The System of Music Education in Azerbaijan: the Role of Sound Engineering and Concert Sound Engineering in the Educational Process

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Recently, a group of young teachers from the State Conservatory of Uzbekistan visited Azerbaijan as part of international professional development. The main task of this visit to the fraternal Republic was to study and borrow the best practices of the teaching staff of the Azerbaijan National Conservatory. During a month, the group thoroughly got acquainted with the research, educational and cultural sphere of higher educational institutions of culture and art in Baku. Among them: Azerbaijan National Conservatory (ANC), Baku Music Academy named after U. Hajibeyov (BMA), Azerbaijan State University of culture and arts (ASUCA) and Department of the faculty of "Ashugs" in ASUCA and concert halls. The group visited the International Mugham Center, the ANC research laboratory "Improvement of national instruments", the Union of composers of Azerbaijan, the Azerbaijan State Academic Philharmonic named after Muslim Magomayev, the Azerbaijan State Academic Opera and Ballet theater and the Concert hall of the Heydar Aliyev Palace.

Over the two years, the sound engineering specialists have been trying to organize faculties of sound engineering in the sphere of film, television, radio, theater and music in the State University of culture and arts of Azerbaijan and other creative Universities. This necessity appeared due to unprofessional storage of modern artistic and aesthetic audiovisual recordings and holding mass events. Today, sound engineering in Azerbaijan is developing in a private sector, with sound engineers who have completed courses, studies or internships in educational institutions of the near (in particular Russia) and far abroad. All international media activities held in Baku are conducted with the participation of foreign sound engineers. Thus, national films are made with the invitation of Turkish, Iranian and Russian sound engineers, and at music festivals – from Europe and the United States.

Currently, the Azerbaijan National Conservatory has sent an employee to Berkeley College (USA) to study sound engineering, and ASUCA – to the all-Russian State Institute of Cinematography (Russia). This confirms the fact that Azerbaijan Universities are interested in forming their own sound engineering
school, and for this purpose, their management attracts all the opportunities and funds.

Despite lobbying and difficulties in creating a sound engineering Department, the ANC has a Recording Studio, music and noise design for screen arts, a rehearsal Studio for pop groups, a hardware room, office of Studio 3-19, and ANC's music library, where music sound engineers could start their activities and training. In the future, it is also planned to hand over the second building of the ANC, where a recording Studio will be located with modern technical equipment and an acoustic room for various musical groups and a Symphonic orchestra.

The Baku Music Academy has two operating halls with sound equipment designed for concerts and performances within its walls. Masters study the subject "Computer music technologies". There is also an Acoustic laboratory where scientific research is conducted and a variety of small musical groups are recorded.

At the State University of culture and arts of Azerbaijan there is a subject "Film scoring", where students of cinematography and directing conduct classes in the Studio of "Screen art scoring" at the "Azerbaijanfilm" - film studio named after J. Jabbarli. All this, of course, can serve as an initial and subsequent basis for teaching and improving the professional qualities of a sound engineer.

Education in Azerbaijan based on the well-known Bologna system, which was adopted by all state Universities of the Republic in 2009, was of particular interest. Its initial step was a full transition to credit, two-shift training and loans by the applicants' own choice (except for basic ones). They also use the quota system for applicants, as well as job placement for graduates, providing them with work (the Bologna system does not provide for this). New state educational standards of higher education have been introduced into the educational process with training and work programs in the following specialties: "Directing", "Cinematography", "Conducting", "Composition", "Pop instruments", "piano" and others.

To date, Azerbaijani music Universities have developed an integrated system of the old learning process and the new credit one. As for the latter, its features and results are as follows:
- the four-year academic process includes a certain number of credits, each of which is paid for by the student.

- all credits are divided into mandatory – the student studies them without fail in a certain semester- and additional, which are the student's own choice, the study of which is possible in any of the semesters.

- the credit system, which includes independent study and development of the curriculum, has a negative impact on academic performance and development of disciplines.

In connection with the transition to a new education system, there were difficulties in the creative sphere. Thus, the Bologna system has had a negative impact on the training of specialists in the field of culture and art. First of all, this means a reduction in classroom sessions and more independent work of students on a number of topics and programs recommended by teachers. The transition to the new system has had a negative impact on both the performing academic and national Azerbaijani schools in specialized fields, as well as in musicology. For example, musicologists study European and Russian musical culture in one semester (credit).

