied you together* (Qatran Tabrizi, 1967, p. 239).

This verse suggests that during Qatran Tabrizi's lifetime, the Ergan was also used as an instrument to encourage soldiers before battle. As noted earlier, alongside the aerophone Ergan, Azerbaijani musical culture also included a chordophone instrument bearing the same name. In our opinion, the poet refers here to the aerophone Ergan, since medieval military ensembles primarily employed aerophones and membranophones. Moreover, Qatran Tabrizi equates the sonic power of the Erganun with that of the drum, indicating its prominent role in military music.

Khāqānī Shirvānī likewise mentions the Ergan together with various musical instruments:

*Is it the voice of Barbad, or the sound of the saz and the mizmar?
Is it the setar, or the resounding kasegar and the Ergan?* (Khaqani Shirvani, 2004, p. 415).

In this verse, Khāqānī compares the voice of the celebrated court musician Barbad with the sounds of the saz, the three-stringed setar, the wind instrument mizmar, the idiophonic kasegar, and the bellows-operated keyboard instrument known as the Ergan.

In another poem, Khāqānī writes:

*I wish to cast away the harp of sorrow from my breast;
My throat has become an Ergan, crying out in lament* (Khaqani Shirvani, 2004, p. 269).

Nizami Ganjavi also refers to the Ergan (Erganun) in his *Layla and Majnun*:

سازنده ارغنون این ساز
از پرده چنین برآرد آواز

The verse may be transliterated as follows:

*Sāzende-ye arghanūn-e īn sāz
Az parde chenīn bar ārad āvāz.*

An English translation of the couplet is:

*The performer of this Erganun instrument
Brings forth such a melody from its tones.*

Professor of Philology Mūbariz Alizade (1911-1994), in his Azerbaijani translation, rendered the word *Erganun* as "organ" in parentheses:

*The one who plays the Erganun (organ) of this instrument,
Produces such a melody from its tones* (Bardakci, 1986, p. 162).

From an organological perspective, however, the use of the term *Ergan* rather than *organ* appears to be more appropriate, since the Azerbaijani Ergan is regarded as the historical predecessor of the modern European organ rather than the same instrument in its present form.

Muhammad Fuzuli likewise refers to the Ergan in his poetry:

*The Ergan reached the heavens,
Its sigh set the whole world aflame* (Muhammad Fuzuli, 2005, p. 72).

The repeated references to the Azerbaijani Ergan by poets from the eleventh to the sixteenth centuries indicate that the instrument was not merely a literary image but also a well-known component of the musical culture of its time. Qatran Tabrizi associated the Ergan with military music, Khāqānī employed it in the context of court music and poetic imagery, Nizami connected it with musical performance, and Fuzuli used it as a powerful metaphor. Collectively, these literary references demonstrate that the Azerbaijani Ergan occupied diverse social and artistic functions within medieval Azerbaijani culture. In organological research, literary sources of this kind are regarded as valuable supplementary

evidence for tracing the historical circulation and cultural visibility of musical instruments whose physical examples have not survived (Kartomi, 1990; Libin, 2018).

Morphology and Reconstruction of the Azerbaijani Ergan

The aerophone Azerbaijani Ergan is regarded as one of the earliest keyboard instruments equipped with a bellows system known to have been used in Azerbaijan. The earliest reference to the Azerbaijani Ergan appears in the musical treatises of the eminent musicologist and scholar Abd al-Qadir al-Maraghi (1353-1435). Our knowledge of al-Maraghi's descriptions of the Ergan is derived primarily from the Persian translation prepared by the distinguished scholar and philologist Mammadali Musaddiq (1925-1997). Musaddiq translated the relevant passage as follows:

"The Erganun is an instrument widely used by Europeans, the Franks (until the end of the nineteenth century, Europeans were commonly referred to as 'Franks' in Iran, according to Musaddiq). In this instrument, the reeds are arranged side by side in a row. The reeds are made of tin. Those producing lower pitches are longer and placed at the upper part, whereas the shorter ones producing higher pitches are positioned below. On the left side of the instrument, at the back, there is a mechanism similar to the air-supplying section of a blacksmith's bellows. Air is distributed from this mechanism to all the reeds. The bellows are operated with the left hand, while the fingertips of the right hand produce the melody. On one side there are circular buttons, about the size of a chickpea, positioned over the openings. When these buttons are pressed, the openings are uncovered and sound is produced" (Maragali, 1977, p. 77).

