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MUSIC AND THE CIRCLE – SYMBOLISM OF ART
(The symbolism of the circle in the musical treatises of medieval scientists of Middle East)

Abstract: It is well known that the culture of a people is formed within a general cultural context. Eastern culture is permeated with symbols, among which the symbol of a circle occupies a special place. The symbol of a circle is associated with the idea of infinity and harmony in art, particularly in the musical arts. Scientists and musicians of medieval East, such as Al-Kindi, Abu Nasr al Farabi, Ibn Sina, Safi al-Din al-Urmawi, Abd al-Qadir Maraghi, and others paid great attention to the symbolism of the circle. Al-Kindi, the "Brothers of Purity," and others were followers of the cosmogony Pythagorean direction, whereas the theories by al Farabi, Safi al-Din al-Urmawi, Abd al-Qadir Maraghi can be referred to as the practical, theoretically speaking, materialist direction. So, Al-Kindi used the symbolism of the circle and sphere to describe divine reality and its relation to worldly phenomena. He compared God to the center of the circle or sphere, and everything else to the radius and spherical shells that emanate from this center. Safi al-Din al-Urmawi was the first scientist who introduced the term "dowr" – "circle" into musical terminology as a model for the structure and development of the modal and rhythmic basis of music. His famous treatise on music, "Kitab al-Adwar," is translated from Arabic as "The Book of Circles." Safi al-Din al-Urmawi's theory is based on the practice of playing the oud. Urmawi provides a schematic representation of modal and rhythmic circles in his work. Abd al-Qadir Maraghi explains the structure of modal circles in his treatise "Jame' al-Alhan" (Collection of melodies). Many treatises on music

began to be called “adwar” by analogy with Urmawi’s work in subsequent centuries. Therefore, we see that the symbol of the circle played a significant role in the musical treatises of the medieval East. This applies equally to philosophy and epistemological concepts, literature, and art.

Key words: circle, cosmogony, adwar, rhythm, symbolism.

Introduction. Throughout the ages, humanity has sought to understand and comprehend the world around them, the universe, to delve into the mysteries of creation, but alongside this, the primary sphere of interest is the world within us. The human soul remains terra incognita. “Each person... Universe, an immense world of images, ideas, emotions, spiritual values, memories, attachments” [9, p. 76]. And to reflect this entire world, to convey all the subtle movements of the human soul, a fragment of that information which is given to him from above and connects him with the cosmos, is possible through art.

As it is known, a nation’s culture is shaped within a common cultural context. Elements of this commonality can be traced in any form of art – plastic or temporal. Eastern culture is permeated with symbols. “According to Islamic scholars, the whole world is a symbol. So the main task of a person is to reconcile the symbol with its owner. Understanding symbols is like a ladder that elevates a novice into the world of meaning” [15, p. 163]. And here, a special place is occupied by the symbol of the circle. The circle model is as if an all-encompassing model of the development of nature (the cycle of phenomena in nature, the cyclical nature of the seasons, day and night, etc.). The circle is the sky, the sun, the earth, and the moon. “The Creator invests indefinite powerful energy into the circle form. The existence of the circle form charges with energy all objects in the universe in their dynamics and immobility” [16, p. 5]. “With the development of abstract thinking, the sun, and therefore the circle, acquired the status of symbolic representation of such abstract phenomena as the source of beginning, genesis, and fertility” [17, p. 631].

The interpretation of the main material. “Studying symbols and one of the most widely used among them, the symbol of the circle, is a way to gain a deeper understanding of valuable wisdom and mystical teachings” [15, p. 163]. In his work “Two Varieties of Circle Symbols in Islamic Tradition,”Ali Babaei writes about the various symbolism of the circle in the treatises of Islamic mystics. One of the symbols is the point. The circle is a manifestation

of the point. He cites the words of the Arab mystic Hamedan, "The circle is nothing more than a single point from which hundreds of circles emanate" [15, p. 167]. In the first verse of the fifth speech of the poem "Treasury of Secrets" by Nizami, he writes:

Mən ke dər in daireye dəhr bənd
Çün gereh nökte şodəm şəhr bənd

I, who am imprisoned within this closed circle of time,
Like a knot of a point, I am a captive.