Due to the integration process of the system and not quite competent planning of academic semesters, many graduates cannot continue their continuous education in international Universities. This is primarily due to the reduction of hours in a particular discipline, and some, such as "Musical acoustics", are excluded from the curricula of music Universities in Azerbaijan, being mandatory in European educational institutions.

The Azerbaijan National Conservatory (ANC), established by the decree of the national leader Heydar Aliyev in 2000, is one of the first higher education institutions in the country that started its activities during the period of independence. It started functioning in 2001. It specializes in education and training of highly qualified specialists (composers, conductors, musicologists, performers on musical instruments, vocalists, sound engineers) in the field of national musical culture and research activities for the study, promotion and preservation of the national musical heritage of Azerbaijan. People’s artist of the Republic, Professor
Siyavush Kerimi, heads the Conservatory. Our group was lucky enough to attend not only his classes, but also to attend lectures and practical classes of People's artist, Professor Azer Zeynalov, People's artists Mubariz Tagiyev and Ilkar Muradov, and many others. Of particular interest was the discipline "Modern computer technologies of musical notation and composition", which is taught by Rovshan Asker-zade.

I can't help but share my impressions of the hardware room of the ANC concert hall, where the sound recording system and switching are built, just like in the Grand hall of the State Conservatory of Uzbekistan – a digital mixing console, a switching rack, an effects processor, a Cubase 5 digital audio station, and lighting equipment. The sound in the mixing console is controlled by a touch screen that directs, regulates, and processes the audio signal. As for the processor, it works separately with the switching panel. Switching is performed in physical mode, and its direction and processing - in virtual mode.

The acoustics of the hall is optimal, direct sound is distributed to almost all listeners, with the exception of those who sit on the sides of the left and right – they hear the reflected signal with a slight delay, which, of course, creates discomfort. This defect is explained by the shape of the hall in the form of a square. By the way, the decision of the concert hall of the Palace of international forums "Uzbekistan" is similar. There, one-sided voicing, a large distance from the source to the listener, the lack of absorbing material, causes the same effect - all this does not allow the audience to hear the nuances of the performance. Another disadvantage of acoustics is the isolation of the equipment room from the concert hall by an acoustic mirror, which creates an unrealistic sound of the tone Studio in the equipment room.

For rehearsals of jazz and pop groups, the ANC has a rehearsal sound Studio, where pop instrumentalists (performers) and vocalists master the skills of working with sound technology. The Studio has active speakers, an analog mixing console, a processing system, amplifiers, and microphones. This equipment allows you to create a high-quality sound picture and a real sound representation.
A great contribution to the development of computer music technologies in the APK is made by the teacher Rovshan Askerzade, who teaches the subject "Modern computer technologies of musical notation and composition". He has a special office-Studio (Pic. 1), where classes on modern musical notation and working with samples are held. Here you can also create Symphony scores, noise and record musical instruments using a microphone. Lectures and practical classes are conducted at a high professional level both with a group of students and individually. The method is based on the formation of the student's ability and skills when writing their own musical composition using the Sibelius, Cubase and Nuendo music editor, as well as the NotePerformer sound database. The latter selects samples with natural timbres of various musical instruments with its high accuracy of sound reproduction.

The ANC operates a multi-purpose recording Studio, which works in several branches of sound engineering (music, audio-visual, theater), and also has editing rooms for audio and video materials. The Studio mainly specializes in the production of musical recordings of various genres (ethnic jazz, popular music, classical music, national music). It is equipped with all necessary sound equipment (Pic. 2) for recording vocals, folk instruments, symphony orchestra instruments, etc. With the help of special equipment, they create musical works, write arrangements, and voice films and TV series. The Studio owns the premastering equipment that allows creation of high-quality soundtracks.

The acoustics of the hall, due to its square-shaped volume, do not allow recording both small groups and large groups. Its volume is designed for four performers, but not more. Musical material is recorded either in stages (each
instrument or voice separately), or by an ensemble of several people. The acoustic room is treated with sound-absorbing materials and corresponds to an even amplitude-frequency response.

As for the hardware room, it is equipped with a passive 24-channel analog remote control of the Behringer EVRODESK MX 9000 (China). The extended multi-function console is built on the In-line principle with a set of 48 monaural channels, both for multi-channel recording and for connecting additional signal sources. The Cubase 8 digital workstation is supported by the Windows operating system, which allows not only multi-channel recording, but also creating arrangements. The audio processing system is expanded with the help of the Behringer Multicom PRO-XL MDX-4600, Alesis MicroVerb 4 effects processors, Phonic DFX 256 (digital effect processor) and Lexicon PCM 92, Yamaha SPX 2000. And for microphones, the Manley dual mono microphone preamplifier is used.