Unlike the earlier literary references that merely mention the name of the instrument, Abd al-Qadir al-Maraghi's description provides detailed information concerning its structural characteristics. From an organological perspective, this account demonstrates that the Azerbaijani Ergan was an aerophone in which sound was produced by an air stream, featuring pipes of varying lengths, a bellows-driven air supply system, and a button-operated sound-control mechanism. Consequently, Maraghi's description may be regarded as one of the most comprehensive historical organological sources available for reconstructing the Azerbaijani Ergan (Kartomi, 1990; Montagu, 2007).

In this passage, the word *ney* clearly refers to pipes rather than the end-blown flute known by the same name. Accordingly, Maraghi described the Ergan as a button-operated, bellows-driven wind instrument belonging to the aerophone family.

Professor Saadet Abdullayeva (1940-2017), widely regarded as the founder of modern Azerbaijani organology, refers to this instrument as the *Ergan* rather than the *Erganun* in Azerbaijani:

"According to Abd al-Qadir al-Maraghi, the Ergan (Erganun in the original text) was used primarily by Europeans" (Abdullayeva, 2002, p. 30).

Accordingly, both Saadet Abdullayeva and Abbasgulu Najafzade argue that the word *Erganun* appearing in Abd al-Qadir al-Maraghi's treatise should be understood as referring to the Azerbaijani Ergan.

Al-Maraghi's description of the Erganun was also translated into Turkish by Murat Bardakçı:

"It was used by the Franks and consisted of interconnected metal pipes. At the back were bellows through which air was supplied to the reeds. The bellows were operated with the left hand, while the right hand controlled the reeds intended to produce sound" (Farmer, 1999, p. 108).

Compared with Musaddiq's translation, Bardakçı's version exhibits certain differences in terminology. Nevertheless, from an organological perspective, both translations are largely consistent. They describe the Azerbaijani Ergan as an instrument equipped with a bellows-driven air system, pipes of varying lengths, and a manually controlled sound-producing mechanism. The differences relate primarily to terminology and the interpretation of certain structural details rather than to the instrument itself. This indicates that although the wording of the translations differs, Maraghi's original description consistently refers to the same organological type. Bardakçı's translation also interprets the Erganun as an early form of the organ and notes that its pipes were originally made of reed.

Abbasgulu Najafzade likewise states that the earliest pipes of the Azerbaijani Ergan were made of reed:

"When Ktezibey (Ctesibius) constructed the first Ergan, he used reed pipes. For this reason, the expression 'reed Ergan' also emerged. In later periods, these pipes were manufactured from bronze, brass, and other metals" (Najafzade, 2022, p. 70).

The transition from reed pipes to metal pipes should not be regarded merely as a change of material. Organological research has demonstrated that the material of the pipes directly influences an instrument's resonance, sound intensity, durability, and tuning stability (Montagu, 2007; Perrot, 1971). Consequently, Najafzade's observations are important because they indicate that the Azerbaijani Ergan underwent a significant technological evolution throughout its historical development.

Efrasiyab Badalbeyli likewise provides a brief yet important description of the structure of the Azerbaijani Ergan:

"The Erganun consists of pipes of different sizes arranged side by side and a special pneumatic system that supplies air to these pipes by means of bellows" (Badalbeyli, 2017, p. 72).

Badalbeyli's description supports the account provided by Abd al-Qadir al-Maraghi. Both scholars describe the fundamental operating principle of the instrument as the controlled delivery of air into a series of pipes. This evidence further supports the conclusion that the Azerbaijani Ergan was a pneumatic aerophone rather than a hydraulic organ. It should also be noted that the term *pneumatic* is derived from the Greek word *pneuma*, meaning "air" or "breath," and refers to systems operated by compressed air.