Here, the circle represents the city, and the person – a point within it. "The center of the circle is always present in all radii, because the inner part is always present in the external form" [15, p. 169]. The outer side is a manifestation of the divine essence – the center.

The symbol of the circle in the East was closely associated with the concept of time. The word "dowran" in Arabic means a period of time, an epoch, an era. It has its root in "dwr" – "dowr" – a period, from which the word "daiyre" – "circle" originated.

In art, and particularly in the musical art of the medieval East, the symbol of the circle was associated with the idea of infinity and harmony. It was used in various contexts. It symbolized both harmony and unity. In the medieval musical culture of the East, especially in the Islamic tradition, music was considered an important part of spiritual development and a means of achieving unity with the cosmos, the Most High. And the Circle symbolized the visualization of this unity.

In Sufism, the symbol of the circle holds profound significance and is one of the primary symbols of unity and infinity. The circle symbolizes God, who has no beginning or end and encompasses all existence. It also symbolizes the idea of the inner journey and overcoming the ego to achieve unity with God. In Sufism, the circle is utilized in meditative practices. For instance, the rotation in the sacred dance of the "Sama" by the dervishes symbolizes the aspiration towards unity with God and the transcendence of the ego to a transcendental state. Numerology holds special importance in Sufism. "Numerology is best explained in the encyclopedic work of the 10th century, Ihwan al-Safa (The Brethren of Purity), which represents a synthesis of Platonic, Pythagorean, Neoplatonic, and Gnostic ideas. The

significance of numbers can be summarized as follows: One symbolizes the Creator: singular, eternal, indivisible. Two symbolizes the Intellect (‘aql). It accommodates pairs of opposites (light/darkness, good/evil, form/matter, soul/body, etc.). Three symbolizes the Soul (nafs). Four symbolizes Matter (hayula); it has mathematical completeness. It contains all numbers, which add up to the level of the decade (1+2+3+4 = 10), the foundation of the entire decimal system. This is the perfect number. Five symbolizes Nature (tabi’at). Six symbolizes the body (jism). Seven symbolizes the seven planets” [19, p. 145].

The symbolism of the circle and sphere holds special significance in the works of Al-Kindi. In his cosmogony philosophy, he often used them to express his views, being a follower of Pythagoras’ cosmogony system. Al-Kindi utilized the symbolism of the circle and sphere to describe the divine reality and its relation to worldly phenomena. He likened God to the center of the circle or sphere, and everything else – to radii and spherical shells emanating from this center. Thus, according to Al-Kindi’s theory, all phenomena have a harmonic connection. The circle and sphere symbolize this unity and harmony, showing that all parts of the world are interconnected and dependent on each other. Therefore, the symbolism of the circle and sphere in the works of Al-Kindi reflects his philosophical conception of the divine, unity, and harmony of the world. They serve as a means of expressing his metaphysical ideas. According to Al-Kindi’s theory, “the harmony arising from the movement of celestial bodies in the upper universe is connected with musical tones in the sub-universe. As a result, a person listening to these melodies will strive to live in metaphysical worlds,” that is, to strive for God [14, p. 57]. Following Pythagoras’ theory, Al-Kindi wrote in his treatises about the close connection between music, numbers, and celestial bodies. “He talks about the connection between the four strings of the oud and celestial bodies, zodiac signs, the four elements, and seasons. And he explores the influence of all this on humans” [14, p. 61]. Thus, the Zir string is associated with Mars and fire, Masna – Jupiter and air, Maslas – Venus and earth, and Bam – Saturn and water. Music is linked to the movement of celestial bodies in the universe and influences humans both physically and metaphysically. In his treatise on enumerating Aristotle’s books, Al-Kindi considers the science of music (ilmu ‘tealif) as one of the four mathematical sciences, alongside arithmetic, geometry, and astronomy. All these sciences are connected with the universe. He

believed that without studying arithmetic, astronomy, logic, and music, it is impossible to study philosophy. Following Al-Kindi, Al-Farabi also considered music as part of the mathematical sciences. The philosophical and theoretical teachings of Al-Kindi were accepted by subsequent Eastern scholars such as Al-Farabi, Ibn Sina, Safi al-Din al-Urmawi, Abdul Qadir Maragha'i, and others.