Joint projects with international artists are often recorded in the Studio, and this has a beneficial effect on the synthesis of Azerbaijani national music with European academic and ethnic music.

A few words about the research laboratory "Improvement of national musical instruments" (Pic. 3), established as part of the APK in 2003. As the name of the laboratory suggests, it is engaged in improving national musical instruments and creating new musical instruments that can sound in all registers. Its scientific potential is managed by Mammadali Mirali oglu Mammadov. Under his leadership, as a result of joint work with colleagues, varieties of such ancient musical instruments as "chang", "berbet", "chagane", "chogytr", "santur", "tanbur", "rubab", "rud", "gopuz" and "ney" were constructed and restored. The master demonstrated instruments: "Qaval", "Qaşa nağara", "Ud", "Saz", "Kamancha", "Tar", "Kanun", "Balaban", "Şadarği" and others.

Pic. 3. Research laboratory “Improvement of national musical instruments”. 

Now about the Union of composers of Azerbaijan, established in 1934 with the assistance of Uzeyir Hajibeyli, where an interesting conversation and exchange of experience between the two creative organizations took place. Its current Chairman is the famous composer, pianist, musicologist and teacher, people's artist of Azerbaijan Frangiz Alizadeh. The Union of composers has various departments, among which the copyright Department occupies a strong place, as well as a music library of manuscripts and publications of Azerbaijani composers, rehearsal rooms, a conference hall and a 140-seat concert hall named after U. Hajibeyli. The acoustics of the latter allows holding concerts, creative meetings, festivals, and other events. The hall has sound equipment, consisting of an analog portable remote control on 8 channels, active speakers, dynamic microphones. The acoustic characteristics of the hall are favorable for listening to small groups and academic music, where the diffusion of the sound field is uniform with a natural sound of timbres.

Within two years, ASUCA forms specialty of Directors of sound in audiovisual art. The premise of this idea was the introduction of a full film crew, which includes a sound engineer, into the educational process. Note that in creating professional films, Directors usually face the problem of the limit of professional sound engineers and artists they invite from Iran and Turkey. Sometimes students studying sound engineering abroad fill this niche. However, as practice shows, they
do not meet the criteria that are necessary in professional cinema. Therefore, actually the Institute is ready to produce such specialists on the basis of the "Azerbaijanfilm" film studio, where at the initial stage of training the program "Sound engineering of audiovisual arts" is provided, after which students will be sent to the Russian State University of Cinematography named after S.Gerasimov (VGIK) or the Saint-Petersburg State Institute of Film and Television for further improvement of their knowledge. Over time, this experience will certainly grow into foundation of the school of sound engineers in Azerbaijan. To solve this problem, a special building is being built for the faculty of Film and television at the University. The base of learning consists of three schools – VGIK, the London and the Florence school of cinematography. So, the methodology is based on the fundamental knowledge of the VGIK school, and practical classes are based on the last two. At the initial stage of training, they plan to attract two sound engineers who studied at Saint Petersburg State University of Film and Television, T. Abdullaev and T. Kerimov, who will hold a course of three to five people with a periodization every two years. This is due to the need for sound specialists in the Republic. Today, the state is considering two concepts for the development of Azerbaijani cinema: one from the Ministry of culture, and the other from the Guild of professional Directors, which also provides training for professional sound engineers.

The Baku Music Academy named After U. Hajibeyov is located in the old building of the Conservatory with two Concert halls, a music library, and a computer music technology room.

In the Academy's Organ hall with excellent acoustics, you can hear the clear and transparent sound of instruments. It has a rectangular shape. For its acoustic properties, there is no need to create artificial acoustics, since the diffusion of the sound field is uniform and is intended for performing classical music of small and large groups.
The grand hall with a large stage in the form of a trapeze and a capacity of over 500 seats. The acoustic properties of the tone room are optimal and allow recording a Symphony orchestra. Direct sound is distributed to all parts of the hall. Sound equipment provides the solution of various technical problems to fulfill a particular creative idea. The state of the art digital mixing console (Pic.4) allows remotely controlling the alignment of musical balance and tuning of musical instruments, performing technical tasks at various points of the concert hall and stage. The Yamaha M7CL, based on the Centralogic interface, is easy to control, which is comparable to analog console prototypes and deep internal sound control content with small, medium voice and sound recording. The remote also connects up to 48 channels with additional inputs and outputs. The hardware room is also equipped with a computer with a Cubase digital audio station for recording and playback. This hall usually hosts concerts, operas and theatrical performances.

