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Mugam study

CONCEPTUAL CONTENT OF THE AZERBAIJANI MUGAM-DASTGAH AS METHODOLOGICAL BASIS FOR COMPARATIVE RESEARCH INTO THE TRADITIONAL ORIENTAL CULTURE

S.M.Farhadova

(Presented by Academician of ANAS T.H.Karimli)

The occurrence of a worldview principle assumes the awareness of motives that predetermine its formation. In the meantime, it is the grasp of semantic invariant that becomes «a stumbling block» due to the detachment from cognition criteria in the early period arising from cause-effect-unrelated spiritual thinking.

Giving impetus to the awareness of universal origins is the comprehension of conceptual substance of the uniform system as indispensable condition for focusing on the multilateral development of the traditional oriental music which is currently represented by national cultures.

Keywords : *Harmony, thought, spirituality, mugam-dastgah, creativity, sufism*

A view that the advance in any scientific search is dependent on the right choice of vision seems today to be a copy-book maxim. In the meanwhile, contributing to the study of many phenomena of the traditional oriental culture is inertia of Europe-centric guidelines that take into no account specificity of earlier oriental culture. This is explained as being due to ineffective scientific search for resolution of essential questions arising from universal origins of the matter.

Giving impetus to the awareness of universal origins is the comprehension of conceptual substance of the uniform system as indispensable condition for focusing on the multilateral development of the traditional oriental music which is currently represented by national cultures.

The present paper does not claim to be exhaustive about goals of the research that go beyond a specific musical sphere of knowledge and call for multi-profile research. In other words, it just denotes one of the probable ways of analysis.

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cognition criteria in the early period arising from cause-effect-unrelated spiritual thinking. From this point of view, the most complicated and significant for research work is the task of rational comprehension and explanation of the crux of alternative spiritual thinking and cognition initially related to the esotericism and the practice closed for secular science and resolutely rejected. However, unambiguous equalization of the esotericism to the mysticism and related tabooing its research and coverage wittingly ruled out the possibility of the matter comprehension – the very principle of early thinking. This, in turn, deprived the science both of the nearest perspective to create a unified system of study of some manifestations of culture (for instance, music) and the remote perspective to create an integral picture of mankind's cultural development relying on a unified conceptual basis.

A view on esoteric (Greek «*esoterikos*»-latent, intrinsic) cognition as manifestation of initially inherent opportunity to go into laws that rule the being is feasible by means of immersion into the sophisticated system of cognition that performs - in addition to «constructive program» - cognition and transformation of the real physical world – increasingly significant program of co-participation in the unified global

process of World Creation to comply with the Law of Universal Harmony. The paper specifies this thesis as crucial: comprehension of its gist makes it possible to grasp causes of centuries-long existence of the phenomenon titled *mugham-dastgah*, as well as understand in-depth nature of the oriental and national traditional musical heritage.

In spite of allegations on incomparability and incommensurability of present-day knowledge on laws of organic and physical world with «naive, early views» on the universe, an indisputable argument of its impropriety is the fact of primary ways of cognition within the framework of the global program of the Harmony of creative advance. It was the system comprehension of creative advance regulations that laid down conceptual principles of the spiritual and secular sciences. A key role of the early cognition is that scientific results of the remote past that came from the single Rhythm of creative process of elevation/illumination, unrestricted by epoch, geography, cultures, have continued to these days on the entire living space.

From this standpoint, the Harmony of spiritual formation/elevation is an object for study in terms of modern science while the concept of creative process based on “Idea illumination” comes out as an object and the only source of the system cognition of world laws. It was the Harmony of creative process that laid down principles of originally titled as «*mugam*» culture and later as «music». In this respect, clarity should be made into centuries-long views on metaphysical essence of spiritual thinking which focused on something immutable and perpetual: under perpetual is meant recurrent acts of creative illuminations in the past and present initially perceived as the law of Harmony.

Involvement in the spiritual search for comprehension of the Truth is supposedly the bench-mark in the cognition of the World Harmony law which manifested itself in rhythmically arranged four-part creative process of ascending through seven-stage scale of spiritual state (equated with four stages of life cycle). By the way, initial view on music as undulatory cyclic process in the single energetic center is viv-

idly echoed in the modern concept of tonality).