Suraya Agayeva, in her article "The Art of Azerbaijani Mugham," writes about two main directions in medieval music theory: classical (mathematical) and cosmological. "The cosmological direction belonged to followers of the Pythagorean doctrine of the harmony of spheres, where the origin of music was associated with the movement of planets…" [2, p. 18]. Representatives of what could be called the classical-mathematical direction included prominent Eastern scholars such as Abu Nasr Al-Farabi (10th century), Ibn Sina (11th century), Safiaddin Urmavi, Abdulqadir Maraghi (12th century). If in the theory of music of the cosmological direction, schemes in the form of circles had an esoteric interpretation, then in the works of scholars of the classical direction, schemes of modes and rhythmic structures in the form of circles had a purely musical-practical explanation.

In the early centuries of the emergence of Islam, religion was considered the sole form of knowledge, but already from the 9th century onwards, the existence of two types of knowledge was recognized: "Ulum al-Qadimiya" – traditional sciences (that is, Islamic sciences) and "Ulum al-Tabiyya" – natural sciences, which emerged under the influence of Greek scientific and philosophical heritage and the study of natural phenomena. F. Rosenthal, in his fundamental work "The Triumph of Knowledge," dedicated to the most important epistemological problem of the medieval East, the problem of knowledge, points out that both types of knowledge were defined by the word "ilm". "Arabic 'ilm' is fairly well translated by our 'knowledge'," writes F. Rosenthal, "however, 'knowledge' cannot express the entire factual and emotional content of 'ilm', as 'ilm' is one of the dominant concepts in Islam, which gave Muslim civilization its distinctive form and color" [10, p. 20-21]. Thinkers and scholars of the medieval East paid great attention to the question of the systematization of knowledge, sciences. In his book "Kitab fi isho al-ulum wa al-ta'rif" (Book of the Classification and Definition of Sciences), the scholar distinguishes five sciences.

Farabi, in his classification, considers the science of music as part of mathematical knowledge, placing it after the sciences of numbers – arithmetic, of measurement – geometry, of stars – astronomy. The scholar devotes considerable space to cosmology. "Al-Farabi's cosmology is essentially based on three pillars: Aristotelian metaphysics of causality, highly developed Plotinian emanation cosmology, and Ptolemaic astronomy" [21, p. 56]. In his model, the Universe is considered as a set of concentric circles: the outermost sphere, or the "first heaven" – the sphere of the fixed stars, Saturn, Jupiter, Mars, the Sun, Venus, Mercury, and finally, the Moon. At the center of these concentric circles lies the sublunary sphere containing the material world. These circles serve as intermediaries between the first cause of everything – God, and the material world.