The Academy's sound library has sound-reproducing equipment and catalogues of Western European and Russian classics, Azerbaijani folk music and music of the peoples of the world. Audio equipment reproduces all existing types of audio and video media and modern formats of audio information. The music library is integrated into the library, which allows you to freely share and post e-books and phonograms on the site.

An interesting project is connected with the Academy and the European sound recording system, which allows you to record at a remote distance. This project is operated jointly with the Estonian government. And the system is called LOLA (Low latency audio visual streaming system). Its main tasks are to provide real-time rehearsals, master classes, joint concerts, recording sessions, and research classes. The need to create an international system has driven its mobility for remote rehearsals of musicians who spend a lot of time on movement.
The LOLA project is based on the advanced network services NREN and GEANT. This system carries a high-performance network infrastructure that provides the work with audio and video in real time with minimal delay in transmitting and collecting audio and video data. A short delay is rational for distance music education and in the field of concert activities, where interaction, interactivity and synchronization are fundamental factors.

The project was developed in 2005 after demonstrating the first Intercontinental master class for users of the GARR system in Pisa (Italy) and the Music Academy in Miami (USA). In 2010, the first project was held between the Conservatory of Tartini (Italy) and IRCAM in Paris. The developers are employees of the Conservatory of Tartini.

The Baku Academy of music held its first joint project with the Italian Conservatory named after J. Tartini through a concert in which national Azerbaijani music was organically combined with academic European music. The audio and video of this recording were produced by the LOLA system.

The academic program of the Academy includes the subject "Music technologies", which is studied by first-year masters of "Musicology". In the classroom, they master the programs Finale, Canopus Edius, Midibus and others.

Today, the scientific laboratory "Research of the Azerbaijani oral tradition of professional music and its new directions: organology and acoustics" is functioning at the BMA named After U. Hajibeyov (Pic. 5). It was established in 1992 on the initiative of its rector, Professor Farhad Badalbeyli, Vice-rector for scientific Affairs, Professor Gulnaz Abdullazade, and the scientist engaged in national organology and instrumentalism, Majnun Kerimov [2. p. 12]. During its history, the laboratory, as the legal successor of the research office (1932), has undergone changes and achieved significant scientific
and research works. Their beginning was prompted by the creation of a database of folk samples of Azerbaijani folklore, which involved composers, theoretical scientists, and musicologists. Subsequently, folklore had a beneficial influence on the development of the art of composing. The next fundamental achievement was the restoration of ancient national instruments (chang, barbat, rud, rubab, tambur, sitar), followed by the creation of modern instruments.

Currently, the laboratory is headed by doctor of philosophy in art history, associate Professor Nurida Ismail-zade. According to the Charter, the main directions of the laboratory are the organization of scientific multidisciplinary departments and conducting basic scientific research.

During the period of independence, the laboratory has published many scientific theoretical and practical works. Among them are collections of articles, brochures, textbooks, books. The work in the laboratory was conducted in the musical arts together with such sciences as mathematics, computer science, physics, acoustics, and others. Relationship with science and new trends the acoustics laboratory was created. Its tasks include collecting acoustic characteristics of instruments and studying national Azerbaijani musical instruments. The staff also works hard to study scientific research in the field of musical acoustics. This laboratory is the only one both in Azerbaijan and in the near abroad. It started the research in 2008. The prototype of its creation was the University of Michigan, USA. The laboratory is headed by physicist Zeynal Isaev, who successfully collaborates with Professor, honored artist Arif Asadullayev [2. p. 12].

The State Conservatory of Uzbekistan has all technical capabilities to study the acoustic and physical characteristics of Uzbek national instruments, which will contribute to the development and improvement of national musical instruments. In the field of sound engineering, it will give specific results of sound formation and sound signal processing systems, to improve the performance and creation of a phonogram of musical balance, frequency characteristics, amplitude indicators, instrument intensity, performing arts, as well as sound formation of the voice apparatus in the performance of traditional music, and more. The study of the
components will serve as a new perspective on the study of the problems of recording folk instruments. Such attempts have already been made in Uzbekistan in practice.

