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## ISSUES OF USING MUGHAM FOR TAR IN THE WORKS OF AZERBAIJANI COMPOSERS

*Azerbaijani mugham art, Azerbaijani Tar and performing arts, and Azerbaijani ashug art, included by UNESCO in the list of the most magnificent monuments of art of mankind, are currently surrounded by the state with great attention and care. We see that our ancient musical art in the XXI century really experienced a period of revival. From this point of view, attention to the important role of the Tar instrument, which occupies an important place in Azerbaijani mugham art, as well as in the composer's work, is of great relevance.*

*One of the oldest Azerbaijani folk instruments the Tar has many areas of application: the Tar is the main instrument in mugham performance, plays a leading role in mugham operas of Azerbaijani composers, participates in various composite ensembles and orchestras (along with symphonic and folk instruments and often in the foreground) and, finally, is of indisputable importance for the formation of original works of the composer of various genres and sizes.*

*The Tar instrument is used as a solo and ensemble instrument in both oral traditional music and composition. In oral traditional professional music, the performance of Tar is based on oral traditions, while in composers' work, Tar is based on the system of note writing. In this case, the Tar, as a carrier of mugham traditions, becomes a means of implementing the ways of using mugham in composer's works.*

*The article deals with the study of the ways of using mugham in the works of Azerbaijani composers for Tar, the use of mugham and Tar instrument in the composer's work. In Azerbaijani music, the main aspects of the use of mugham in the musical language, the peculiarities of performance on the Tar, the influence of mugham and the Tar instrument on the composer's work are studied. Program works of Azerbaijani composers for Tar, concertos for Tar and orchestra, as well as works of various genres were involved in the analysis. The connection between the composer's work and mugham is always at the forefront of the development of Azerbaijani music. As a result of the interaction of mugham and composer's creativity, the musical style of Azerbaijani composers was formed. The deep roots of the musical language of Azerbaijani composers are connected with mugham. In the work of each composer, this connection is manifested individually.*

**Key words:** Azerbaijan, Tar, mugham, composer, music genres, ensemble.

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## ПИТАННЯ ВИКОРИСТАННЯ МУГАМА ДЛЯ ТАРА У ТВОРАХ АЗЕРБАЙДЖАНСЬКИХ КОМПОЗИТОРІВ

*Азербайджанське мистецтво мугама, азербайджанське мистецтво і виконавське мистецтво, азербайджанське мистецтво ашугів унесені ЮНЕСКО у список найвидатніших пам'яток мистецтва людства, нині оточені великою увагою і турботою. Ми бачимо, що наше старовинне музичне мистецтво у XXI столітті справді пережило період відродження. Ця думка має велике значення для мистецтва азербайджанського композитора.*

*Один із найстаріших азербайджанських народних інструментів, тар, має безліч сфер застосування: основний інструмент у виконанні мугама, часто відіграє провідну роль у різних ансамблях і оркестрах (поряд із симфонічними та народними інструментами), напевні, має незаперечне значення для формування самотутніх творів композитора різних жанрів і розмірів.*

*Тар використовується як сольний і ансамблевий інструмент як в усній традиційній музиці, так і в композиції. Твір тара засновано на усних традиціях, тоді як у творчості композиторів тар ґрунтується на системі нотного письма. У цьому разі він є засобом для реалізації способів використання мугама у творчості композитора.*

*Стаття присвячена дослідженню способів використання мугама у творах азербайджанських композиторів для тара. В азербайджанській музиці вивчаються основні аспекти використання мугама в музичній мові, виконання на тарі, вплив мугама і тара як інструмента на композитора. Проаналізовані програмні твори азербайджанських композиторів для тара, концерти для тара з оркестром, а також твори різних жанрів. Зв'язок між творчістю композитора та мугамом завжди стоїть на передньому краї розвитку азербайджанської музики.*

*У результаті взаємодії творчості мугама і композитора сформувався музичний стиль азербайджанських митців. Глибоке коріння музичної мови азербайджанських композиторів пов'язане з мугамом. У творчості кожного композитора цей зв'язок проявляється індивідуально.*

**Ключові слова:** *Азербайджан, мугам, композитор, музичні жанри, ансамбль.*

**Introduction.** The great Azerbaijani composer and musicologist Uzeyir Hajibeyli, describing the Tar as a national musical instrument, said: “Tar is the most valuable instrument that can expand the musical education of the East” (Hajibeyov, 1965: 249) and thus defined the role of Tar in Azerbaijani musical culture. Indeed, in modern times Tar has become a symbol of Azerbaijani national music, and represents our music – mughams and composer’s works all over the world.