Whereas Badalbeyli refers to the instrument as having "bellows" in the plural, Saadet Abdullayeva states that the Azerbaijani Ergan was equipped with a single bellows:

"Behind the pipes there was a bellows that supplied air. The bellows was compressed with the left hand, while the large buttons located beside the pipes were pressed with the right hand. In this way, the airflow was released, producing sounds of different pitches" (Abdullayeva, 2002, p. 30).

When the available historical sources are evaluated collectively, several organological characteristics of the Azerbaijani Ergan can be identified with a high degree of confidence. These include a bellows-driven air supply system, pipes of varying lengths, a button-operated sound-control mechanism, and a manually operated airflow system. However, important details such as the exact number of pipes, pitch range, tuning system, construction materials, and timbral characteristics remain unknown because of the limited historical evidence. Consequently, the reconstruction presented in this study should be regarded as a scientifically informed model based on historical documentation rather than a definitive reconstruction of the original instrument.

On the basis of classical literary sources, particularly the descriptions provided by Abd al-Qadir al-Maraghi, the Azerbaijani Ergan appears to have been a pneumatic instrument possessing characteristics distinct from those of the hydraulic organ. At the same time, its structural similarities to instruments such as the *tulum*, *musikar*, and *cipçik* do not constitute evidence of a direct historical relationship but rather indicate possible organological and technical parallels. Therefore, these similarities should be interpreted not as proof of common origin but as comparative organological evidence capable of contributing to the reconstruction process (Kartomi, 1990; Montagu, 2007).

Based on the historical evidence collected during his research, Abbasgulu Najafzade commissioned Seyran Bedeloglu, a member of the Azerbaijan Artists' Union, to prepare the first technical drawing of the Azerbaijani Ergan (see Figure 2). Using this drawing as the principal reference, reconstruction work on the instrument was initiated in collaboration with Teymur Huseynov, a wind-instrument performer, craftsman, and specialist at the Azerbaijan National Conservatory (see Photo 2). The project aims to restore to musical life an instrument that was originally invented approximately 2,300 years ago.

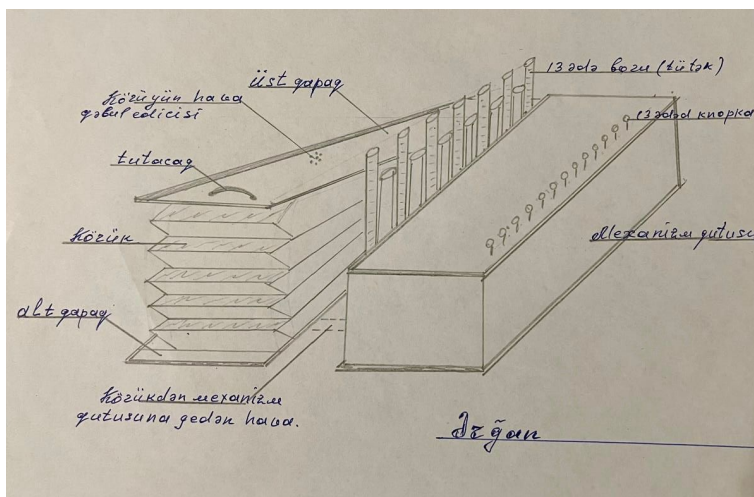


Figure 2. Technical drawing of the Azerbaijani Ergän based on historical sources (Drawing by Seyran Bedelglu; author's personal archive).



Photo 2. Prototype of the Azerbaijani Ergän developed by Enver Sadıkov and Teymur Hüseynov at the Azerbaijan National Conservatory on the basis of Abd al-Qadir al-Maraghi's descriptions and historical organological sources (Author's personal archive).

