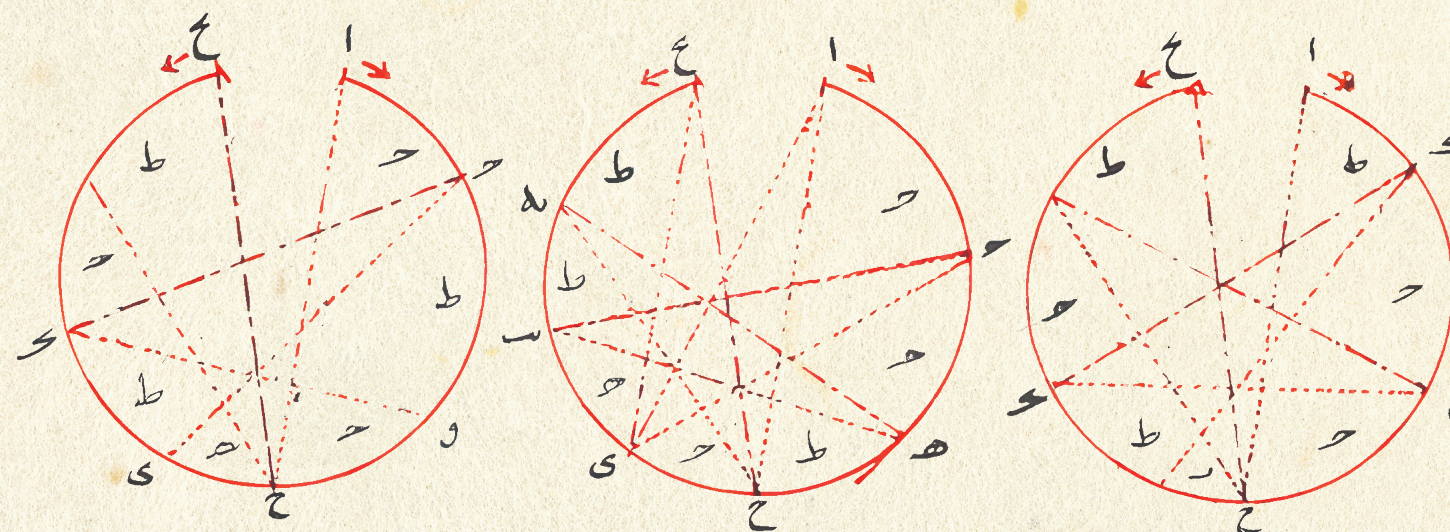


Book of Abstracts

of Scientific Symposium

held in the framework of "Space of Mugham" 7th International Music
Festival Baku, June 17-22

Musical Heritage of Safi al-Din al-Urmawi
Between Past and Present





HEYDƏR ƏLİYEV FONDU



AZƏRBAYCAN RESPUBLİKASI
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TƏHSİL NAZİRLİYİ



ANIK

AZƏRBAYCAN MİLLİ KONSERVATORİYASI

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Baku 2025

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About Symposium



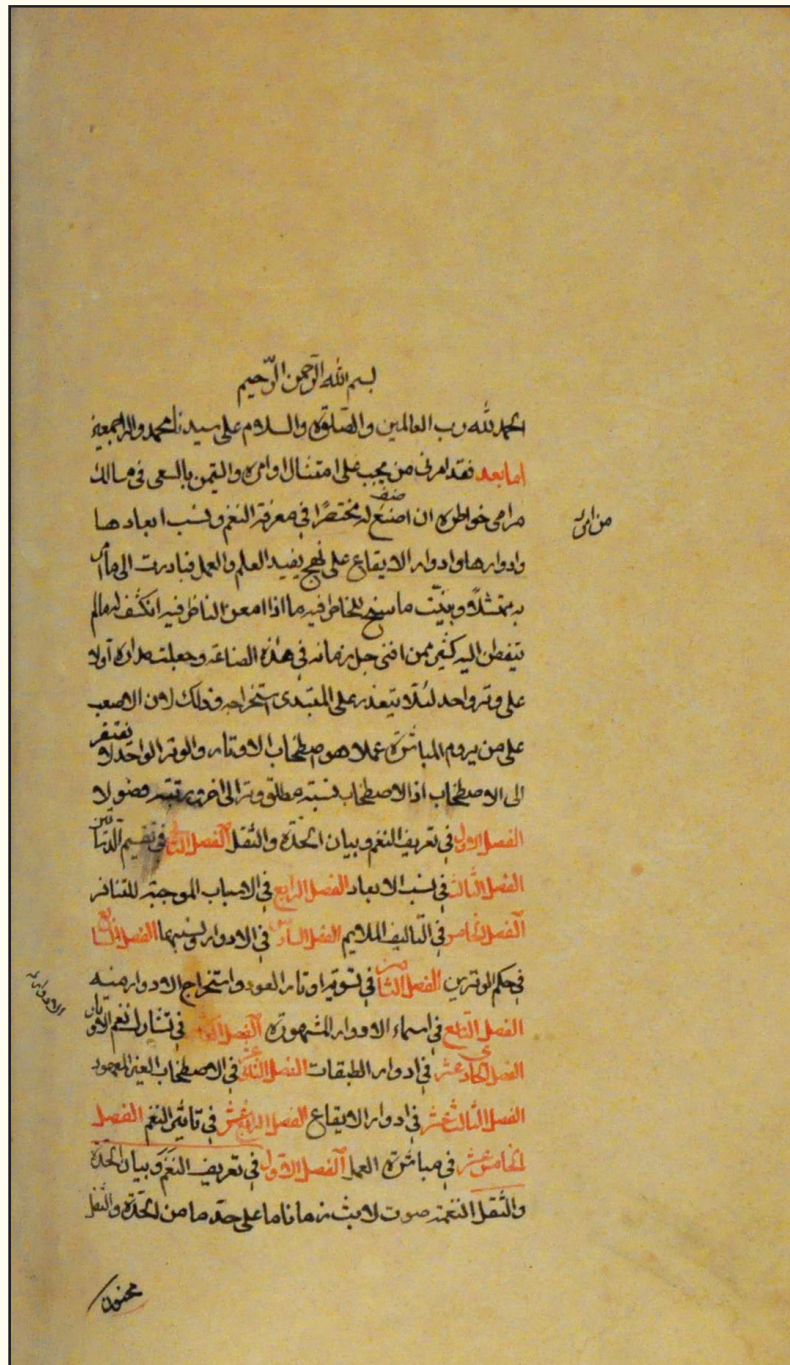
Tablet CBS 1766

‘Space of Mugham’ is the traditional name for a significant cultural event in the musical life of Azerbaijan. It includes a scientific symposium, a festival, and a competition for performers of traditional music of Western and Central Asia. These events are regularly held in Baku under the initiative of Ms. Mehriban Aliyeva, President of the Heydar Aliyev Foundation, First Vice-President of the Republic of Azerbaijan, and Goodwill Ambassador of ISESCO.

The symposium ‘The Musical Heritage of Safi al-Din al-Urmawi between the Past and Present’ is dedicated to the outstanding figure of the 13th century, a musicologist and calligrapher whose life and work exemplify selfless love and service to music. The goal of the symposium is to examine the scientific and creative legacy of Safi al-Din al-Urmawi through the lens of the continuity of musical thought in Western Asia, including Azerbaijan, where the first known treatise on music was inscribed in cuneiform on a clay tablet during the Neo- Babylonian period.

A primary objective of the symposium is to trace the line of continuity in scientific thought from the era of Safi al-Din to the present day. Participants are invited to consider the legacy of Safi al-Din al-Urmawi within the broader context of musical thought, from antiquity to modern times, in order to establish a proper epistemological perspective for studying his theories—one that is not limited to the experiences of ancient Greek wisdom. In addition to theoretical considerations, the symposium will address practical issues, including the challenges of decoding and performing the melodies of Safi al-Din, as well as problems related to the fundamental concept of *maqām*, which unites the oral and professional musical heritage of the peoples of Western and Central Asia.

Programme



Thursday, 19 June

National Conservatory of Azerbaijan,
Baku, Yasamal district, Alaskar Alakbarov str., 7th floor, Baku Hall

10.00

Registration

Opening ceremony

Session 1. Musical Thought through Antiquity

11.00

Richard Dumbrill

Urmawi's Cycles and the Neo-Babylonian Text CBS1766

11:30

Giultakin Shamilli

Safi ad-Din al-Urmawi: Echo of Musical Thought in the Theory and Maqām Practice

12:00

Yegana Rahnulła

Paleographic Characteristics of the *Adwar* Treatise by Safi ad-Din al-Urmawi from the Manuscripts Institute of NASA

12:30

Coffee break

Session 2. Safi al-Din al-Urmawi and Science on Music

13.00

Aleksandr Djumayev

Safi al-Din al-Urmawi and Development of the Science on Music in Maverannahr and Khorasan in the Middle Ages

13.30

Genichi Tsuge

Jāmī's Risāla-i mūsīqī Revisited

14:00

Dilorom Karomat

The Reflection of al-Urmawi's System in Indian Manuscripts

14:30

Nilgün Doğrusöz

Traces of Safi al-Din al-Urmawi's Kitāb al-Adwār in the Anatolian Edvār Tradition

15:00-16:00

Lunch

Session 3. Classical Theory and Contemporary Maqām Practice

16:00

Tamara Alibakiyeva, Adalyat Issiyeva

Ibarā and Modal Development of Uyghur Mūqām

16.30

Abduvali Abdurashidov

Dā'irah, Adwār, and Tabqaʿ: al-Urmawi's Theory and Contemporary Shash-maqom Practice

Session 4. Adwār System and Modern Sound Technologies

17.00-18.00

Vugar Jamalzadeh

Engaging with the Adwār System of Safi ad-Din al-Urmavi in Contemporary Composer Practice

Lecture&Concert

Friday, 20 June

National Conservatory of Azerbaijan,
Baku, Yasamal district, Alaskar Alakbarov str., 7th floor, Baku Hall

Session 5. Maqām Practice in the Mirror of Theories of the 17-19 cc.