At the same time, it is important to pay attention to aspects related to the work of mugham and the composer. Mugham with an ancient history has been developed over the centuries on the basis of oral traditions as a creative work of professional musicians – singers and folk instruments. Mugham art has strict rules and laws, traditional forms and genres. Mugham performers still live and develop this art on the basis of these laws and traditions.

Mugham has become a real driving force for the development of composing art in Azerbaijan. The connection between the composer’s work and mugham is always at the forefront of the development of Azerbaijani music. As a result of the interaction of mugham and composer’s creativity, the musical style of Azerbaijani composers was formed. The deep roots of the musical language of Azerbaijani composers are connected with mugham. In the work of each composer, this connection is manifested individually. Therefore, the study of the relationship of composers to mugham, the ways of using mugham in the composer’s work – these are necessary questions.

The interaction of mugham, Tar and composer’s creativity is important in substantiating the relevance of the topic. It is important to study historical, theoretical, and performance issues. As the performance properties of the Tar instrument play a big role in creating mugham, so in works written for Tar, the use of mugham has its own characteristics, and all this, attracting to the study, is a topical issue.

**Purpose.** The main purpose of the research is to study aspects related to mugham in the works of Azerbaijani composers for Tar, to study the influence of mugham on the musical language of composers. Our goal is to review the works written for Tar in the works of Azerbaijani composers, determine their genre and performance composition, study the use of the Tar instrument and mugham in works of various genres, and identify aspects that arise in connection with mugham and composer’s work.

**Research method.** In the course of the research, the methods of analysis adopted in theoretical musicology, including historical-theoretical and comparative analysis, were used. The methodological basis of the research consists of scientific works on music theory.

**Main material.** The Tar is the most perfect musical instrument of the Azerbaijani people, plays an important role in the development of national music, mugham art itself, and occupies an important place in the composer’s work. A number of studies have been conducted related to the ancient history, evolution of this instrument, its structural features, its position in solo performance, ensembles and orchestras.

U. Hajibeyli purposefully worked on creating a system of notes, improving singing methods, including this instrument in the Symphony orchestra and achieved this. In his articles (Hajibeyov, 2004), the root and sound composition of the Tar are theoretically based on the acoustics corresponding to different sound frequencies and curtains. In the fundamental scientific work “Fundamentals of Azerbaijani folk music” (Hajibeyli, 2010), the sound system of Azerbaijani music is described in accordance with the musical instrument Tar.

As a result of U. Hajibeyli’s purposeful activity in the 1920<sup>s</sup> and 1930<sup>s</sup>, the introduction of Tar and other folk instruments into the music system became a new stage in the performance of Tar. U. Hajibeyli used to write notes for the mezzo-soprano for Tar. After that, the creation of the orchestra of folk instruments increased attention to this area of composing in Azerbaijani music. The Tar began to be used as a national musical instrument as an equal member both in an ensemble with european instruments and as part of a symphony orchestra.

From this period formed the repertoire of the music on the notes. Translations and gradually original works for Tar were created for works by Azerbaijani and foreign composers.

The use of the system of notes, in particular, in the performance of Tar, made it possible to use it in a row with symphonic orchestral instruments. Thus, in contrast to Uzeyir Hajibeyli’s oral-traditional performance style in the Opera “Leyli and Majnun”, the role of Tar takes its place in the score of the Opera “Koroglu”. Along with this, the lining of the Tar and symphony orchestra subsequently allowed the creation of Tar concerts, the creation of colorful ensemble com-

positions, and the use of the Tar as a solo instrument in the composer's work.

With the development of the composer's creativity and mastery of musical genres, new forms of performance appeared. The performance of Tar with notes developed on the basis of traditions, by enriching them with new features.

Exploring the one-act program works of Azerbaijani composers for Tar, many of these works go beyond the use of mugham.

In the works written for solo Tar and ansambl, the soloist function of Tar and its role in ensemble are emphasized. From this point of view, the works such as "Karabakh ballad" by Vasif Allahverdi, "Konsert piyesi" by Mammadaga Umudov, "Meh gətirdi" by Adila Yusifova, "Sözsüz mahnı" by Yashar Khalilov can be mentioned.