Universality of musical language lies not in universal accessibility of specific sound material but in unprecedented opportunity of translating its conceptually significant text into various languages (ethnic; scientific – humanitarian and technical) through the use of undulatory motion and rhythm dynamics. It'd be appropriate to mention a statement of the author of the concept of «stochastic» (*stochasis* from Greek *mystery*) music of composer-architect Iannis Xenakis who believed that «...present-day reality – aesthetic and plastic – is much richer. This multistory pyramid that ends very high on the territory of nuclear physics» [2,17]. Note that a creative stance of the French thinker is consonant with views of antique thinkers that found a source of knowledge in the nature of sound.

Since olden times, the music has not only artistic but scientific roots as well going back to theoretical views of antique thinkers, including philosophical, art, mathematical, physical, biological, medical, etc. However, a distinctive feature of the early comprehension of universal source as the law of the world Harmony lies in the fact that a form of its understanding is the involvement into the system spiritual quest-growth up to the illumination with the Truth, i.e. in unison with Universe' “orchestra”. In other words, the first material objectification of the law of Harmony proved to be the creative process – illumination – unity as eventful aspect of the music. As an eventful act, the concept of creative elevation-unity («I» transformed into «non-I») perceived as the concept of the Way is a central philosophical link of the occurrences like Sufi tradition, Chinese tradition *chan*, Japanese *dzen*, Indian *yoga*.

Essential aspect of the music is manifest in the harmonic interaction of internal (continual - integral) and external (discrete – differentiated) energy field that predetermines the dynamics of global spiritual advance --renovation.

It was dramaturgy of musical process that prompted last century's scholar and composer B. Asafyev of a concept of the music as «grandiose epopee of life cognition» and his conviction that «underlying essence of music is more

than art proper» [1,37] . Note that B. Asafyev's stand on the issue is not original, for philosophical view on music as self-sufficient substance was echoed in the works of his predecessors, in particular, intellectual giant of the Russian philosophical thought A.F.Losev, Swiss theorist of music Ernest Kurt et al. Of interest is the very fact of giving utterance to the earliest ideas of the music as the Harmony-creating Force at the newest round of scientific thought.

Significance of distinction between the two roles of music – substance music and art music is evident in transferring scientific search into adequate methodological basic taking into account the double factoriness of cognition process circulating along two channels addressed intrinsic –pretersensual, extrinsic – sensual perception of the sounding world.

Prospects of steps on this track are dependent upon correlation between methodological principles and early worldview directed to uninterrupted growth-renovation process. Initially in the form of a circle with emphasized center, subsequently formulated as «in-yan», «batin-zahir», philosophy of Kant and his followers (a concept of consciousness, according to the author) aggregately forming the central strategic axis of creative establishment-renovation. A musical version of the concept is *mugam-dastgah* as strategic axis of the entire heritage of Azerbaijan.

Uniqueness and self-value of the musical version of the creativity concept is none other than unmarked and theoretically unsecured reality. Note that this reality regains outlines of tangibility in the inspired performance of Alim Gasymov. In this respect, the concept of *mugam-dastgah* forms not merely strategic line from structural and substantive standpoint – its role is much significant. The *mugam-dastgah* is an energy block to accumulate power and harmony of elevated Thought triggering «the pendulum» of spiritual search to reach heights of Truth. Hence, it remains to be the strongest source of energy feeding of the centuries-long traditional and professional classical cultural heritage of Azerbaijan.

By the way, the concept of Creation evolved much later into full-scale *mugam-*

dastgah with its specific, syncretic language of music. As spiritual kernel of any living creative process, it was realized at the dawn of cultural development of mankind. It is vividly manifest in the early ritual circular actions that gave rise to numerous differently titled ethnical versions (“yally” in Azerbaijan, i.e. a dance of spiritual Fire) up till now. Ritual circle of cognition as an act of spiritual concentration and strained dynamic growth (process likened to «stringing bow» by ancient thinkers) was an act of belief in the Harmony-sowing world creative Energy before the breakthrough – illumination. From this it follows the total ritualization of any creative process within the amplitude life - death, either procuring and cooking or labor process, creation of family and other harmonically significant actions as those engendering creative will of Belief.

