

## FALSE TENDENCIES IN EASTERN MUSIC AND WAYS TO CORRECT THEM

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**Abstract:** The article examines the key theoretical, practical, and aesthetic deformations that have emerged in Eastern musical culture under conditions of modernization and globalization. Particular attention is paid to the consequences of the universalization of the Western uniformly tempered musical system, the displacement of classical Eastern musical-theoretical concepts (primarily the system of Edwar Safi ad-Din al-Urmawi), the breakdown of organic connection between the categories of method and style, and the loss of the spiritual-aesthetic function of music. The article proposes scientifically grounded methodological approaches to reconstructing the authentic principles of the Eastern musical system and integrating them into modern theory and practice.

**Keywords:** Eastern music, Safi ad-Din al-Urmawi, edwar system, method, style, mugham, microintervals, musical aesthetics

### Introduction

Eastern music has historically formed as a unified system that combines acoustic, mathematical, philosophical, and spiritual-aesthetic foundations. Unlike Western tradition, where harmonic-functional thinking prevails, Eastern musical culture relies on modal-intonational logic, cyclical perception of time, and sacred semantics of sound.

In the 19th-20th centuries, under the influence of the European musical paradigm, a significant shift in theoretical orientations occurred, leading to the distortion of the basic principles of the Eastern musical system. The relevance of this study is driven by the need to scientifically reinterpret these processes and find ways to restore lost systematicity.

#### 1. Degradation of the classical theoretical framework.

Safi ad-Din al-Urmawi's musical-theoretical system, set forth in his treatise "Kitab al-Adwar," represents one of the most complete models of the pitch and rhythmic organization of Eastern music. Its 17-step scale system and concept of cyclic rhythm were further developed in the works of Abdulkadir Maragi.

The replacement of this theoretical paradigm with the Western musical notation system in the new era led to the loss of intonational thinking accuracy and the formal borrowing of foreign structures.

#### Methodological directions of correction:

- Adapting the edwar system to modern scientific discourse;
- Incorporating the works of Urmawi and Maragi into basic music theory courses;
- development of an autonomous Eastern theoretical model of teaching.

#### 2. The problem of microintervals.

The micro-interval nature of Eastern music is its fundamental characteristic. Even temperation, being a convenient technical instrument, is unable to adequately convey the intonational specificity of the mugham and related genres.

As a result, microintervals are either leveled or lose their systemic character, transitioning into the sphere of subjective performance interpretation.

Suggested solutions:

- implementation of micro-interval notation based on the Urmavi system;
- development of tuning patterns for digital musical environments;
- formation of specialized intonational schools for performers.

3. Rhythm as a philosophical category: loss of method.

In Eastern tradition, the method represents not only a rhythmic formula but also a model of temporal thinking. In Edwardian theory, the concept of “period” serves as a universal principle for organizing the musical process.

Modern practice demonstrates a trend toward the reduction of rhythmic diversity and the simplification of traditional cycles.

Recovery directions:

- reconstruction of classical methods based on primary sources;
- introducing cyclic rhythms into modern compositional practice;
- semantic analysis of rhythm as part of theoretical training.

4. Form formation and the problem of improvisation.

The form of the mugham has historically been constructed as a sequence of functionally interconnected sections, subordinated to the principle of cyclical development. Replacing this structure with free improvisation leads to the destruction of the internal dramaturgy.

Corrective measures:

- structural and functional analysis of mugham forms;
- development of modern cyclic forms (rondo, modal cycles);
- restoration of formal discipline in performance practice.

5. Aesthetic dimension and spiritual aspect.

Eastern musical tradition is inextricably linked to the concept of sacred experience. The modern focus on effectiveness and commercialization leads to the loss of the deepest aesthetic function of music.

Ways to overcome:

- integration of philosophical and aesthetic teachings into musical education;
- creation of interdisciplinary courses “Music and Spiritual Culture”;
- formation of the composer’s and performer’s ethical consciousness.

Conclusion: Modern distortions of Eastern musical culture are complex in nature and require a systematic scientific approach. The restoration of the theoretical integrity, micro-interval thinking, rhythmic cyclicity, and spiritual function of music is a necessary condition for its further development. Eastern music can and should be understood as a unified space of science, art, and spiritual experience.

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