The work of Vasif Allahverdiev "Karabakh ballad" for solo Tar attracts attention for its unique from the point of view of content and performance qualities. In Vasif Allahverdiev's work "Karabakh ballad", the Karabakh complaint is used as the main theme. This is due to the program title of the work and the relevance of this topic in the modern era. In Azerbaijani music, the use of "Karabakh shikestesi" in works of various genres written on the Karabakh theme has a symbolic meaning. The work "Karabakh ballad" reflects the ramming of Karabakh landscapes, the tragedies associated with its occupation, the struggle for this land and the belief in victory.

The use of "Karabakh shikastasi" zerbi-mugham theme in "Karabakh ballad" also affected the form of the work. Thus, in the form of the work, the harmony with the structure of zerbi-mugham is manifested. As is known, the structure of "Karabakh shikastasi" zerbi-mugham is based on the form of rundu, the features of variant repetitions and couplet structure are manifested, "the author's free approach to the form manifests itself in the work. Thus, the composition interpretation of the work in the context of European Music form is organically linked with the development principles of mugham" (Allahverdiev, 2011: 8).

In the work, the composer used a number of mughams in a creative way: the main theme – refren, was built on the basis of the proverb of "Karabagh shikastasi" in segah. The episodes refer to the moments of Humayun and Shur, using the melodic features of the "Bidad" section of the "Humayun" mugham, "Kurd-Shahnaz" mugham, there is a variation between the sections of the form. Also in the process of melodic development, there are a number of other points of focus.

V. Allahverdiev's "Karabakh ballad" is rich in new aspects of performance. Thus, the author, widely and

colorfully using the performance capabilities of the Tar, clearly demonstrated the melodic, harmonious and polyphonic features of performance on strings. The justification of the mugham of the work is shown in its musical content. The composer, based on the melodic peculiarities of the mugham, brought their intonational features in the melodies. At the same time, from the point of view of performing on the Tar, there are a number of polyphonic sounds, simultaneous implementation of various musical phrases, glissandos between two notes, etc.

In ensemble pieces for Tar and piano, composers created pieces of a mostly virtuosic nature, trying to reveal the technical capabilities of the Tar instrument.

Adila Yusifova's play "Meh gətirdi" was written for Tar and piano. This work clearly demonstrates the function of the solo instrument Tar, while at the same time artistically and technically expressing the face of the ensemble of piano and Tar. Adila Yusifova's work sounds at the pace of an Allegretto, and her description of nature is sometimes expressed in light, elegant, and sometimes enthusiastic musical colors. One of the aspects that attract attention in the play is the rhythmic volatility. Due to changes in the size of 2/4, 3/4, 4/4, the asymmetry that occurs in the metro-rhythmic structure brings features of mugham improvisation to the melodic movement.

Yashar Khalilov's "Sözsüz mahnı" as a work for Tar and piano reflects both the ensemble performance and the performance capabilities of Tar mugham. The work has a lyrical, melancholic character, which is also noted in the tempo index of the work – "Moderato con molto espressivo". The tasting part in the work is quite melodic and readable. In accordance with the program of the play, the composer worked in the style of a songbook. Along with this, episodes of mugham are also reflected in the work. This was typical for both folk songs and class performances, which the composer applied in accordance with the program basis of the instrumental piece. And in the accompaniment part, the preservation of the rack is shown, the gradual filling of the score with chords. In particular, in the most developed episodes of the work, the melody of Tar combined with a chord texture accompanied by a piano enriches the sound.

Mammadaga Umudov's "Konsert piyesi" is intended for Tar and string quartet. Here Tar is played on the background of the accompaniment of the string quartet as the main leading instrument. The reconciliation between Tar and ensemble, the performance of a racing character at certain moments, and the confusion itself, which is one of the main features of the genre of the "Konsert piyesi". "Konsert piyesi" is a unique work, based on the sequence of sections based

on the tempo contrast. The content of the sections shows melodies of mugham, lyrical and playful dance character. The construction of different sections of the work on the basis of one point (Shur point) can be regarded as an aspect related to mugham. Thus, it is traditional to perform accurate rhythmic instrumental episodes and colors among improvised mugham sections in mugham performance, allowing tonal transitions and coordination of mugham sections on the basis of point. In “Konsert piyesi”, the composer connected the Rhapsody genre with mugham and created a colorful composition based on the turn of mugham and colors.