In other words, originally Belief's acts were creative achievements sanctified by the law of Harmony. The law-Consecration is a moral pivot of creative insight into the past. The ritual process as a whole calls for self-organization, maximum concentration based on the dynamics of powerful volitional impulse-source of energy feeding-spiritual light. From practical point of view, the ritual circle is a wheel of «perpetuum mobile» to grind the spirituality-based natural human material to transform the said material into «building one » for erecting the Temple. Contributing to the spiritual process proved to be altitude response of spiritual state following which a chorus of voices was crystallized into a pure ton.

It was the essence and purpose of spiritual process as originally echoed in living geometrical and conceptual signs (for instance, round dances with energetic center in the person of magus or shaman together with a tambourine, etc.) that gave rise to written and material, substantial versions performing both symbolic and applied functions. Hence it appears an obvious similarity between devises used in everyday life and handicrafts reminiscent of figuratively variable musical instruments differently interpreting one and the same conceptual sign. As a matter of fact, all the musical

instrumentality is a system of signs and symbols of spiritual unity process. An eloquent testimony to the «Beam of Light» is wind instruments. The dynamics of inner search is symbolized by a stringed bow. A language of spiritual fire is used to design *qopuz*, *saz*, *ud* and other modifications. As time lapsed the sonic Light is compressed to take a shape of the body as exemplified by configuration of *tar*.

Spiritual, undulatory process is composed of quantitative and qualitative parameters of instruments, for instance, the number of vents or strings on instruments, placement of keys, a principle of «golden section» and other acquirements to lay down principles of acoustics.

When it is talked of spiritual practice, the instruments are received as materialized substance - a segment of acoustic space arising from interaction of the two energy fields of force – routine and exorbitant. Worthy of note is the fact that the definition «living» is secured after the instrumentality and before this – after the sound. Like the instrumentality, the sound presents the sublime of creative process energy. The live, intoned sound is cultivated in the Orient to transmit various inflections of spiritual state through frequency and tone quality.

The dynamics of spiritual wave in the sensory 5-channel perception is echoed in the complex of feelings expressed in rhythm, sound, color, smell and taste. Responding to the expression of living sound is not only sensory perception but vibrating mind and body as well which explains music's curative power. This stage of judgments calls for special emphasis on expression of living sound that changes a palette of sensory perception and the human consciousness' response to it.

The syncretic nature of sound is none other than the syncretic nature of the process as well. From this standpoint, initially a condensate of energy of creative process comes out a level of frequency of spiritual wave and spiritual scale-identified timbre coloring. Movability of expression is explained as being due to the correlation between the performed *mugam-dastgah* or related Indian *raghi* and a season of the year adapting to the current life situation or

circumstance. All these occur in line with parts or sections of the cycle, growing or weakening, condensing and discharging, tightening and dispersing. The Indian music maintains a similar attitude to the instrument tuned to comply with the current time and situation. In each case the performer has to solve a chief problem: to stage the acoustic space with the help of «matrix» text so that it focused on Silence.

It was the spiritual syncretic thinking and perception that enabled thinkers to create a spiritual mood not only through sounding of instruments but plasticity of lines of calligraphic script (or hieroglyph), filigree technique of the picture, its color palette, coloring of poetical rhythmic and metrics, etc.

As distinct from the present-day differentiated interpretation of musical instrument as a special device adjusted for performance of musical text, the oriental worldview system views the totality of means as instruments to create required acoustic expanse to reason irrational thought. Testifying to this is the culture of painting in China and Japan based, as a matter of fact, on mugam principle of thinking.

As for the fact that mugam, i.e. spiritual principle of thinking is not a privilege of certain epoch, geography, ethnic culture, religion, branch of knowledge, etc, is illustrative of avant-garde trends in art. Thus, a well-known Norwegian abstract artist, Pit Mondrian clarified his creative stand in art as saying that the infatuation on abstract painting «aims not to escape from reality but penetrate into its essence». Attempts to penetrate into the kernel of the world process are considered to be the visualization of scores by J. Cage, S. Bussotti, D. Lighetti etc. with their graphic notation. It is believed that some graphic scores of the said composers may be regarded as peculiar works of non-figurative art. Worthy of note is the quest for abstract painting (for example, V. Kandinsky, P. Mondrian, P. Klee) in color, loading and unloading of blots, light and shadow alternating with timbre-color component of D. Lighetti' music.