11:00

Irina Starikova

Maqām and Byzantine Ēchos: Point of Intersection

11:30

William Sumits

Tracing the Transmission of the Early Ottoman Repertoire: Ali Ufkî and Kantemir in Late-19th Century Sources

12:00

Guzel Tuimova

Crimean Tatar Maqām: from Theory (18 c.) to Modern Practice (a New Approach to Mevlid Phenomenon)

12.30

Coffee break

Session 6. Safi al-Din`s Legacy and World Musical Traditions

13.00

Nissim Lugasi

Maqāmat and Hebrew Pizmonim in Golden Age Spain and Beyond

13:30

Nilufar Botirova

Safi al-Din al-Urmawi and Sufiyana Maqām: Points of Convergence

14:00

Rajesh Shah

Sitar and the Theory of Safi al-Din al-Urmawi: Interrelation
of Musical Systems

14.30-15.30

Lunch

Session 7. Safi al-Din al-Urmawi and Approaches to Rhythm Theory

15.30

Babak Khazrai

The Concept of the Zarb-e 'aṣl in Safi al-Din's Rhythmic Cycles
and Its Mathematical Calculations

16.00

Amir Hosein Pourjavady

Defining Rhythm: Contrasting Approaches in Systematist and Non-
Systematist Musical Texts

Session 8. Music Transcription as a Problem of Understanding

16.30-17.30

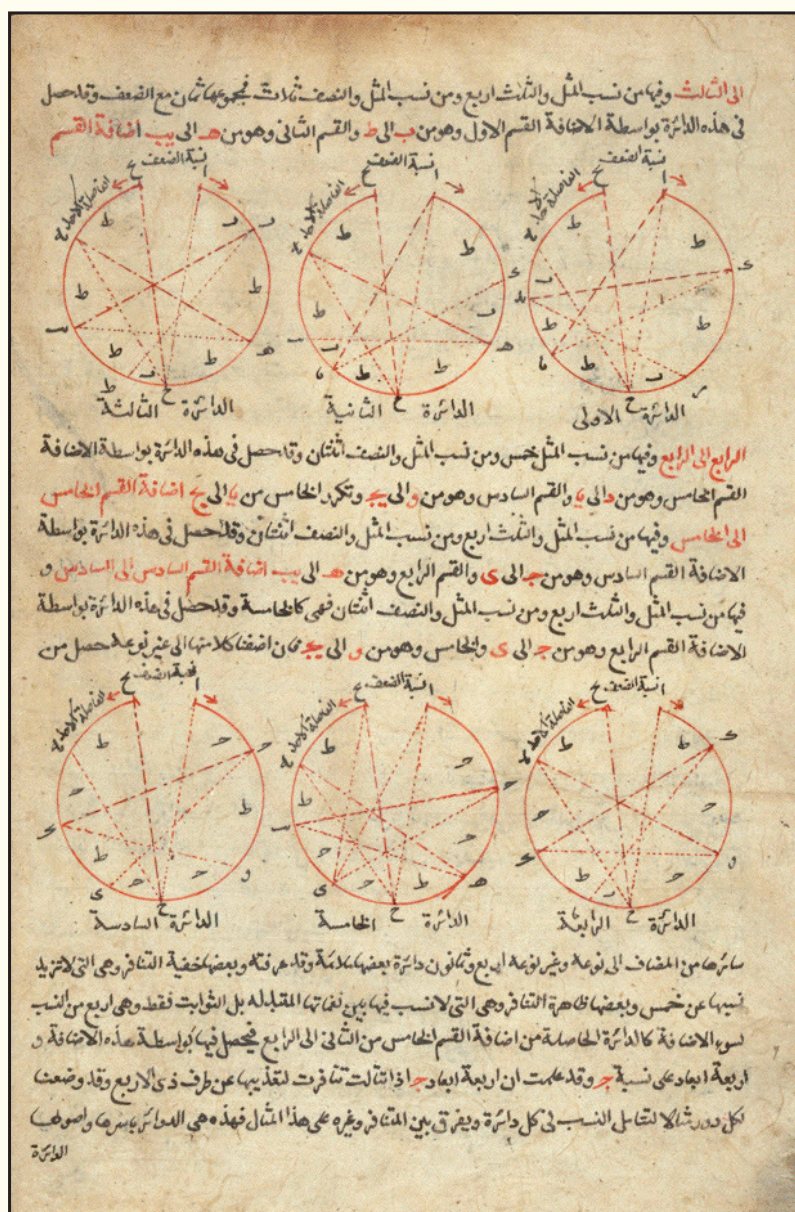
Mohsen Mohammadi

The Pen and Plectrum: Understanding of Safi al-Din al-Urmawi's Method
for Music Transcription
Lecture&Concert

17.30-18.00

Resolution of the Symposium

Abstracts



Abduvali Abdurashidov



Tajikistan

Leading researcher, Candidate of Art History, Associate Professor, Research Institute of Cultural Studies and Intangible Cultural Heritage under the Ministry of Culture of the Republic of Uzbekistan, People's Artist of Tajikistan

Research interests

Pitch systems of the tanbur; rhythmic, modal and compositional features of the construction of the Shashmaqom cycle

Biography

Abduvali Abdurashidov defended his dissertation on the topic “Tanbur and its function in the study of the Shashmaqom modal system” (scientific supervisor, Doctor of Sciences in Arts History, prof. F.M. Karomatov, 1991) and founded the private educational institution *Maqom Academy* in Dushanbe (2003). He completed postdoctoral studies in 2021 at the Tchaikovsky Moscow State Conservatory on the topic: “Shashmaqom: modal and compositional principles of modern practice” (scientific supervisor, Doctor of Sciences in Arts History G.B. Shamilli) and works under a contract as a leading research fellow at the Research Institute of Cultural Studies and Intangible Cultural Heritage under the Ministry of Culture of Uzbekistan.

Publications

- Abdurashidov A.A.* (2016). Farhangi tafsiriya istilokhoti Shashmakom.(Shashmakom Explanatory Dictionary of Terms). Dushanbe, Adib. 400 p. (In Tajik).
- Abdurashidov A.* (2022). On octave scales produced on the tanbur, in *MAQOM ilmiy-uslubiy jurnali* (MAQOM scientific and methodological journal) — Tashkent. P. 28—43. (In Russian).
- Abdurashidov A.* (2023). Aruz and music: On a new method of studying and teaching the rhythm of classical music Shashmaqom, in *Proceedings of the Scientific Symposium held within the framework of the 6th International Music Festival “World of Mugham”*. Baku, June 20-22. P. 28—38. (In Russian).

Abstract

Dā'irah, Adwār, and Tabqaṭ: al-Urmawī's Theory and Contemporary Shashmaqom Practice

The paper aims to elucidate the applicability of the theoretical framework established by the eminent scholar and musician Safi al-Din al-Urmawī (d. 1294) to the contemporary practice of Shashmaqom art. According modern researchers al-Urmawī employs the terms dā'irah, shadd, and tabaqa in the following contexts:

1. The term dā'irah (Arabic: circle) designates the octave sound scale that emerges from the synthesis of a tetrachord and a pentachord. The combinations of these structures produce 84 distinctive octave scales, known as adwār.
2. When a sound scale features a harmonious combination of tones, it is referred to as šadd (Arabic: binding, belt). Accordingly, twelve melodically octave scales are designated as šudūd, encompassing names such as Ushshaq, Nava, Busalik, Rost, Khusayni, Hijazi, Zangule, Rokhavi, Isfahan, Zirafkand, Buzurg, and Irak. In the early 14th century, the term shadd was supplanted by the term maqām.
3. The term ṭabaqaṭ (Arabic: layer, level) indicates transpositions of octave scales generated based on the degrees of the pitch system of the oud. The quantity of sound structures within the scales is contingent upon the number of degrees encompassed within the octave. Under a 17-step octave scale, 17 transpositions of the octave scales are realized.

The primary objective of this presentation is to examine the potential application of the concepts of dā'irah, adwār, and ṭabaqaṭ within the musical practice of Shashmaqom. The meanings of these terms only partially align with Al-Urmawī's theoretical framework and are further developed in this work based on the 7-step diatonic system of the tanbur, which serves as the principal musical instrument in the performance tradition of Shashmaqom.

Adalyat Issiyeva



Canada

Faculty Member, PhD, Dr. at the Concordia University
and McGill University

Research interests

Orientalism, Nationalism and Identity formation, Music ethnography,
Central Asian music and culture, Russian music, Politics of representation

Biography

Adalyat Issiyeva holds a Bachelor of Music from Almaty State Conservatoire and completed master's and doctoral work at McGill University (Montreal, Canada). Shifting from an ethnomusicological focus ("Philosophical and Religious Aspects of Uyghur Mūqām") to western European music, her doctoral dissertation explored political implications of nineteenth-century Russian art songs with oriental subjects. Her book "Representing Russia's Orient," published by Oxford University Press, received a CHOICE Outstanding Academic Title award. Her most recent research focuses on the state-regulated formation of musical identities for ethnic minorities under the Stalin regime.

Publications

Issiyeva Adalyat (2020). *Representing Russia's Orient: from Ethnography to Art Song*. Oxford University Press.

Issiyeva Adalyat (2011). La Identidad Musical Uigur, [Musical Identity of the Uyghurs], in *Eurásitica*, no. 2. Published on line. URL: <https://sumolok.com/la-identidad-musical-uigur>. (In Spanish).

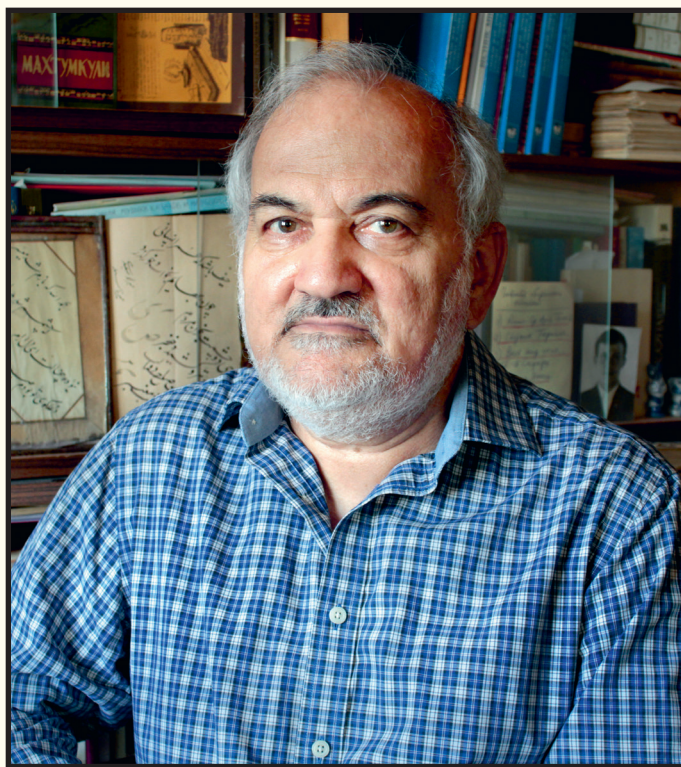
Issiyeva Adalyat (1994). Refraction of Muqam Traditions in the Works of Contemporary Composers: A Study on Kuddus Kuzhamiarov's Fourth Symphony Takla-Makan, in *Social'no-ekonomicheskiye problemy uigurov v SNG*. Alma-Ata. (In Russian).