Works for the Tar and chamber orchestras are also notable in the works of Azerbaijani composers. In these works, Tar is a part of the chamber orchestra consisting of European instruments, which allows to enrich the sound palette. The works such as “Sıralama” by Firudin Allahverdiev, “Sükutdan yaranan təzadlar” by Rufat Khalilov, “Xütbə, muğam və surə” by Faraj Garayev, “Xocalı rekviyemi” by Alexandr Chaykovski can be shown as example.

Among the main aspects of the works that we name, it should be noted that the Tar is included not as a leading concert instrument, but as a member of the ensemble. In this case, in an ensemble consisting of European instruments, the Tar-as a national musical instrument, thanks to its artistic and technical capabilities, serves to create new sound colors and demonstrate the heritage of mugham, of which it is the bearer.

F. Allahverdiev’s “Sıralama” work is designed for ensemble with Tar. Ensemble consists of 10 instruments-violin, violin, cello, piano, drums (cymbal, gran cassa, full-tam, marimbafon), trampoline, trumpet, valturna, phagot, goboy and flute.

The work is of interest both for its ensemble composition and for its use of mugham. It is noteworthy that the work is based on the performance of the solo Tar of conception. On the one hand, the inclusion of a Tar instrument in an ensemble, where each instrument is represented by one performer, ensures its harmony with other instruments and creates conditions for a clear sound of each of them in terms of their performance characteristics. On the other hand, the Tar plays a key role in the work as an instrument of mugham, which determines the use of mugham. In this regard, it should be noted that the compositional structure of the work is a cyclical form, as a “mugham destgah”. The composer, taking into account the sequence of mugham departments, called the work “Sıralama”, that is, the work arose from a consecutive series of mugham sections.

At the same time, the composer, freely approach-

ing the form of destgah, move away from the traditional basis, since the work clearly shows the changeability of the moment. In this regard, the form of the work, consisting of several sections, is associated with a sequence of series of episodes based on different moments. It should also be noted that the sections in this row alternate throughout the gradual development of the Tar batch from lower case to upper case.

In F. Allahverdiev’s work “Sıralama” without using mugham quotes completely, the composer managed to imitate mugham. The performance of mugham in the work is achieved by taking into account the tembrian balance of the instruments on the register. Moving away from the traditional style of mugham, the composer as a whole is based on the sequential or joint performance of the instruments included in tar and ensemble. All this reveals the original content created by the composer using the basis of mughams, melodic-intonation and genre features, as well as methods of performing mugham in tar.

In a number of composers’ works, the tar instrument is used in different ways in the chamber ensemble: It is on the score as a member of the ensemble, as well as performing a solo mugham episode. From this point of view, we can mention Rufat Khalilov’s work “Sükutdan yaranan təzadlar”. The work is designed for an ensemble of flute, clarinet, bass clarinet, violin, viola, cello, piano, tar. Such a performance requires the coordination of instruments. Each instrument has its own batch. The instruments sometimes sound solo, sometimes duet and other ensemble combinations. The interaction of tar with European instruments in this performance creates interesting melodies.

The work is a one-part composition. The development of music manifests itself in a gradually rising line. At each stage, the musical expression begins with one instrument, then other instruments are added to it, and the transition to a new stage is given by filling the texture with local culminations. Each subsequent stage of development of the work is given higher than the previous one, and thus reaches the culmination stage towards the end of the work.

Tar has a unique leading role in the chamber ensemble. Thus, the melodic line of the tar part differs from the part of other instruments and is connected with the manifestation of mugham roots. Both the mugham style and the inclusion of mugham as a quote (“Mirzə Hüseyn Segahi”) show themselves in the Tar party. Tar sounds both in dialogue and together with ensemble instruments. In the work, the music played by ensemble instruments and tar sometimes creates contrasting sounds, and at the culmination, these contrasts become unity in the joint performance of ensemble instruments.