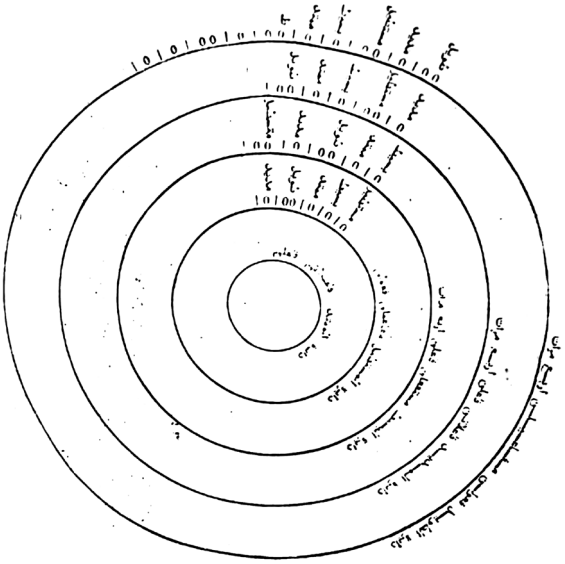
In his classification, Al-Farabi considers the science of music as part of mathematical knowledge, placing it after the sciences of numbers – arithmetic, of measurement – geometry, and of stars – astronomy. Thus, Al-Farabi provides a mathematical model of music. "Of great interest are the functional dependencies considered by Al-Farabi in relation to the creation of music theory. As well as his attempts at empirical-graphical representation of quantitative-qualitative relationships characterizing various musical phenomena." Al-Farabi examines the science of music from a materialistic point of view. "By materiality, he means not corporeality, objectivity, productivity (compositeness) from certain parts ('ajza'), but materiality in this sense is also the cube in the sphere or a geometric body having twelve bases in the sphere", "and also that from which a whole number is composed in arithmetic and also parts of boundaries, for example, parts of the radius, parts of the boundaries of a square and the like, then parts of syllogisms, which (are present) in the art of logic, parts of kasidas and parts of a single bayt in the art of poetry" [21, p. 58]. Thus, as we can see, the sphere was one of the key figures. The scientific traditions laid down by Abu Nasr al-Farabi, his mathematical model of music, were continued in the scientific treatises of his followers, among whom the leading role belongs to the outstanding Azerbaijani scholar – encyclopedist, musician, poet of the 13th century, Safiaddin Urmavi. He was the first scholar to introduce the term "dawr" – "circle" into musical terminology as a model for the construction and development of the modal and rhythmic basis of music.

His famous treatise on music "Kitab al-Adwar," translated from Arabic as "Book of Circles," where his teaching on circles, unlike the doctrine of Ihwan al-Safa ("Brethren of Purity"), Al-Kindi, has a more practical-materialistic character.

The concept of "circles" ("adwar") is formed by sequentially arranging sounds ("nagame") within the octave (zil kull) and coinciding the first tone with the last one in this sequence. Hence, the title of the work derives from this concept – "Kitab al-Adwar," meaning "The Book of Circles" [11, p. 52]. Safiaddin Urmavi's theory is based on the practice of playing the oud. Based on the division of the oud string, the scholar presents a scale of seventeen tones. "Urmavi demonstrates the equivalence of this scale, which can be reproduced in other octaves without modification, at different pitches... This division is known as equidistant" [11, p. 48]. In the ninth chapter of his work, Urmavi provides the names of commonly used modal systems at the time. "Masters of this art," Urmavi notes, "refer to a circle (in the plural) using the term 'shudud'. Each circle 'daur' is built on its own basis. There are twelve 'daurs' (circles): Ushshaq, Nava, Buselik, Rast, Iraqi, Isfahan, Zirafkand, Busurk, Zanguleh, Rahavi, Huseyni, and Hijaz" [11, p. 66]. Urmavi provides tables with schematic representations of modal circles. Following Safiaddin Urmavi, another prominent Azerbaijani scholar, Abdulqadir Maraghi, in his treatise "Jami al-Alhan" (Collection of Melodies), explains the construction of modal circles: "A set of sounds (nagme), arranged sequentially within the octave (zil-kull), is called a circle (daire)" [1, p. 154].

In the musical culture of the peoples of the Near and Middle East, rhythm developed into a completely independent area of musical art, closely linked with poetic prosody. Perhaps that's why the doctrine of rhythm (ika') was the most independent area of musical science, free from ancient Greek concepts. Here, the specificity of the Arabic and Persian languages played a significant role. The leading form of metric organization in music, as in poetry, became "aruz" – a quantitative metric system based on the alternation of long and short syllables. While poetic meters consist of combinations of words based on the three letters "fa," "ayn," "lam" – "fa'ala," similarly, musical meters consist of combinations derived from the word "tan."

The founder of the "aruz" system, the 13th-century Arab scholar Al-Khalil ibn Ahmad, was the first to depict poetic meters in the form of circles.