Abstract

Ibarā and Modal Development of Uyghur Mūqām

(see: Tamara Alibakiyeva)

Aleksandr Djumayev



Uzbekistan

Leading researcher at the Institute of Cultural Research and Intangible Culture
Heritage of the Ministry of Culture of the Republic of Uzbekistan
Candidate of Science in Art History

Research interests

Music cultures of Central Asia; maqamat; Islam and music;
medieval written sources on music; cultural policy in Central Asia

Biography

Alexander Djumaev graduated from the M.Ashrafi Tashkent State Conservatory (the Department of Oriental music) in 1976. In 1981 he defended the degree of the Candidate of Science (in Art History) in the Khamza Institute of Art Researches of the Ministry of Culture of Uzbekistan. He headed the Department of Music History at the same Institute from 1984 to 1993. Since 1993 till 2024 he was freelance scholar working periodically for different projects and scholar organizations (including the University of Central Asia). He is currently (since May 2024) leading researcher of the Institute of Cultural Research and Intangible Culture Heritage of the Ministry of Culture of the Republic of Uzbekistan. He participated in various regional and international scholar musicological and culturological conferences and symposiums, and published articles and books on a history of music cultures of Central Asia, maqamat; Islam and music; medieval written sources in Russian, English and other languages in different countries.

Publications

- Djumaev Alexander*. Nadjm al-Din Kawkabi Bukhari: Poet, musician, scholar of the 15th – 16th centuries. Life and creative Work (Studies and translations). Tashkent, 2016. (In Russian).
- Djumaev Alexander* (2019). Musical science of Maverannahr and Harasan in the medieval time: sources, scientific schools and tendencies of development, in *Music in the context of Islam*. Vol. I. Moscow. Pp. 283—323. (In Russian).
- Djumaev Alexander* (2019). A Study on the emotional impact of maqamat and its interpretation in modern musicology, in *Proceedings of the National Academy of Sciences of Kyrgyz Republic*. Bishkek, № 2. Pp. 51—57.

Abstract

Safi al-Din al-Urmawi and Development of the Science on Music in Maverannahr and Khorasan in the Middle Ages

Safi al-Din al-Urmawi is a key figure in a history of development of the science on music in Maverannahr and Khorasan (in general – in Central Asia) in the period of the Middle Ages. His name as musician and his scientific works (two main treatises on music) were well known among musicians and music scholars in Maverannahr and Khorasan in the period between the beginning of the XIV and the end of the XIX century.

One can suppose that copies of al-Urmawi's treatises especially his "Kitāb al-adwār" were made and circulated in the centers of maqāmat of Maverannahr and Khorasan. One of them, which belong to the manuscript collection of the Biruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, will be considered in our report. Its consideration allow us to make description on the manuscript and suggest some conclusions about differences between the author version of the text and its interpretation in a new historical conditions.

Ideas of Safi al-Din on the mode system and its classification influenced on the theoretical knowledge on maqāmat in the treatises on music in Samarkand (the end of the XIV – beginning of the XV c.) and Herat maqāmat schools (second half of XV c.) with their strong mathematical method of analysis. After collapse of Herat Urmawi's heritage were developed in Bukhara where it was considered mostly in non-mathematical and historic-mythological style.

Al-Urmawi kept his status as a great oriental musician side by side with such names as Barbad, Abd al-Qadyr Maraghi and others. Theoretical ideas of al-Urmawi were re-opened in Soviet time and considered by musicologists in Central Asia as a theoretical model for explanation of mode system of Bukharan Shashmaqam and other kinds of maqāmat in Uzbekistan and Tajikistan.

Amir Hosein Pourjavady



United States of America

Independent Scholar, Ph.D., Doctor

Research interests

Music of the Middle East and Central Asia

Biography

Amir Hosein Pourjavady earned his first Ph.D. in Ethnomusicology from the CUNY Graduate Center. He has taught at both the University of Tehran and UCLA for several years. Dr. Pourjavady's scholarship includes editions of several musical treatises, numerous articles, encyclopedia entries, book reviews, and CDs. His previous projects have produced significant results, notably his acclaimed book *Music-Making in Iran from the Fifteenth to the Early Twentieth Century* (Edinburgh University Press, 2024), as well as his forthcoming publication *Music in the Safavid Era (1501–1736)* (Brill, 2026).

Publications

Pourjavady, Amir Hosein (2025). *Tuḥfat al-surūr* (Gift of rapture): A Seventeenth-Century Biography of Persian Poet-Musicians in Iran and Central Asia. Edited text with introduction and notes in English and Persian (forthcoming in *Mirath-e Maktub*).

Pourjavady, Amir Hosein (2023). *Music Making in Iran from the 15th to the Early 20th Century*. Edinburgh University Press. 400 p.

Pourjavady, Amir Hosein (2022). Professional Dancers in Iran: A Historical Survey, in *Dance and Music in the Persianate World*, edited by Anthony Shay. Costa Mesa: Mazda Publisher. Pp. 48—129.

Abstract

Defining Rhythm: Contrasting Approaches in Systematist and Non-Systematist Musical Tradition

In the second half of the thirteenth century, Ṣafī al-Dīn al-Urmawī established a set of six major rhythmic cycles that became canonical within the Systematist tradition. These cycles continued to appear in musical treatises composed over the next two centuries in cities such as Tabriz, Shiraz, Isfahan, and Herat. In his *Kitāb al-adwār*, al-Urmawī defines īqā‘ as a collection of naqarāt with intervening durations of specific lengths, forming cycles (adwār) of equal magnitude. The six canonical cycles are thaqīl al-awwal, thaqīl al-thānī, khafīf al-thaqīl, thaqīl al-ramal, ramal, and hazaj. Al-Urmawī also identifies a ḍarb al-aṣl—a basic pattern consisting of two strokes within the cycle—as foundational to several of these meters.

Meanwhile, other urban centers especially in Khorasan and Central Asia appear to have developed distinct rhythmic configurations or applied different names to cycles already found in the Systematist tradition. Among al-Urmawī’s contemporaries, ‘Alā’ al-Dīn Bukhārī was the first to use the term uṣūl to describe rhythmic meters. He proposed a typology consisting of seven principal meters (uṣūl, sing. aṣl) and seven faster derivatives (furū‘, sing. far‘). These primary uṣūl include ṭavīl, ‘amūd, do-yekī, khafīf, thaqīl, arba‘, and iḥdāth.

This paper examines the distinguishing features of rhythmic cycles in Systematist and non-Systematist traditions, focusing on differences in terminology, structural organization, and conceptual foundations. It aims to illuminate how rhythm was theorized across intellectual traditions and regions in both Systematist and non-Systematist traditions.

Babak Khazrai



Iran

PhD, Assistant Professor of the faculty of music
at the Iran University of Art

Research interests

Iranian music, Persian manuscripts on music, Theory of music

Biography

Babak Khazrai is the author of more than 80 articles on Iranian music. Bachelor of Iranian Music from the Faculty of Music at the Iran University of Arts (2005). Music Research from Iran University of Arts (2018). Lecturer and faculty member of the Faculty of Music, Iran University of Arts (2011-until now). Former faculty member of the Islamic Encyclopedia Foundation (Music Branch, 2008—2018). Former member of the Music Group of the Iranian Academy of Arts (2019—2021). Former editorial board member of the Mahour specialized quarterly music journal (from issue 50 to the last issue). Former member of the Art History Group of the Iranian Academy of Arts (2005—2009). Praised in the Iranian Music Book of the Year Award (for the correction and translation of *Al-Risalah al-Sharfiyyah*, 2006). Winner of the Iranian Parliament Manuscript Supporters Award (for the correction of *Jame' al-Alhan*, 2009).

Publications

Khazrai, Babak (2020). Is the Ancient – Safi al-din's logic of Consonance still prevalent?" in *Mahoor, Music Quarterly*, no. 86, p. 47—58), no. 87 (p. 33—46), no. 89 (p.45 —56). (In Farsi).

Khazrai, Babak (2006, ed., trans.). Persian translation of the *Al -Risala al Sharafiya*. Tehran, Iranian Academy of Arts.

Khazrai, Babak (2004, ed., auth.). *Safi al-din: a Contemporary Point of View*. Tehran, Iranian Academy of Arts. (In Farsi).

Abstract

The Concept of the Zarb-e ‘Aṣl in Safi al-Din’s Rhythmic Cycles and Its Mathematical Calculations

In his book *Al-Adwar*, Safi al-Din discusses what he refers to as the “zarb-e-aṣl” (basic or main beat), describing it as playing two beats instead of the entire rhythmic cycle. He also employs this concept in his *Risala al-Sharfiyya*. Later, Abd al-Qadir Maraghi, while describing his rhythmic cycles, specifies these two basic or main beats that can be played in place of the full cycle.

The first beat is typically played at the beginning of the cycle; however, neither Safi al-Din nor Abd al-Qadir explains how to calculate the timing of the second beat. By examining all the cycles for which the basic beat is defined, it can be determined that the second beat is played after three-quarters of the cycle has elapsed, though this is conditional. For example, when the calculated time in the rhythmic cycle falls on silence, one must return to the previous beat.

The theme of the main beat is not seen in the treatises after Abd al-Qadir Maraghi, and playing it seems to require virtuosity. Re-introducing this theme could help in playing polyrhythmic today.

Genichi Tsuge



Japan

Retired University Professor, PhD in Ethnomusicology,
Professor emeritus, Tokyo University of the Arts

Research interests

Japanese Music, History of Asian Music

Biography

Genichi Tsuge had taught for 21 years at the Department of Musicology, Faculty of Music, Tokyo University of the Arts, Japan. Upon his retirement under the age limit on March 31, 2005, he was granted the title of emeritus professor. Earned his Ph. D in ethnomusicology from Wesleyan University (Middletown, Connecticut) where he studied and taught as a curator of musical instruments and assistant professor 1966-79. His publications include *Anthology of Sōkyoku and Jiuta Song Texts* (Academia Music, 1983), *Japanese Music: An Annotated Bibliography* (Garland, 1986), *World Music: An Introduction* (in Japanese; Ongaku no Tomo, 1991), and *History of Asian Musics* (co-author, in Japanese; Ongaku no Tomo, 1996).