The prototype shown in Figure 3 was developed through a comprehensive analysis of the organological descriptions provided by Abd al-Qadir al-Maraghi, the studies of Abbasgulu Najafzade, and other historical sources. The reconstruction process was carried out collaboratively by Teymur Hüseynov, a wind-instrument craftsman, performer, and repair specialist at the Azerbaijan National Conservatory, and the author of this study, Enver Sadıkov. During the initial stage, a technical drawing of the Azerbaijani Ergän was prepared on the basis of the available historical evidence, and this drawing subsequently served as the basis for constructing the first physical prototype of the instrument. The prototype incorporates the principal structural characteristics described in the historical sources, including a bellows-operated air supply system, pipes of varying lengths, and a button-operated sound-control mechanism. It should therefore be regarded as an experimental organological reconstruction model that provides a scientific basis for future acoustic analyses, performance studies, and further refinement.

Conclusion and Recommendations

This study examined the historical development, etymology, literary representations, and morphological characteristics of the Azerbaijani Ergän from an organological perspective based primarily on the descriptions of Abd al-Qadir al-Maraghi. Maraghi's musical treatises were used as the principal historical source and were comparatively evaluated alongside the studies of Abbasgulu Najafzade, Saadet Abdullayeva, and Efrasiyab Badalbeyli, as well as classical literary

sources and the modern organological literature. On the basis of these analyses, the structural characteristics of the Azerbaijani Ergan were reinterpreted, and new organological insights into its historical development were presented.

The principal outcome of the study is the preparation of the first reconstruction design of the Azerbaijani Ergan and the development of its first physical prototype through the collaboration of Teymur Huseynov, a wind-instrument craftsman at the Azerbaijan National Conservatory, and the author of this study, Enver Sadikov. Developed entirely on the basis of historical and organological evidence, this prototype represents an experimental reconstruction model that provides a scientific foundation for future studies.

From a practical perspective, further acoustic measurements, performance experiments, and structural improvements of the prototype are recommended. The reconstructed Azerbaijani Ergan may also be introduced through educational activities, concert performances, museum exhibitions, and cultural heritage projects, thereby contributing to the revival of a forgotten historical musical instrument. Future research should incorporate additional historical musical treatises, iconographic evidence, archaeological findings, and interdisciplinary analytical methods in order to refine the reconstruction and further clarify the organological characteristics of the Azerbaijani Ergan. Such studies are expected to contribute significantly to the preservation of Azerbaijan's historical musical heritage and to the advancement of international organological research.