Based on the study and experiments conducted in the laboratory of acoustics Z. Isayev and M. Kerimov created the first textbooks in Azerbaijan in the field of acoustics, electroacoustics, and computer technologies, published in three volumes. The first volume is devoted to the study of musical acoustics. It deals with the scientific study of acoustic and electronic musical instruments, physical, musical, and architectural acoustics and psychoacoustic. Sections of the book reveal the history of electronic musical instruments, the relationship between music and technology, modern systems of sound formation and synthesis, physical properties of sound, the physiology of the auditory system and hearing perception, the physics of musical instruments, musical sound, architectural acoustics. [4. p.11-12].


The third volume explores the use of computer technology to create music. Two sections ("applications of computer technology to create music" and "Sound effects") study the processes of creating modern music using music editors, MIDI programs, audio signal conversion processes, digital audio workstations, sound processing systems, and the application of sound effects. [6. p.10-11].

The laboratory's achievements consist in a scientific approach to the recording process and the formation of an acoustic sound signal for musical instruments kamancha and tar. So it was revealed that the formation of the kamancha sound is formed by five phases, and in tar – by four. The process of analyzing the audio signal was performed in the acoustic room of the laboratory with a smooth acoustic frequency response. Three microphones were used for sound recording with the conversion of the main signal and the acoustic one. After recording the signal, the instrument was analyzed by the spectral composition of the Fourier law, comparing
the table with the mathematical and harmonic series of calculations. Then the spectral analysis was studied, where the overtone, harmonic series, amplitude changes, and sound components were considered. Changes in the first, second, and so on harmonics and overtones, their amplitude, formant, and amplitude-phase characteristics (measurement of the time occurrence of overtones) were also calculated. Another scientific study is the effect of sound signals on a person (psychoacoustics). The study includes the immune, endocrine, and nervous systems, which were called the neuro-endocrine-immune system.

As part of further cooperation with our Conservatory in the field of education, scientific and cultural relations, an agreement was drawn up and signed between the departments of "Musical sound engineering and Informatics" and the research laboratory "Research of the Azerbaijani oral tradition of professional music and its new directions: organology and acoustics". The agreement outlines the desire to develop research, educational, and cultural ties. The main goal is to jointly study the musical culture between the republics, study traditional music, develop makom and mугham art, integrate the two cultures, exchange achievements in the field of fundamental scientific research, exchange students and teaching staff.

The Department of "Compositions" is interested in studying the experience in the field of sound engineering (form of teaching, scientific achievements, work in recording studios) and composition, scientific research, makom performance.

Concert sound engineering is characterized by the ability of a sound engineer to convey the concept of a soundtrack in a natural translation of the timbre of musical instruments. The implementation of the concept is determined by the skills and experience of a sound engineer in the creative and technical aspects of the profession with knowledge of the acoustic properties of a certain room. Sound engineering in concert halls in Baku is rather subjective. Many sound engineers (audio operators) have a poor understanding of sound management and how to set up musical groups, musical balance, sound reinforcement, and sound perception. Such mechanisms of
incorrect sound control are heard at local festivals and concerts. During international festivals, to which foreign professional sound engineers are invited, the sound is tuned to a high level.

Consider the concert dedicated to the closing of the "II festival of Azerbaijani folk songs" (2-ci Azərbaycan xalq mahnilari festival). The concert was held at the International Mugham Center (Pic. 6). The acoustic properties of its hall allow holding conferences and concerts with small musical groups. The hall is designed in a modern style with an insufficient number of absorbents. The reflective materials of finished walls, leather seats, and low-absorption disrupt the process of forming the sound field. All this, of course, disrupts the propagation of sound and affects the frequency response of the hall. Direct sound extends to the middle and far visual areas. The audience, whose seats are located near the stage, heard mostly reflected signals. The concert was played using six passive acoustic systems with a large flow of sound energy, which is incommensurable with the volume of the studio, which led to a hum and "walk" of sound, especially in the low-frequency area and other frequency and dynamic distortions. This unprofessional approach to voicing resulted in a loss of clarity, spatiality and transparency of the musical soundtrack. The mixing of the ensemble was characterized in a violation of the dynamic balance, which was accompanied by a constant change in the dynamics of the vocalist and solo instruments.