Publications

- Tsuge, Genichi* (2013). Musical Instruments Described in a Fourteenth-Century Persian Treatise ‘Kanz al-tuḥaf’, in *Galpin Society Journal*, LXVI. Pp.165—259.
- Tsuge, Genichi* (2011). The Qalun: An Uyghur Psalter Depicted in Persian Miniatures, in *Imago Musicae*, XXIV. Pp. 43—59.

Abstract

Jāmī's *Risāla-i mūsīqī* Revisited

‘Abd-al-Rahmān Nur al-Dīn Jāmī (1414—1492) wrote a musical treatise in Persian entitled *Risāla mūsīqī*. This treatise consists chiefly of music theory, which is composed of two parts: ‘ilm-i ta’līf (theory of melody) and ‘ilm-i īqā‘ (theory of rhythm). For some reason, this work had not attracted much attention of musicologists until A. N. Boldyrev translated it into Russian and published in Tashkent (1960). Subsequently, in Iran, Hosein-Ali Mallāḥ wrote series of articles entitled “Sharḥī bar resāle-i mūsīqī: Jāmī” in the magazine *Majalle-ye mūsīqī* No.101~107 (1965—1966).

Mallāḥ introduced Boldyrev’s translation, but not in its entirety. No doubt Mallāḥ’s work contributed to get the readers acquainted with Jāmī’s *Risāla mūsīqī*, however, regrettably the work is more or less tutorial.

In my view, despite of the fact that there exist numerous manuscripts of the Jāmī’s *Risāla mūsīqī* (53 according to the International Inventory of Musical Sources, 1996), there had been no typographical edition of the *Risāla-ye mūsīqī* existed in Iran, until *Bahārestān va rasā’el-e Jāmī* edited by A’lāḳān Afṣaḥzād et al, Tehran, 2000. In attempting to translate the *Risāla-ye mūsīqī* into Japanese, however, I examined this edition by Afṣaḥzād et al, as well as several facsimile copies of old manuscripts including *Kulliyat-e Jāmī* (Nuruosmaniye 4171; dated 1452), *Kulliyāt-i Mawlānā* (Ayasofya 4207; dated 1473), and Austrian National Library manuscript (N.F.35; dated 1575).

In my paper, I will report my findings and remarks about the result of my collation work in detail. My observation is that the text must be critically examined at the first brush. Then, graphic explanation and illustration must be verified musically. Finally, I suggest that musicological and organological decipherings are often indispensable in correct interpretation of classical Persian text.

Giultakin Shamilli



Russian Federation

Leading researcher at the State Institute for Art Studies of MCRF,
Doctor of Science in Art History

Research interests:

Music of Western Asia, Art of Maqām, Manuscripts on Music
(in Arabic, Hebrew, Persian and Turkic languages), Music & Cognition,
Conceptualization of Music in the Abrahamic Traditions

Biography

Giultakin Shamilli is the author of 14 individual and collective monographs, including translated and annotated original Persian and Azerbaijanian manuscripts on music of 12th—20th centuries, over 100 original articles and nine compiled multidisciplinary collections. She graduated from the Azerbaijan Hajibayov State Conservatoire (1989), Gnessins Russian Academy of Music (1996, Candidate of Sciences in Art History, “Interpretation Problems of Treatises on Music in Safavid Era”) and the State Institute for Art Studies MC RF (2009, Doctor of Sciences in Art History, “Classical Music of Iran. The Fundamental Categories of Theory and Practice”). She has won a number of awards and grants. Last time she has been focusing on the problem of the typology in the art of maqām by identifying in music and theoretical thought the logical-semantic procedures as hierarchically and non-hierarchically organized structures, which are based on the architectonics of the consciousness of “major cultures.”

Publications

- Shamilli, Giultakin (2024). Azerbaijan in the Map of Global History of Art: Discourse through Boundaries of Music and Dance, in *Asian-European Music Research Journal* (AEMR). Pp. 1—15.
- Shamilli, Giultakin (2020). Philosophy of Music. Theory and Practice of the Art of Maqām / ed. I. K. Kuznetsov. Moscow: OOO ‘Sadra’: LRC Publishing House, 2019. — 552 p., fig., inserted leaf. — (‘Philosophy of the Islamic World’ Series / Ed. A. V. Smirnov. Vol. 5.). 552 p. (In Russian).
- Shamilli, Giula (2018, ed). Conceptualization of Music in the Abrahamic Traditions – 2018: collective monograph. Moscow: SIAS, 2018. 336 p. (In Russian).

Abstract

Safi ad-Din al-Urmawi: Echo of Musical Legacy in the Theory and Maqām Practice

I am going to present such logic for Safi ad-Din al-Urmawi's theory that is not limited by the statement, that his systematization of the modal system in the treatise *al-Adwar* 'concludes the Islamic development of the concepts of scale that had been inherited from the Greeks' (Wright 1978, p. 20). Safi al-Din did not explicitly articulate his methodology; its reconstruction is feasible through an examination of a range of commentaries to *al-Adwar*, as well as theoretical thought of his era. This investigative process has led me to conclude that Safi al-Din employed such philological method of deriving 'branches' from the 'root' as 'aṣl— far', adapted it from Arabic linguistic theory perpetuated the oral tradition of Babylonian languages.

Importantly, there is no hierarchical subordination within the system of šudūd (later maqāmāt), nor between šudūd and āwāzāt, and the units of musical language do not form the familiar taxonomy from smaller units (sound) to larger ones (octave scale). Al-Urmawi describes the tone (nağma), its spatial dimension (bu'd) and structural states (aḥwāl) in terms of actions such as nisba[ṭ], ḡam', and 'izāfaṭ, which lead to the formation of intervals, tetrachords, pentachords, and octave scales, rather than deriving these units from a complete perfect/imperfect system as in the theory of al-Farabi and his predecessors.

I see a procedural logic of describing music, closely aligned with the musical speech itself but not analytical method of Greeks. The next step in understanding the relationship between al-Urmawi's theory and practice is 1) to understand how his "followers" adapted his theory to the contrasting music of Khorasan and Maverannahr, establishing connections between the 12 maqāmat/pardah not with Ushshak mode, but Rast, and 2) to pay attention to the modulation system of šudūd scales based on changing from 2 to 4 pitches, that persists in the concept of mutagayyir in the modern dastgāh practice.

Guzel Tuimova



Tatarstan

Russian Federation

Lecturer at the Kazan Musical College by I.V. Auhadeeva,
Candidate of Sciences in Art History

Research interests

Maqām theory & practice, Crimean Tatar's musical tradition,
Musical heritage of Crimean and Kazan Tatars, Musical Turkology,
Comparative Musicology

Biography

Guzel Tuimova has been teaching at the Department of Music Theory at the Kazan Musical College named after I.V. Auhadeev since 2020. She served as an Assistant Professor (Ph.D.) at the Department of Turkish Music at the Conservatory of Fatih University in Istanbul, Turkey, from 2012 to 2016. In 2008 she defended her Candidate of Science degree in Art History at the State Institute for Art Studies in Moscow (sc. supervisor G.R. Saifullina, sci. consultant G.B. Shamilli). From 2004 to 2010, she worked as a researcher in the Department of Arts at the Language, Literature, and Arts Institute named after G. Ibragimova at the Tatarstan Academy of Sciences in Kazan. She studied at the Musicology Department of the Kazan State Conservatory in Tatarstan, Russian Federation. Her significant achievements was the first scientific study of the Crimean Tatar religious tradition, based on collected during expeditions to Crimea material.

Publications

Tuimova, Guzel (2024). Ozin köy and maqam: On the material of Volgo-Ural and Crimean Tatars musical traditions, in *Navigating the Legacy of Music and Dance*. Baku. Pp. 18—22, (in print).

Tuimova, Guzel (2015). Local performing styles of “Mevlid-i Sherif” by Suleyman Chelebi, in *Regions of Crimea, Tatarstan and Turkey: Comparative musicological analysis in Proceedings of the IX International Turkic Culture, Art and Protection of Cultural Heritage Symposium/Art Activity*, 07-11 September, Verona University. Pp. 339—344. Verona-Italy, 2016 (In Turkish).

Tuimova, Guzel. Islamic musical-poetic genres of the Crimean Tatars: Mawlid and Ilahi. Germany: Lambert. 2011. (In Russian). 240 p.

Abstract

Crimean Tatar Maqām: from 18th c. Theory to Modern Practice (a New Approach to Mevlid Phenomenon)

The essence of a new approach lies in the analysis of the musical aspects of the mevlid phenomenon through the lens of the unique modal system of the Crimean Tatars, defined as maqāmat. This system has historically been conceptualized in the Turkic language within the Ottoman Empire, which spread to the territory of the Crimean Khanate from the 15th to the 18th centuries. This historical period is marked by the peak development of musical genres in Crimean Tatar music, which vividly represent a way of thinking based on the modal system of maqāmat. The foundation for developing this approach was the information left by Crimean Tatar composer Asan Refatov (1902—1938), who lived in Baku and described Crimean Tatar music in terms of the Azerbaijani modal system. Building on Refatov's work, the author of the report, in the dissertation entitled "Religious musical-poetic genres in the traditional music of Crimean Tatars: mevlid and ilahi" defended in 2008 at the State Institute for Art Studies in Moscow, presented the first attempt at reconstructing mevlid and ilahi based on the modal theory of the outstanding Azerbaijani theorist Uzeyir Hajibeyov.

In this report, an analysis of the sections of the mevlid genre form will be presented, based on the authentic maqām theory of the Crimean Tatars. The sources for reconstruction include, on one hand, treatises on music from the 18th century written by such Ottoman authors as Abdülbaki Nasır Dede and Kantemiroğlu, and on the other hand, modern research by Turkish scholars such as Ekrem M. Karadeniz, Suphi Ezgi, and others.