Seemingly unrelated to the problem of traditional music, the occurrences above are directly integrated as manifestations of fundamental prin-

ciples of syncretic, i.e. undulatory thinking. In line with a paradigm «all out of single» as primary property of human mind, the syncretism is preserved at all stages of the human history to manifest itself in culmination phases of intellectual growth that raises the human above discourse of physical entity to open up access to lofty universal purports. A distinctive feature of spiritual thinking lies in the identification through rhythm-tone, rhythm-timbre sense of one's spiritual state with identical tokens of the whole creation. Cases cited above are notable for subtle flair of the artist involved in the strained spiritual search: an essential design of live reality irreducible to specific life-like manifestations, yet, present in each of them. From this it follows that other means are required; unrelated to sensory perception; opening up channels of reasoning mind; joining the Harmony of Perpetuity; comprehending the authentic Purport of all creative aspirations.

It should be noted that a composer/artist's focus on the creative process and the related level and spectrum of aesthetic preferences aggregately denominate channels of the avant-garde directions. It is the creative process-centered orientation within the framework of historical process that shapes originally universal vision standing as a single conceptual basis in the culture of the Orient.

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*Institute of Architecture and Art
sevil.farhadova@gmail.com*

AZƏRBAYCAN MUĞAM DƏSTGAHININ KONSEPTUAL MƏZMUNU ŞƏRQ ƏNƏNƏVİ MƏDƏNİYYƏT PROBLEMLƏRİNİN MÜQAYISƏLİ ÖYRƏNİLMƏSİ ÜÇÜN METODOLOJİ ƏSAS KİMİ

S.M. Fərhadova

Bu və ya digər dünyagörüşü prinsipinin mövcudluğu, onun formalaşmasını şərtləndirən səbəblərin dərkinə tələb edir. Bununla yanaşı, məhz fikir invariantının dərkinin ilkin dövrlərdə idrak ölçülərindən uzaqlaşması, səbəb – nəticə əlaqəsi ilə ruhi təfəkkürün şərtlənməməsi səbəbindən “aşılmaz sərhəd”ə çevrilir. Tədqiqat işində müəllifin ifadə etdiyi əhəmiyyətli mövqe, alternativ ayin təfəkkürünün rəşional dərki və məhiyyətinin izahından ibarətdir.

İrəli sürülən problem vahid sistemin konseptual məzmununun dərkinə, mütləq şərt kimi nəzərdə tutaraq, universal mənbənin idrakına yönəlmişdir. Bu gün milli mədəniyyətlər tərəfindən təqdim olunan zəngin Şərq ənənəvi musiqisinin inkişaf yolları haqqında müxtəlif suallara məhz burada cavab tapmaq olar.

Açar sözlər: ahəngdarlıq, təfəkkür, ruhilik, muğam dəstgahı, yaradıcılıq, sufilik

КОНЦЕПТУАЛЬНОЕ СОДЕРЖАНИЕ АЗЕРБАЙДЖАНСКОГО МУГАМ – ДАСТГЯХА КАК МЕТОДОЛОГИЧЕСКАЯ ОСНОВА ДЛЯ СРАВНИТЕЛЬНОГО ИЗУЧЕНИЯ ПРОБЛЕМ ВОСТОЧНОЙ ТРАДИЦИОННОЙ КУЛЬТУРЫ

С.М.Фархадова

Существование того или иного мировоззренческого принципа предполагает осознание мотивов, обусловивших его формирование. Между тем, именно постижение смыслового инварианта становится «камнем преткновения» из-за отстраненности от действующих в раннюю пору критериев познания, продиктованных иным, не обусловленным причинно-следственной связью духовным мышлением.

К осознанию универсального истока нацеливает и обозначенная проблема, предполагающая в качестве обязательного условия постижение концептуального содержания единой системы, к которой может быть стянуто все разнообразие вопросов о путях развития восточной традиционной музыки, ныне богато представленной национальными культурами.

Ключевые слова: гармония, мышление, духовность, мугам-дастгях, творчество, суфизм