Another concert held at the Azerbaijan State Academic Philharmonic named after Muslim Magomayev, showed the professional qualities of the sound engineer and the acoustic parameters of the hall, which is located on the second floor, it allows hearing the sound spread in the hall. Its acoustics have a uniform diffuse field and clear transparent sound. The hall also has artificial sound system that sounds the concert with a small number of speakers suspended from the stage. Listening without using artificial acoustics creates a clear, transparent sound over the entire frequency
The instruments performed by the State Symphony Orchestra named after Uzeyir Hajibeyov, which performed contemporary works by Azerbaijan composers, were well listened to. No instruments or solo parts were played here, but only the concert was recorded (Pic. 7). The acoustic characteristics of the hall made it possible to listen to the concert with a balanced sound of the orchestra, natural timbral color and dynamic precisely adjusted shades. It was the opening of the festival dedicated to the 85th anniversary of the Union of composers of Azerbaijan.

At the "Music folk festival" held in the same hall, the Azerbaijani orchestra of folk instruments performed folk vocal and instrumental works. That evening, all the parts were voiced, which led to an imbalance in the intra-composition form. Often there was a predominance of the vocal part and masking of instruments, dynamic imbalance, imperfection of musical instruments in the orchestra. In this case, a sound engineer should know the basic performance capabilities of the instruments, their leading roles in the works, the artistic aspect of the composition and the concept of sound. The equipment did not allow to process the signal in detail and instantly respond to the problems that arise in the concert sound (Pic. 8.).

With high sound quality, a concert was held in the Chamber and Organ Music Hall of the Azerbaijan State Philharmonic. Here we should note the acoustic characteristics of the hall, which allow you to voice and record academic genres of music. Its amplitude-frequency characteristics are uniform, which creates a sense of clarity, transparency, frequency and dynamic balance, undistorted diversity of performers, and optimal time for the reverberation process of sound propagation.
The same parameters of sound propagation can be observed during the performance of an opera or ballet at the Azerbaijan State Academic Opera and Ballet Theater named after M. F. Akhundov.

The annual jazz festival in Baku also revealed the professionalism of a sound engineer. This time, jazz compositions of classical and ethnic jazz from Belgium, Italy, Turkey, Norway, Russia, Germany, Romania, France, Luxembourg, Vietnam, Sweden, and Mozambique were performed at various concert venues. Especially interesting was the work of a sound engineer at the Rotunda Jazz Club. Throughout the whole concert, the sounding was professional. The clarity of each instrument, the transparency of the texture, the use of treatments and effects, created and emphasized the performing class of musicians, revealed the possibilities of the instrument in improvisation.

International sound recording is currently developing in Azerbaijan. One of the first international projects, where ANC rector Seyavush Kerimi acted as a producer, was the recording of "Transatlantic non-stop". Together with artists from South America, eleven tracks were recorded, which included the main modes of national music of Azerbaijan and South America. The project owes its birth to the idea of the Norwegian scientist and researcher Thor Heyerdahl about the origin of North Europeans in the Caucasus region. Recording and mixing were done at Rafik Babayev's Studio in Baku. Mastering was done at the “Cutting Room” recording and mastering Studio in Stockholm. Later, in the recording Studio in Azerbaijan and mastering specialists from "Cutting Room", noted the high level of professionalism of the recording made by the sound engineer. Its analysis showed that the artistic intent was fully revealed, and the sound recording and creation of the soundtrack were performed at a high level. Here you can feel the clarity of the parts, transparency, spatiality, dynamic balance, performance, mixing and other criteria for evaluating the phonogram.

In general, today Azerbaijan has all necessary technical equipment, the opportunity to develop practical skills and a creative approach to the profession for the development of the national sound engineering. However, at the moment there
is still no system for training professional sound engineers, which affects the quality of mass events. Therefore, the introduction of a training system using international experience will be able to radically change the current situation in the near future.

The architecture and most of the concert halls in Azerbaijan, built in the late XIX - early XX century, have optimal acoustic characteristics that allow recording various genres of music. An undoubted advantage in this is the optimal frequency response of the halls, which contributes to the formation of correct auditory sensations and artistic samples of sound in the audience.

Despite some problems with the sound recording of concerts and the limit of professional sound engineers, international and national festivals, symposiums, concerts, and program events are constantly held in Azerbaijan. All this testifies to the high level of cultural heritage of the Republic.

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