Yegana Rahnula



Azerbaijan

Senior Researcher of the Department of Research of Arabic Manuscripts
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of the Azerbaijan National Academy of Sciences

Research interests

Arabic manuscripts, Islamic ethics, Medieval Azerbaijan scholars

Biography

Yegana Rahnulla is a Senior Researcher in the Department of Arabic Manuscripts at the Institute of Manuscripts named after Muhammad Fuzuli, which is part of the Azerbaijan National Academy of Sciences. She graduated from the Faculty of Islamic Studies at Baku Islamic University (2003). Her dissertation, titled “Religious-Scientific Analysis of the Beautiful Names of Allah (Based on Azerbaijani Manuscripts),” has been discussed. She is the author of more than 40 scientific articles and conference materials. Her research focuses on the works of medieval Azerbaijani scholars, manuscripts related to the Islamic religion, primarily those written in Arabic and housed in the Institute’s treasury. In 2023, she introduced a paleographic description of the manuscript B 5408 “Al-Adwar al-Musiqi” by Safi al-Din al-Urmawi from the collections of the Manuscripts Institute of NASA.

Publications

- Rahnulla, Yegana* (2023). Paleographic characteristics and comparative analysis of the manuscript copy of “Al-Adwar fi al-musiqi”, in *Manuscripts Don’t Burn*, №1(16), January-June, Vol. 9. Pp. 131—136. (In Azerbaijanian)
- Rahnulla, Yegana* (2020). About the manuscript copy of Sadreddin Konavi’s “Sharhu Asmaullah al-Husna” in *Peoples of Eurasia: history, culture and interaction problems*. Materials of the X international scientific conference on April 5–6. Pp. 34—38. (In Azerbaijanian)
- Rahnulla, Yegana* (2024). Scientific-Irfanic Analysis of the Names of Allah Related to Humanity (Based on Azerbaijani Manuscripts), in *International scientific-practical journal ‘Endless Light in Science’*. Almaty, Kazakhstan. №1. Pp. 375—383. (In Russian)

Abstract

Paleographic Characteristics of the Treatise ‘Al-Adwar fi al-Musiqi’ by Safi al-Din al-Urmawi from the Manuscripts Institute of NASA

The Institute of Manuscripts of the Azerbaijan National Academy of Sciences houses the only surviving copy of the Arabic manuscript entitled *al-Adwar fi al-Musiqi*. Authored by Safi al-Din Abd al-Momin b. Yusif b. Fakhr al-Urmawi—a prominent composer, music theorist, and calligrapher—this work delves into the essential elements of music: voice and style. It comprises a concise introduction followed by fifteen chapters.

Al-Adwar has played a pivotal role in shaping the trajectories of both Eastern and Western music, influencing numerous subsequent works in the field. In 1854 (H. 1270), the manuscript was transcribed by Mahammad Qulu bin Hasan Garabaghi. Safi al-Din al-Urmawi’s contributions to music theory are invaluable, bridging traditions and fostering a deeper understanding of musical concepts across cultures. This research not only brings innovation to manuscript studies but also promises to enrich the field of musicology, paving the way for further exploration of *al-Adwar fi al-Musiqi*.

Safi al-Din al-Urmawi’s invaluable contributions to the development of music theory in both the East and the West are well recognized, and researchers from Azerbaijan as well as various countries have conducted in-depth studies on this topic. However, these studies have not provided information about the manuscript copy of Safi al-Din’s *al-Adwar fi al-Musiqi*, preserved in Azerbaijan.

Dilorom Karomat



Uzbekistan

Leading researcher, Candidate of Sciences at the Institute of the Fine Arts of the Academy of Sciences of the Republic of Uzbekistan

Research interests

Musical culture of North Afghanistan, India, Iran and Central Asian Republics; Persian and Turkic lexicography and manuscripts on music, History and theory of medieval 12 maqām system

Biography

Dilorom Karomat is leading researcher in the Institute of the Fine Arts of the Academy of Sciences of the Republic of Uzbekistan. She did her study as a fellow in several Indian institutions like Khuda Bakhsh Oriental Public library in Patna, Asiatic Society and Maulana Abul Kalam Azad Institute of Asian Studies in Kolkata; Postdoctoral Research assistant of Arts & Humanities Research Council (AHRC) project at SOAS. Her research interests are musical culture of North Afghanistan, India, Iran and Central Asian Republics; Persian and Turkic lexicography and manuscripts on music. She is an author of such articles as “The 12-maqam System and its Similarity with Indian Ragas (according to Indian Manuscripts)”, “Some aspects of interrelations between Indian and Central Asian music”, “Contribution of wandering musicians into ideas of Asianism”.

Publications

Karomat, Dilorom (2014). Roots of Persian parda system in Hindustani music: A Conclusion from the works of Amir Khusrau in Shakeel Hossain (ed.), in *Jashn-e-Khusrau 2013: Celebrating the Genius of Khusrau*. Aga Khan trust for Culture, Maplin Publishing. Pp. 96—107.

Karomat, Dilorom (2011/2012). Some aspects of interrelations between Indian and Central Asian music, in *Journal of the Indian Musicological Society*, Vol. 41. Pp. 100—121.

Karomat, Dilorom (2006). The 12-maqam System and its Similarity with Indian Ragas (according to Indian Manuscripts), in *Journal of the Indian Musicological Society, A special Issue on: Indo-Iranian Music: Confluence of Cultures*. Mumbai India, Vol. 36/37. Pp. 62—88.

Abstract

The Reflection of al-Urmawi's System in Indian Manuscripts

The modal system of al-Urmawi has played a significant role in the organizing and development of the musical theory not only in the Middle and Central Asia, but in India as well. If in the writings of Amir Khusrau Dehlavi (13—14tAD) one can't see the reflection of al-Urmawi's adwar system, then treatises of the Great Mughals (Baburids) are based on his scientific music theory. It is true that legacy of Safi al-Din al-Urmawi reached India first of all through Persian manuscripts on music related to 12 maqam system. Indian manuscripts of the 13th-19th centuries, utilize the terms *pardah* and later *maqām*, that were identified with *raga* for better understanding by Indian readers. Upto the middle of the 20th century, when Indian authors write about Persian Music (Persian music in our context stands for the music of a wide geographical region including Mawara-un-Nahar, Khorasan and Iran) they mention only the system of 12 maqams. Interaction between the *raga-ragini* and 12 maqam systems in India has produced very fruitful results and achieved a distinctive synthesis in the *Sufiyana Kalam* in Kashmir region. Study of the Persian and Urdu language encyclopaedias, literary works and manuscripts on music written in India during the 13th-20th centuries shows that their general approach to the description of the 12 maqāms is aesthetical, descriptive, and restricted to demonstrating the similarities between ragas and maqāms, but without any theoretical explanation that would reveal the structural principles of the 12 maqām and raga systems.

Irina Starikova



Russian Federation

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Research interests

Byzantine and the Old-Russian chant manuscripts, Neumatic notation,
Medieval treatises on music, Modal systems, Post-Byzantine chant, Maqām

Biography

Irina Starikova graduated from the Moscow State Conservatory with a degree in Theory and History of Music in 2005. From 2002 to 2009, she worked as a scientific editor at the Centre for Ecclesiastical Studies, “Orthodox Encyclopedia.” She taught a special course on Znamennyi Chant at the Centre for the Studies in Russian Church Music at the Moscow State Conservatory from 2006 to 2018. Additionally, she served as a scientific researcher at the Centre for the Studies in Church Music at the Moscow State Conservatory from 2010 to 2025. Currently, she is a senior researcher at the State Institute for Art Studies and teach a special course on Musical Byzantinology at the Saint Petersburg Conservatory.

Publications

- Starikova Irina* (2019). Using the turkish maqam in post-Byzantine chant), in *Mysl' o muzyke v avraamicheskikh tradiciyah. Konceptiya zvuka i zvuchaniya s drevnejshih vremeni k XXI v.* Moskow. P. 39. (In Russian)
- Starikova Irina* (2018). The special features of greek manuscripts in collection of P. I. Schikin), in *Paleografiya, kodikologiya, diplomatika: Sovremennyy opyt issledovaniya grecheskih, latinskih i slavyanskih rukopisej i dokumentov.* Moskow. P. 216–220. (In Russian).
- Starikova Irina* (2010). Ioann Kukuzel, in *Pravoslavnaya enciklopediya. M.: Cerkovno- nauchnyj centr «Pravoslavnaya enciklopediya».* T. 24. Moskow P. 384—396. (In Russian).

Abstract

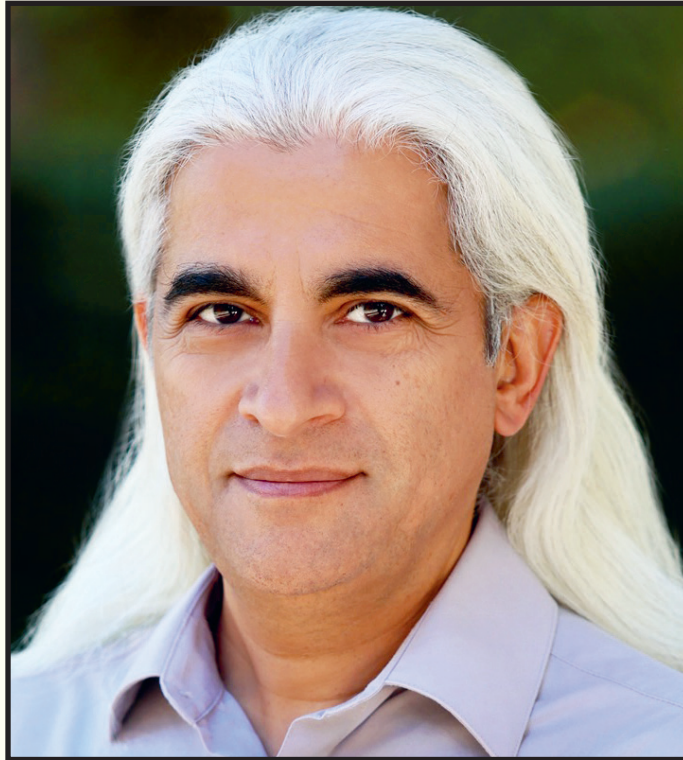
Maqām and Byzantine Ēchos: Point of Intersection

Safi al-Din al-Urmawi's follower, Abdulkadir Maraghi (1353-1435), was apparently known to the singers of Byzantine chant, as indicated by the inclusion of one of his works in a Byzantine chant manuscript (Lesb. Leim. 259, 1572). The texts of Byzantine theorists from the 15th century may also reflect the influence of Maraghi's theoretical works, either in their structure or in specific ideas. The Byzantine theoretical texts of the 15th century could contain traces of Maraghi's treatises (in their structure or individual theses). Thus, the theory of circles may have influenced the concept of the Byzantine theory of modes (ήχοι), as seen in the diagrams from the treatise *Agropolites* and the theoretical texts of Ioannis Koukouzeles and Ioannis Laskar, among others. It is more likely that texts on music in Persian language served as the foundation for treatises by theorists of Byzantine chant that sought to explain the theory of maqām.