The use of tar and mugham is used in a unique way in Faraj Garayev's "Xütbə, Muğam and Surə". Ensemble composition: flute / flute piccolo / flute c-alto / flute basso, clarinet / clarinet basso, marimba, piano / piano prepare, harp, guitar I / mandolino / banjo, guitar II, tar solo, violin, viola, cello, double bass, consists of a magnetic inscription (nastro magnetico).

F. Garayev's "Xütbə, muğam and surə" is a one-part composition, consisting of three sections, each section corresponds to the program name of the work: Section I "Xütbə" – is performed by ensemble instruments; Section II "Muğam" – reflects the performance of solo style, where "Şüşətər" mugham is performed in full; Section III reads "Surə" – the 75<sup>th</sup> surah of the Qur'an – "Qiyamə" in the tape recorder. These sections are given sequentially in the composition of the work. The general character of the work is determined by the reading of the "Şüşətər" mugham and the surah of the Qur'an in its musical content. Due to all this, "Xütbə, Muğam and Surə" is interpreted as a work of deep sorrow and philosophical spirit.

A. Tchaikovsky's "Xocali rekviyemi" – symphonic variations written for orchestra, viola, cello, piano and tar. The work consists of an introduction, theme and 6 variations. Each variation in the compositional structure of the work is a new stage of development and plays a unique role in dramaturgy. Solo instruments – bass, cello, piano, tar have a unique melodic line in the score of the work. Thus, it should be noted that both these instruments interact with each other and with the orchestra in general. At the same time, the score also includes tar improvisations. Starting from the first interpretation of the theme, the tar instrument is included in the orchestra as an equal instrument, sometimes sounding unison with other stringed instruments, and sometimes in orchestral parties there is a duplication of melodic lines or counterpoint expression. As a result of the multifaceted development of the tragic theme in the compositional structure of A. Tchaikovsky's "Xocali rekviyemi", the dramatic development features and artistic and emotional impact of the work are deeply revealed.

Numerous tar concerts have appeared in Azerbaijani music and continue to do so in modern times. These concerts are designed for tar and various orchestras – symphonic, folk instruments, chamber orchestra. We consider it expedient to separate these concerts according to the composition of the performance. Although the combination of tar, a national instrument, with symphony orchestral instruments has interesting results, the inclusion of tar as a solo instrument in the orchestra of folk instruments has different features. It has different performance and sound characteristics.

In concerts for tar and symphony orchestra, the combination of timbre and performance features of the national instrument with European instruments is prominent. Emphasis on the interaction of instruments representing different artistic cultures leads to the acquisition of new performance and sound qualities. In contrast, in concerts written for folk instruments, the tar instrument is performed as part of national instruments. At the same time, the composer has other goals in mind, which is to exaggerate the performance of the tar instrument and to promote the orchestra as a leading instrument against the background of the use of mutual sound capabilities.

Particularly noteworthy is the combination of the tar instrument with a symphony, chamber or folk instrument orchestra, the mugham style of the works, and the inclusion of mughams as cadence in the work, which is due to the interaction of mugham with the composer's work.

The traditional features of this genre have already been formed in the works of H. Khanmammadov, the creator of the first Tar concert in Azerbaijan: "H. Khanmammadov's instrumental concerts are known for their individual creativity and have been associated with a number of innovations. The composer's concerts were staged in the nature of musical language, compositional techniques, as well as virtuoso important expression of the soloist's instrument, and showed the author's creative ability. The symphony of musical thinking, the clarity of the orchestral part, the development of themes, the application of methods of development specific to folk music and mugham prove it" (Mutallimova, 2018: 14).

We can mention concerts for tar in the works of many composers. Haji Khanmammadov is the author of 5 tar concerts. Azerbaijani composers Tofiq Bakikhanov wrote 5 concerts for tar and symphony orchestra, Zakir Bagirov, Nariman Mammadov, Ramiz Mirishli, Mammadaga Umudov, Firangiz Babayeva, Nazim Guliyev composed concerts for tar and symphony orchestra. Said Rustamov, Jahangir Jahangirov, Adviya Rahmatova are the authors of concerts for orchestra of folk instruments with tar. Suleyman Alasgarov (3 concerts) and Yashar Khalilov (2 concerts) have written tar concerts for both symphony orchestra and orchestra of folk instruments. At the same time, tar-teachers Novruz Aydemirli and Hamid Vakilov (2 concerts) applied to this genre and enriched tar literature with their tar concerts.