Biodata of Author



Assoc. Prof. Dr. **Enver Sadikov** (born April 30, 1966, Baku, Azerbaijan SSR) is an Azerbaijani musician and garmon performer. He was awarded the title of People's Artist of the Republic of Azerbaijan in 2014 and serves as the Artistic Director of the *Qaytaği* Instrumental Ensemble. A distinguished master musician, Sadikov performs in a wide range of musical genres, including Azerbaijani folk music, mugham, classical music, and jazz, successfully creating a unique synthesis and artistic bridge between these traditions. Sadikov began his professional stage career in 1990 at the Rashid Behbudov State Song Theatre. From 1994 to 2006, he worked as a musician and arranger in the ensemble of the People's Artist Brilliant Dadashova. In 2000, he founded the *Qaytaği* Instrumental Ensemble, of which he remains the artistic director. Since 2012, the ensemble, featuring Honored Artist Abbas Baghirov as its soloist, has been affiliated with Azerbaijan State Television and Radio. Throughout his career, Sadikov has performed in numerous countries, including Norway, the United Kingdom, Russia, the United States, Israel, Cyprus, France, Austria, Italy, Germany, Belgium, Türkiye, Ukraine, Morocco, Georgia, and China. He has also represented Azerbaijani music at numerous cultural events and concerts organized by the Heydar Aliyev Foundation, UNESCO, and ICESCO. Among his notable international engagements are the Azerbaijan-Norway project *Landet vi kommer fra* with Norway's Skruk Choir (1996-1997); concerts at the Rossiya Concert Hall in Moscow (1998), Washington, D.C. (1999), and New York (2000); performances at UNESCO Headquarters in Paris dedicated to the 100th anniversary of Academician Yusif Mammadaliyev (2005), the concert *At the Crossroads of Cultures and Civilizations* (2006), the centenary of Mir Jalal Pashayev (2008), and the *Young Talents of Azerbaijan* concert (2011). Other significant appearances include the Nar Festival in Vienna (2011), a series of concerts celebrating the 20th anniversary of the independence of the Republic of Azerbaijan across France, Italy, Germany, Türkiye, and other countries (2011), the opening of the Azerbaijan Cultural Center in Vienna (2013), a solo concert at the *Azerbaijan Village* organized by the Heydar Aliyev Foundation in Paris (2014), promotional concerts abroad dedicated to the First European Games held in Azerbaijan (2015), a jazz concert in Cannes (2015), the Athens Technopolis Jazz Festival (2017), a solo concert at the Grand Pera Emek Stage in Istanbul (2018), a concert in Riga (2018), and the Azerbaijan-China Friendship Concert at the National Centre for the Performing Arts in Beijing (2018), in addition to numerous other international projects and performances. In recognition of his artistic achievements, Sadikov received the Zirve Award of the Azerbaijan Democratic Student Youth Organization in 2001 and the Humay Award of the *Bakılı* International Cultural Society in 2006. Since 1999, he has released several albums, including *Take Five*, *Selections 2000-2010*, *Selections 2010-2015*, and *Impressions*. His music videos, including *Take Five*, *Tango*, *Güllərim*, *Libertango*, and *Waltz*, were released between 1997 and 2008. Throughout his artistic career, he has developed a distinctive performance style and established his own musical language in Azerbaijani garmon performance. To further his education, Sadikov enrolled in the Faculty of Music at Azerbaijan State Pedagogical University in 2006. After graduating, he continued his studies at the Faculty of Folk Musical Instruments of the Azerbaijan National Conservatory between 2015 and 2017, where he earned his master's degree. Since 2017, he has served as a faculty member at the

Conservatory, and since 2019 he has been a Senior Lecturer in the Department of Instrumental Mugham, teaching the specialization course in Azerbaijani Garmon and Mugham. Beginning in 2001, Sadikov pursued his long-held ambition of developing a new Azerbaijani garmon by conducting extensive experimental work. In 2007, he successfully created the three-octave ReneveR garmon featuring a new register system. The instrument was officially recognized by the Copyright Agency of the Republic of Azerbaijan in 2013 and was subsequently registered and patented as an invention by the Intellectual Property Agency of the Republic of Azerbaijan in 2018. Owing to its expanded tonal range and additional register, this innovative instrument has introduced new performance possibilities for Azerbaijani garmon players and has gained widespread popularity among younger performers. Among Sadikov's most acclaimed performances was his two-day solo concert entitled *Impressions*, held at the International Mugham Center in Baku in 2016. In 2017, he presented the same concert program at the Heydar Aliyev Congress Center in Gabala. He also participated in the centenary concert of the eminent Azerbaijani composer Tofiq Guliyev at the Heydar Aliyev Center in 2017 and performed at the 10th Gabala International Music Festival in 2018. Together with the *Qaytaği* Instrumental Ensemble, Sadikov continues to perform regularly both throughout Azerbaijan and internationally, participating in cultural events, artistic evenings, and concert programs, including anniversary concerts of Azerbaijan State Television and Radio as well as tribute concerts dedicated to prominent Azerbaijani composers such as Arif Melikov, Tofiq Guliyev, Rauf Hajiyev, Ramiz Mirişli, Emin Sabitoglu, Elza Ibrahimova, and Mobil Babayev. Sadikov's artistic achievements have been highly recognized by the Republic of Azerbaijan. In 2007, he was awarded the honorary title of Honored Artist of the Republic of Azerbaijan, and in 2014 he received the country's highest artistic distinction, the title of People's Artist of the Republic of Azerbaijan.

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