Before the reform of the New Method in 1814, at least two such treatises were created by Panagiotis Haladzoglou (Παναγιώτης Χαλάτζογλου) (1708—1748) and Bishop Cyril of Marmara (Κύριλλος Μαρμαρινός) (early 18th century to the 60s of the 18th century). Both Greek musicians describe the theory of maqām, with Panagiotis Haladzoglou noting that it is “the musical art of the Persians” (γινῶσιν τῆς μουσικῆς τέχνης τῶν περσῶν). He emphasizes that he studied “Persian books of ancient and modern musicians” (τα περσικά βιβλία τῶν παλαιῶν και νέων μουσικῶν) to create his theoretical text. This suggests that Arab-Persian theory of music was popular and sought after; from the 17th century onward, liturgical Byzantine chant books began to include indications not just of Byzantine modes (echos), but also specific maqāms.

An analysis of the modal structure of Byzantine chants reveals various points of intersection between the Byzantine modal system and the “Arab-Persian” maqām: 1) explicitly, through the indication of the name of the “maqām,” and 2) implicitly, where certain melodic formulas possess specific modal content that diverges from Byzantine modes but can be identified as a maqām. This presentation will demonstrate various examples of the influence of the *rast* maqām in Byzantine chants.

Mohsen Mohammadi



United States of America

PhD, Faculty Member at the University of California,
Los Angeles (UCLA)

Research interests

Global music history, Classicization of music in non-Western cultures,
Early recordings of non-Western music

Biography

Mohsen Mohammadi specializes in the history of music in Central and West Asia and plays the setar. He holds a PhD in Musicology from Utrecht University, the Netherlands, with an emphasis in Ethnomusicology hosted by UCLA; an MA in History from the University of Tehran, Iran; and a BA in Music, also from the University of Tehran.

He has published extensively on historical music texts, including three articles focusing on Safi al-Din al-Urmawi. Notably, in 2001, he discovered and introduced an autographed manuscript penned by Safi al-Din Urmawi himself, who served as the special scribe and librarian of the last Abbasid Caliph in Baghdad, al-Musta‘sim Billah (1213–1258), and was the mentor of the renowned Islamic calligrapher, Yāqut al-Musta‘simi (d. 1298). Currently, he is engaged in a project dedicated to the collection, transcription, and translation of musical texts from non-Western countries. His publications are accessible at: <https://ucla.academia.edu/Mohammadi>.

Publications

Mohammadi, Mohsen (2006). Al-Urmawi’s Fret Placement Method in Kitāb-ol-Adwār: An Analysis of its Issues, in *Nāmeḥ-ye Anjoman*. V. 5, No. 4. Pp. 85—102. (In Farsi).

Mohammadi, Mohsen (2004). Glimpses into Some Hidden Facets of the Life and Personality of Safi al-Din al-Urmawi, in *Khiyal*. No. 11. Pp. 72—87. (In Farsi).

Mohammadi, Mohsen (2000). An Autograph Manuscript by Safiuddin al-Urmawi, in *Nāmeḥ-ye Bahārestān*. No 2. Pp. 75—82. (In Farsi).

Abstract

The Pen and the Plectrum: Understanding of Safi al-Din al-Urmawi's Method for Music Transcription

Safi al-Din al-Urmawi (d. 1294) holds a distinguished position as one of the earliest performing musicians to articulate theoretical frameworks for music. His intellectual contributions included pioneering methods for theorizing musical practice, such as mode classification. In addition, he introduced a system of music transcription that was followed by subsequent writers such as Qutb al-Din al-Shirazi (1236–1310/11), who sought to refine Urmawi's notation; Abd al-Qādir al-Maraghi (d. 1435), who transcribed some of his own compositions; and Demetrius Cantemir (1673–1723), who compiled an anthology of various songs performed in Istanbul.

Urmawi's music transcription employed an alphabetization of notes, utilizing the Abjad numerals or *Hisāb al-Jummāl*, in which letters were assigned to pitches according to their numerical value within the Abjad system. Simultaneously, the duration of each note was indicated beneath it using numbers. Thus, each combination of letter and number represented a specific pitch with a specific duration, a fairly accurate system for the thirteenth century.

Each transcription included a title indicating the metric cycle and the mode. While the metric cycles appear to offer further assistance in reconstructing the transcriptions, the fact that these cycles possessed several variations complicates the direct application of the metric cycle to the line of notes and their durations. This was an issue that Qutb al-Din al-Shirazi attempted to further illuminate.

This paper begins with an examination of Urmawi's method of placing frets on a monochord, questioning whether the mathematical ratios produced by that method were more theoretical than practically applied in performance. It then attempts to propose a reconstruction of his transcriptions.

Nilgün Doğrusoz



Türkiye

Professor at the Istanbul Technical University Turkish Music
Conservatory, PhD in Music History

Research interests

History of Ottoman & Turkish Music

Biography

Nilgun Dogrusoz graduated from Ege University State Conservatory of Turkish Music in 1989. She completed her master's, proficiency in art and PhD at Istanbul Technical University Institute of Social Sciences. In 2000, she was sent to the New England Conservatory (Boston) with a scholarship for research by ITU. In 2001, she received a scholarship from Harvard University and worked as a guest lecturer at the Center for Middle Eastern Studies. In 2004, she became an associate professor of musicology. She focused her studies on historical musicology. In 2013, she was appointed as a professor. In 2014, she founded the ITU Ottoman/Turkish Music Research Group and carried out projects on various music archives. She is currently a consultant for the Research Project of the CMO at the University of Münster, Germany. Besides, she is a member of the Scientific Committee of Atatürk Culture Centre.

Publications

Nilgün Doğrusöz (2015). From Anatolian Edvâr (Musical Theory Book) Writers to Abdülbâkî Nâsır Dede: An Evaluation of the History of Ottoman and Turkish Music Theory, in *Writing the History of "Ottoman Music"*, Edited by Martin Greve, Würzburg, Germany. Pp. 77—87.

Nilgün Doğrusöz (2012). Music Theory of Yusuf Kırşehirî, in *Kırşehir Governorship Cultural Services Publications*, No: 36. 290 p. (In Turkish).

Nilgün Doğrusöz (2012). Yüzyıl Osmanlı and Türk Müziği Çalışmaları, Musiki Risaleleri, Biksad Yayınları, İstanbul. 176 p. (In Turkish).

Abstract

Traces of Safi al-Din al-Urmawi's Kitāb al-Adwār in the Anatolian Edvār Tradition

Safi al-Din al-Urmawi's 13th-century treatise, *al-Adwār*, is regarded as one of the earliest systematic works in Islamic music theory. It presents a comprehensive approach to pitch systems, modal structures, and rhythmic cycles, establishing a foundation for subsequent theoretical writings. By the 15th century, Urmawi's influence had become embedded in the Anatolian edvar tradition, reflected in both theoretical constructs and practical applications. In this period, two principal schools of thought emerged: the 'ilmī (scholarly) school, represented by theorists such as Abd al-Qadir al-Maraghi, Fathullah Shirvani, and Ladikli Mehmed Çelebi, who employed concepts such as intervals, genera (ğins), modal layers (ṭabaqāt), and abjad notation; and the 'amali (practical) school, exemplified by figures like Yusuf bin Nizam al-Din Kırşehirli, Hızır bin Abdullah, Bedri Dilşad, Seydi, and Kadızade Tirevi, who emphasized hands-on modal practice and tone-to-cycle relationships. In the 'amali (practical) school's edvar manuscripts, Urmawi is frequently cited, often alongside the allegorical tale "The Story of the Camel." Though absent in his original texts, this narrative was likely employed by later authors to reinforce the noble and spiritually acceptable nature of music within the Islamic tradition. Citing authorities such as al-Farabi, al-Urmawi, and Ibn Sina further legitimized their own scholarship. It is also reported that Urmawi composed as many as 300 nawbat, illustrating his impact not only as a theorist but also as a prolific composer. This paper examines the continuity and transformation of Urmawi's legacy in the 15th-century Anatolian edvar corpus.

Nilufar Botirova



Uzbekistan

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Master of Arts

Research interests

Professional music of Central Asia, Modal systems of the East (maqamat),
Medieval music treatises, Ethnomusicology, Comparative musicology

Biography

Nilufar Botirova was born in 1990 in Tashkent, Uzbekistan. She completed her Master's degree in Musicology at the State Conservatory of Uzbekistan. She currently teaches at the Department of "Theory and History of Uzbek Maqam," where she lectures on "History of Eastern Music," "Music Source Studies," and "Maqams of Eastern Countries."

She has studied Hindi and Urdu. Her current research focuses on the Kashmiri Sufi musical tradition of Sufiyana Kalam and its structural parallels with the Bukhara Shashmaqom. She is the author of over 30 academic articles and has presented papers at international conferences in Dushanbe, Baku, New Delhi, Hyderabad, Istanbul, and Izmir. She is currently preparing her PhD dissertation for defense.

Publications

Botirova Nilufar Akhad qizi (2025). Segah maqam and its equivalents in Bukhara and Kashmir, in *European Journal of Arts*, No. 2. URL: <https://ppublishing.org/archive/publication/1423-segah-maqam-and-its-equivalents-in-bukhara-an>

Botirova N (2024). The significance of Sufi orders in the history and development of Kashmiri Maqams in *Universal Journal of Academic and Multidisciplinary Research*, Vol. 2, Issue 18, pp. 82–97. (In Uzbek).

Botirova N.A (2022). New treatise in musical source, in *Problems of modern science and education*, No. 1, pp. 106–109. (In Russian).

Abstract

Safi al-Din al-Urmawi and the Sufiyana Maqām: Points of Convergence

This paper explores the structural parallels between the Sufiyana Kalam maqam tradition of Kashmir and the theoretical framework established by Safi al-Din al-Urmawi in his seminal treatise *al-Adwār*. While Sufiyana Kalam is not directly derived from Urmawi's theory, it intuitively manifests similar modal and expressive principles, particularly those related to the concepts of transition, interaction, and melodic motion. Special attention is given to Urmawi's treatment of musical process through notions such as 'intiḳāl (modulation), tarkīb (combination), and muwāzana (balance), which resonate with the Sufi concept of ḥāl — a temporary spiritual state experienced through music.