In tar concerts, we can note the unique features of each composer, as well as their peculiarities. Tar concerts traditionally consist of three parts: the first part – in a fast-tempo, exuberant character, in the form of a sonato allegro; the second part – in a heavy-

tempo, lyrical; in three parts-The third part – the final, takes place in the form of a fast tempo, rondo. Although there are some changes in the tempo of the parts in Tar Concerts, the traditional tempo sequence is maintained.

The most distinctive feature of tar concerts is the combination of different genres of folk music – mugham, ashug music, song and dance; “<...> The authors of the concerts demonstrated their knowledge of the possibilities of this folk instrument, knowing its history perfectly. This aspect had a great influence on the stylistic features of the concerts. Along with a full, strong sound palette, the sensitive use of soft colors, the virtuoso application of mugham techniques, and the use of a number of folk instruments are characteristic features of these concerts” (Hasanova, 2008: 116).

There are also features of mugham in the development of themes in concerts, among which we should emphasize the gradual, wavy line of development. Thus, each wave of development prepares the ground for the transition to the next stage. In the new stage, the subject goes louder and finally culminates. The culmination, as in mugham, sounds in the register one octave above the tonic. The use of separate mugham sections and rhymes in the musical content of the concerts also shows itself.

The cadence of the soloist is important in the organization of concerts. Usually the soloist’s cadence is given after the development section in the first part. Cadence is reminiscent of mugham improvisations, but is notated by the composer. At the same time, although a certain freedom is given to the performer in order to demonstrate his virtuosity, his instrument does not go beyond the text of the composer. Vagif Abdulgasimov had written about this in his book “The place of tar in ensembles and orchestras”: Free improvisation usually plays a key role in the cadences of concerts. Because it is possible to show the full potential of the instrument through such performance. Of course, the role of the soloist in revealing and demonstrating the artistic and technical potential of the instrument is great. In the cadence of this “concert”, the author resorted to the method of mugham improvisation to demonstrate the possibilities of tar. By the way, it should be noted that the composer’s appeal to the improvisational features of our classical mughams in cadence is, in our opinion, the author’s correct discovery” (Abdulgasimov, 1989: 66).

It should be noted that this feature is reflected in the tar concerts of H. Khanmammadov and other composers. The analysis of tar concerts of individ-

ual composers is reflected in the scientific literature, musicologists have expressed certain opinions about the tar concerts of each composer (Guliyev, 1987).

The application of the tar instrument and, at the same time, the use of mugham are reflected in a number of large-scale works by Azerbaijani composers. Such works include Tofiq Bakikhanov’s “Azerbaijan” Symphony No. 8 for tar and symphony orchestra, a double concerto for tar and violin symphony orchestra, Yashar Khalilov’s “Mugham Epic” for tar and folk instruments orchestra, Khadija Zeynalova’s tar (or oud) with the chamber orchestra “Volcano”. The common features of the mentioned works are their large volume, application of tar instrument and use of mugham. At the same time, these works have a three- and four-part series and have different genre features.

All these works reveal the interaction of mugham with the composer’s creativity. The timbre, artistic and technical capabilities, and performance traditions of the tar instrument played a particularly important role in the establishment of these relations. It is also interesting to combine different timbres of European and folk instruments.

**Conclusions.** Thus, the tar instrument played an important role in the development of Azerbaijani music culture. This is due to the development of tar traditions, as well as the application of the tar instrument in the composer’s work.

In the works we have examined, tar is included as the bearer of national musical traditions. These works vary in structure and volume, in the composition and content of the performance. In this regard, works for solo tar, tar and piano, tar and chamber ensembles and orchestras of various compositions were analyzed. The leading function of the tar should be noted in all works. In particular, the inclusion of the tar instrument in the chamber ensemble is associated with the use of mugham in the musical content of the work. The inclusion of the tar instrument in the performer’s composition by the composers implies the application of the mugham as in the original source or the episode of mugham improvisation. In each case, the composers use tar and mugham in their own way. In the works written in the concert genre, the spirit of competition between the soloist and the orchestra, the demonstration of the artistic and technical features of the tar instrument, the virtuoso performance qualities are prominent. In each case, the use of mugham by composers has its own peculiarities. The works of Azerbaijani composers for tar have a very colorful content and different stylistic features, and are important in the expansion of the music literature on tar.

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