Although Urmawi himself does not explicitly connect his theory with Sufism, the conceptualization of sound as a process, proposed by G. Shamilli in her works (since 2018) dedicated to the typology of the Art of maqām, opens the way for understanding sound in Sufiyana kalam as a fluid, dynamic and transformative phenomenon. opens the way for interpreting sound in Sufiyana Kalam as a fluid, dynamic, and transformative phenomenon. This perspective invites a deeper understanding of sound not as a static object, but as a medium of inner experience and spiritual change.

By contextualizing Sufiyana Kalam as a structurally independent system that reflects Urmawi's modal logic, the paper advocates for an integrative approach that unites theory and performance, musical text and intonation, structure and affect. This convergence not only enriches the comprehension of Eastern musical thought but also reinforces the value of comparative and interdisciplinary musicology.

The proposed approach suggests that further research should include comparative interval charts, analysis of intonational models, and an in-depth examination of the concept of ḥāl in various musical settings. Such an approach will highlight potential points of convergence between Urmawi's theoretical legacy and regional Sufi musical traditions.

Nissim Lugasi



Israel

Head of Maqamat school of Eastern music, Safed, Israel

Research interests

Jewish music, Maqāmat, Middle Eastern music, Jewish liturgy

Biography

Nissim Lugasi is an esteemed vocalist and tar player specializing in classical Persian and Ottoman-Turkish music, with a deep expertise in Middle Eastern Jewish musical traditions. He is a prominent figure in the field of microtonal and maqam-based music in the country. Studied Sufi-Ottoman music in Istanbul (1997–2000) and classical Persian singing in Paris (2000–2003) under Master Hossein Omoumi and also with Homayoun Shajarian and other renowned teachers. One of the founders of Maqamat school of music in Safed, a center for Eastern music education. As a performer, he has been on various stages internationally, including with the Israeli Andalusian Orchestra, at the Krakow and Viljandi festivals, and at the “Space of Mugam” in Baku (2023). He also leads “Meshi Ensemble”, a devoted group with a unique musical approach to performing Hebrew piyyutim. Lecturer at Bar-Ilan University, Sapir College, and Hed College, and has been giving workshops worldwide.

Publications

Lugasi, Nissim (2023). The connecting thread: unique aspects of Jewish Maqam music and the essential element of Hebrew, in *PROCEEDINGS of Scientific Symposium held in the framework of “Space of Mugam” 6th International Music Festival Baku*, June 20-22. Pp. 129—133.

Abstract

Maqāmat and Hebrew Pizmonim in Golden Age Spain and Beyond

This paper examines the tradition of Jewish Hebrew pizmonim, with a focus on the Golden Age of Spanish Jewish poetry and its influence on Sephardic music. The term pizmon, originating from Greek through Aramaic, initially referred to refrains in piyyutim (liturgical poems) and later expanded to encompass a broader range of religious and poetic compositions. Author explores the musical structure of pizmonim, particularly their use of maqāmat (modal scales) and strophic form, which facilitated their integration into both liturgical and communal contexts. Pizmonim from the Golden Age of Spanish Jews reflect a fusion of Jewish poetic traditions alongside Arabic musical structures, highlighting the cultural exchanges of the time.

A key focus is on Rabbi Israel Najara, whose work significantly shaped the development of pizmonim. Known for adapting secular melodies to his religious poetry, Najara bridged the sacred and secular, making his compositions accessible to a wide audience. This innovative approach redefined the relationship between liturgical and popular music in Jewish tradition. Najara's pizmonim became central to Sephardic musical identity and continue to be performed in Jewish communities today. Author also explores the performance contexts of pizmonim, which were sung during Shabbat rituals, family celebrations, and communal gatherings in medieval Spain, as well as in later Turkish, North African and Middle Eastern Jewish communities.

In conclusion, author emphasizes the lasting cultural significance of pizmonim in preserving Jewish musical heritage, showcasing their role in both religious and social life across centuries.

Rajesh Shah



India

Ph.D, Professor and Head of the Department Of Instrumental Music at the Banaras Hindu University (Varanasi)

Research interests

Evolution of sitar, Indian classical music

Biography

In 2022, Rajesh Shah was invited as a Resource Person at the seminar entitled “International Scientific and Practical Conference: Tradition of Oral-Musical Professionalism and Modernity in Performance,” organized by T. Zhurgenov Kazakh National Academy of Arts in Kazakhstan. In 2018, he was invited as a Jury Member representing India at the World Music Festival in Uzbekistan, organized by the Ministry of Culture, Government of Uzbekistan. In 2017, he performed a sitar recital in Dubai, organized by the Adi Shakti Music Centre. In 2013 he participated in a musical performance of Indian classical raga at the 3rd International Festival “Space of Mugham” in Baku, Azerbaijan. This festival was organized by The Heydar Aliyev Foundation, the Ministry of Culture and Tourism of the Republic of Azerbaijan, and the Composers Union of Azerbaijan.

Publications

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Abstract

Sitar and the Theory of Safi al-Din al-Urmawi: Interrelation of Musical Systems

The sitar is one of the most recognizable instruments of Indian classical music. Its sound is associated with the philosophy of raga, the meditative nature of Indian aesthetics and the complex system of performance on this instrument. However, much contradictory literature has been written about the origin of the sitar in different languages.

The purpose of my report is to show the main interpretations on the topic of the origin of this instrument and answer the main question - did the sitar really arise as a result of cultural synthesis under the influence of the Persian musical tradition, or is it an ancient Indian instrument that over time only acquired a Persian name (Persian si - thirty, and tar - string), especially considering that early versions of the instrument, such as the setar (where 'se' means 3 stringed instrument). Indeed, the number of strings of the sitar sometimes approaches thirty, which partly confirms its Persian name. Nevertheless, it is important to distinguish between such instruments as the Iranian Setar and the Indian Sitar, as well as to distinguish the musical structure of these instruments. It is also very important to keep in mind that these instruments are made from completely different types of wood and have completely different shapes.

Of particular interest is the examination of theoretical parallels between the Indian sitar and the works of the 13th-century theorist Safi al-Din al-Urmawi, on the grounds that both systems contain microtonal scales. His treatise 'al-Adwar' became an important source of musical theory in the Middle East and influenced musical culture that spread to India.

Richard Dumbrell



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PhD, Professor of archaeomusicology, Retired director of
Research at the University of London

Research interests

Archaeomusicology of the Ancient Near East, Texts of Music
written in Sumerian, Babylonian and Hurrian

Biography

Richard Dumbrill has studied the archaeomusicology of the Ancient Near East, especially the interpretation of cuneiform texts of Music Theory written in Sumerian, Babylonian and Hurrian. Dumbrill's interpretation of music theory is based on his knowledge of Middle-Oriental Musicology. He rejects Pythagorean diatonicism and heptatonicism, as a model for Oriental music and particularly rejects the hypothesis of the use of dichords in the Musicology of the Ancient Near East. He reconstructed the Silver lyre of Ur (at the British Museum), from Woolley's notes, with Myriam Marcetteau. Dumbrill also reconstructed the Elamite harp of the battle of Ulai, with Margaux Bousquet. Dumbrill donated one of his harps to the Ministry of Culture in Iraq. Dumbrill is the founder, with Irving Finkel of the International Council of Near Eastern Archaeomusicology (ICONEA) at the Institute of Musical Research, School of Advanced Studies, University of London.

Publications

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Abstract

Urmawi's Cycles and the Neo-Babylonian Text CBS 1766

From around 600 BC, two texts illustrated the shift from enneatonism to heptatonism, CBS 1766 and CBS 10996. This significant shift was based on a radical change. The system which was linear became cyclical. This linearity came from the cognitive principle by which systems came from the placing of strings on the yoke of the lyre.

This system was known until very late in the history of the development of theory up to Boethius (480–524 AD), and later with Salinas (1513–1590 AD) and others, in the West, etc. On the other hand, cyclical schemes were known in the Middle-East from the thirteenth century, notably with Safi al-Din al-Urmawi's (1216–1294 AD) in treatise *al-Adwār*, but it is certain that the principle was known from around 600 BC, estimation of the date at which CBS 1766 was written. Yet, the archaeological discovery of a text dating from a specific period does not mean that the application of the theory within began at that time, but only means that the system was then known. Additionally, the discovery of a single text, does not mean that the theory was generally adopted, at that time. It might have been the consequences of an isolated theoretician's elucubrations.

Who knows? Evidence in archaeology is found by chance and not by design. However, when a second text from the same period is unearthed, such as CBS 10996, and confirms the theory of the first one, then some credibility may be given to the otherwise conjectural theory in the first text. This is precisely what happened with the difference that in fact, it was the second text which was first interpreted. However, for our purpose, we shall describe what CBS 1766. The tablet has an heptagram inscribed within two concentric circles. At each vertice of the heptagram are numbers and at the side of each, the name of a string as known from text UET VII, 126.

Thus, the system described has seven strings and therefore can be construed as evidence for a heptatonic system.

Tamara Alibakiyeva



Canada

Professor, Doctorate Degree, Academician

Research interests

Uyghur traditional music

Biography

Tamara Alibakiyeva is a doctor, professor, academician of International Information Academy, and promoter of Uyghur music. She was the first to classify Uyghur songs, basing her research on her own recordings and transcriptions of over 600 Uyghur traditional songs of Ili (Kulja) region (Kazakhstan). Her doctoral Dissertation was devoted to the historical and theoretical issues of Uyghur Muqam. Having transcribed and published the first two Uyghur muqams (Rak and Chapbayat), Alibakiyeva developed a new methodology for analyzing Uyghur Muqam based on traditional understanding of structure, development, and memorization of this professional music of oral tradition. Dr. Alibakiyeva published over 300 works on Uyghur traditional music, most notably *On Ikki Muqam* (Alma-Ata, 1988) and *The Uyghur Historical Songs* (Moscow, 1986). In addition to being an active scholar, she performed and was recorded by major recording companies in Russia, Kazakhstan, and Germany.

Publications

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Abstract

Ibarä and Modal Development of Uyghur Muqam

One of the most specific features of Uyghur muqam lies in its inherent quality based on the development of modal-melodic formulas. By combining or growing into larger constructions associated with poetic structure, these formulas, or ibarät (sing.: ibarä), advance the entire fabric of mūqām. In oral professional tradition, which does not rely on fixed materials, the role of ibarät cannot be overestimated: they help mūqāmchi to memorize and navigate in mūqām's modes. This talk analyzes the form-generating quality of ibarä and its role in modal development. Below are the points summarizing our findings:

1. The process of modal formation occurs as a result of the implementation of the universal principle of stability-instability. This principle is realized in ibarä, whose characteristic sound reveals itself in the interaction between two main tones: the centralizing – asās and the repercussion– hokumran.
2. Mūqām modal development can be understood through mutable relations of hokumran and asas in each ibarä. Ultimately, an intricate pattern of different ibarät, occurring throughout mūqām, is dictated by the centralizing action of the asās, which defines the modal color of the entire mūqām.
3. Ibarä is characterized by its capacity for variation, determined by the quantity and quality of melodic paradigms. Rhythmic, spatial-temporal, and, to a lesser degree, pitch parameters are the main areas where ibarät are altered. Importantly, the continuous renewal and processual nature of ibarät, is founded on the principle of sameness; that is, ibarät vary within the bounds of acceptable deviations defined by the stability-instability relation of tones.
4. The sound construction of Mūqām is based on three-phase development, which reflects a common musical organization. It consists of I (initialis-beginning, the main modal setting), M (motus-movement, motion, deviation from initialis), and T (terminus- boundary, or conclusion). Different ibarät carry various parts of this development and present building blocks of mūqām's organization.

Vugar Jamalzadeh



Azerbaijan

Associate Professor at the Baku Hajibeyli Music Academy,
Honored Artist of the Republic of Azerbaijan, composer, arranger

Research interests

Safi al-Din al-Urmawi's advar system, Pythagorean system,
Diatonic modes

Biography

Vugar Jamalzadeh received the academic title of Associate Professor in the field of “Arranging for Jazz and Popular Music Ensembles and Orchestras” on April 13, 2018. He is currently pursuing his PhD in musicology, with his dissertation focused on the topic: “Integration of Safi al-Din al-Urmawi’s Advar System into Contemporary Popular Music.” At the Faculty of Composition of the Baku Music Academy, he teaches courses in Arrangement, Sound Engineering, Modern Technologies, and Composition. Additionally, he serves as the music director of the Azerbaijan State Dance Ensemble and the musical director of the Azerbaijan State Puppet Theater. He is also the author of numerous educational programs, including those in Arrangement, Sound Engineering, Electronic Music, History and Methodology of New Music, Polyphony in Serious Style, and Acoustics and Organology of Electronic Musical Instruments.

Publications

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Abstract

Engaging with the Adwār System of Safi al-Din al-Urmawi in Modern Popular Music

The Dövrü-Səda project (composer Vugar Jamalzadeh), which means “Echo of the Ages”, is a unique musical initiative that reinterprets the rich cultural and poetic heritage of Azerbaijan through the prism of contemporary composition. At the heart of the project lies the ancient system of adwār, developed by Safi al-Din al-Urmawi, which views music as a cosmic reflection governed by circular modal structures. This philosophical and musical system forms the foundational architecture of the compositions, offering not only an aesthetic experience but also spiritual journey.

Each work in the Dövrü-Səda cycle is based on ghazals by prominent Azerbaijani poets, including Khagani, Nizami, Natavan, and Mir Hamza Nigārī. These texts are chosen for their lyrical depth and historical significance, with the poetic rhythm and emotional tone intricately woven into the musical fabric. The compositions draw on the Azerbaijani mugham tradition while incorporating modern techniques such as polyphony, micromodulation, and spatial sound design.

Crucially, Dövrü-Səda does not treat tradition as a relic but as a living, evolving force. By avoiding the dichotomy between tradition and avant-garde, the project proposes a new aesthetic model that resonates with contemporary audiences while honoring historical roots. It envisions music as a circular, inward path—from sound to silence, from form to essence. Looking ahead, the Dövrü-Səda model holds great potential for integration into modern pop and electronic music. By using adwār as a structural and philosophical tool, it becomes possible to create innovative tracks that combine ancient modal systems with modern sound technologies, thus appealing to younger, globally-minded audiences.

Dövrü-Səda stands as a testament to the enduring vitality of cultural memory and its power to inspire new musical realities.

William Sumits



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Corpus Musicae Ottomanicae

Research interests

Middle East music theory and performance practice,
Ottoman music manuscripts and notations

Biography

Will Sumits is an ethnomusicologist and research associate for the Corpus Musicae Ottomanicae (CMO) project, based at the Orient-Institute Istanbul. His past research focused on the evolution of Central Asian art music traditions from the 17th-19th centuries. He has been a member of the teaching faculty at Istanbul Technical University and the University of Central Asia in Tajikistan, and has worked for the Aga Khan Music Program. Will is a purveyor of early sound recordings and historical musical instruments. His ongoing research focuses on the historical development of music theory and performance practice in the greater Middle East. He is currently a researcher at OII for the CMO project where he is tasked with expanding the CMO Source Catalogue of Ottoman music manuscripts and notations.

Publications

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Abstract

Tracing the Transmission of the Early Ottoman Repertoire: Ali Ufkî and Kantemir in Late-19th Century Sources

This paper will trace important musical works from the Ottoman repertoire that have survived from the 17th century, and will trace their transmission into the late 19th and early 20th century. Some of the works preserved in the treatises of Ali Ufkî, Dimitri Kantemir, and the Kevserî collection, continued to be notated and performed in the late-19th century, and were included in early print publications. A diachronic analysis of multiple versions will highlight how musical works evolved melodically and rhythmically over time. By tracing their transmission through written sources, we can see how both written and aural transmission of performed music have contributed to the evolution of musical compositions, raising questions about the nature and definition of a musical ‘work’ in the Ottoman context, and the importance of variance within the tradition.

Problems of musical transmission will be considered, including the works attributed to early musicians, such as Abdülkâdir Merâgî and Fârâbî, that are found in 19th century sources, but are absent from pre-19th century notations. Works that are well-documented in 17th—19th century sources provide clues about musical performance and the role of trans-notation in musical transmission. In tracing the continuity of 17th century repertoire into the late-Ottoman period, questions of authorship, authenticity, and ambiguity will be discussed in the context of the extant written sources.

Resolution

On June 19-20, an international symposium is held in Baku as part of the 7th International Festival Mugham Space. Famous scientists and musicians from Azerbaijan, Great Britain, Israel, India, Canada, Russia, the USA, Tajikistan, Tatarstan (Russia), Turkey, Uzbekistan and Japan take part in the symposium.

In according of papers, Safi ad-Din al-Urmawi (d. 1294) occupies a special position in the world history of conceptualization of music. For a long time, his musical-theoretical heritage was interpreted as the development of ancient Greek thought about music, and the systematization of the modal system presented by him was interpreted from the position of an analytical method understandable to modern European musicology.

Meanwhile, the unique work *al-Adwar*, written by Safi al-Din in Arabic, was the first to present a systematization of the modal and rhythmic systems not linearly, but in a circle model, which became an unconventional continuation of the Neo-Babylonian tradition of mathematical calculations and the oral method of deriving ‘branches’ from the ‘roots’, which was later adapted by the Arabic linguistic theory and presented in the works of outstanding grammarians of Western Asia.

Al-Urmawi, being a brilliant musician-performer, not only formulated the theoretical foundations of music, but also introduced a new transcription system, which was followed by subsequent generations of scientists.

A new reading of the musical heritage of Safi al-Din al-Urmawi will be embodied in a collective monograph and future symposia “Space of Mugham” with in the aim of deeply developing and expanding knowledge about musical science in the context of the global history of music.

Elmi simpoziyum haqqında

“Muğam aləmi” – Azərbaycanın musiqi həyatında genişmiqyaslı mədəni hadisə olaraq Heydər Əliyev Fondunun prezidenti, Azərbaycan Respublikasının Birinci vitse-prezidenti və İSESKO-nun xoşməramlı səfiri Mehriban xanım Əliyevanın təşəbbüsü ilə Bakıda mütəmadi olaraq baş tutan Şərqi ərəbi musiqi ifaçıları və tədqiqatçıların qatıldığı beynəlxalq musiqi festivalı, müsabiqəsi və elmi simpoziyumunun ərəbi adıdır.

“Səfiəddin Urməvinin musiqi irsi: keçmişlə müasirliyin qovşağında” adlı simpoziyum XIII əsrin önəmli şəxsiyyətlərindən biri, musiqi tədqiqatçısı və xəttat kimi tanınan Səfiəddin Urməviyə həsr edilmişdir. Onun həyatı və fəaliyyəti musiqiyə olan hədsiz sevginin və xidmətin parlaq təcəssümüdür. Simpoziyumun əsas məqsədi Səfiəddin Urməvinin elmi və yaradıcılıq irsini Qərbi və Mərkəzi Asiyada, o cümlədən Azərbaycanda musiqi düşüncəsinin davamlılığı (tarixən qırılmaz bağlılığı) kontekstində araşdırmaqdır. Məlumdur ki, bu bölgədə, qədim Babil dövründə, musiqi haqqında yazılmış ilk risalə mixi yazıyla gil lövhənin üstündə həkk olunmuşdur.

Simpoziyumun digər əsas məqsədi Səfiəddinin dövründən indiyə qədər elmi təfəkkür prosesini izləməkdir. İştirakçılara Səfiəddin Urməvi irsini antik dövrdən müasirliyə qədər mövcud olmuş musiqi düşüncəsi çərçivəsində nəzərdən keçirmək təklif edilir. Bu zaman alimin nəzəriyyələrinin öyrənilməsi üçün düzgün epistemoloji perspektivin müəyyənləşdirilməsi vacib şərtidir və bu yalnız qədim yunan hikmətinin təcrübəsi ilə məhdudlaşmamalıdır.

Nəzəri məsələlərdən başqa, simpoziyum praktiki məsələlərə də toxunur. Bunların arasında Səfiəddin Urməvinin melodiyalarının deşifrə və ifa edilməsi ilə bağlı çətinliklər, həmçinin Qərbi və Mərkəzi Asiya xalqlarının şifahi və peşəkar musiqi irsini birləşdirən məqam anlayışı ilə bağlı problemlər müzakirə ediləcəkdir.

**Book of Abstracts of Scientific Symposium held in the framework of
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