"Khalid ibn Ahmad, the Arabic inventor of meters, compiled sizes that could be derived from each other and considered them as a genus. He arranged this genus in circles to enable the derivation of sizes from one another and to visualize the inexhaustibility of the whole" [20, p. 147]. Thus, the circle, as a schematic representation of poetic meters, later became the schematic basis for musical modes.

The smallest metric-rhythmic unit is called 'nakr,' which translates from Arabic as 'beat,' and as a musical term, it refers to the starting point in time. It's possible that the word "nakara" originated from this word. Nakra were initially combined into smaller groups called "rukna". Thus, the main "rukna" that made up a particular musical meter were as follows:

Sabab-i khafeef (light rhythm) – tan
Sabab-i sakil (heavy rhythm) – tana
Wadad-i majmu (united wadad) – tanin
Wadad-i mafuq (wadad) – tant
Fasile-i sugra (small fasile) – tananin
Fasile-i kubra (large fasile) – tanananin

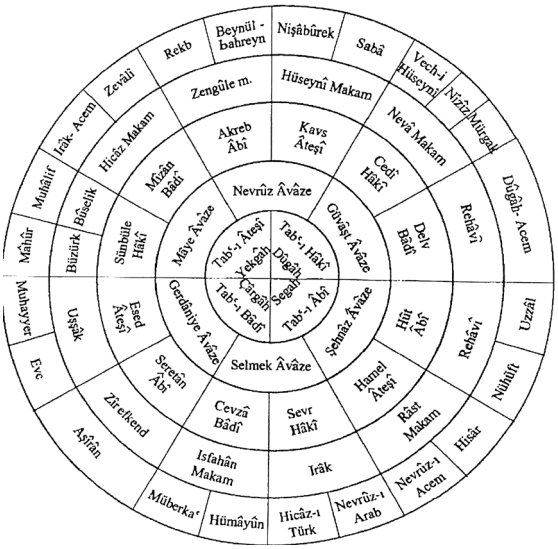
As Belyaev noted, "self-contained rhythmic formations are the result of rhythmic creativity, just as melody is in relation to melodic creativity" [7, p.

170-171]. Special attention was paid to the problems of meter and rhythm in musical science. Urmawi devotes the thirteenth chapter of "Kitab al-Advar" to rhythm issues. He provides a schematic representation of rhythm in the form of circles, with the aforementioned rhythmic figures forming the basis of these rhythmic circles. Among the rhythmic circles listed in Urmawi's treatise are Sakil-i avval, Sakil-i sani, Khafif sakil, Ramal (given in three types), as well as Khazaj and Fahiti. "It is also impossible to think," as d'Erlanger says, "that rhythms are so numerous that they can be called countless. They are reduced to the primary time, which serves as a temporal standard. Therefore, you can invent rhythms different from those we have listed, provided that a person endowed with good hearing could consider them regular" [11, p. 81]. As noted above, the problems of rhythm were given significant attention in the treatises of medieval scholars. Following Urmawi and Maraqi, the works of scholars such as the renowned poet and musician of the 10th century, Abdurrahman Jami, and the musician of the XIIth century, Dervish Ali, are of undeniable interest. Abdurrahman Jami, in explaining the fundamentals of rhythm, appeals to the healthy spirit as the primary judge in the matter of organizing rhythmic elements [8, p. 20]. Dervish Ali seeks the origins of rhythm in nature and in human beings. In the fourth chapter of his music treatise, titled "On the Twelve Ancient Types of Rhythm (Usul)," he writes: "The twelve types of musical rhythm arose from the sensations of pulse beating, because when you place a finger on the pulse, you clearly feel its regular rhythmic movement" [12, p. 19].

The term "usul" in the treatise was used in two senses: 1 – in a broad sense, as the general teaching of rhythm, and 2 – in a narrow sense, as the teaching of the structure of rhythmic formulas. Rhythm was shaped in the form of periods of various structures and durations and depicted in the form of circles (continuing the traditions of Urmawi), hence they were named "dowr." Dervish Ali writes about twelve rhythmic circles. V.M. Belyaev, in his comments on Jami's treatise, writes that part of the rhythms presented in the treatise "nomenclaturally originates from the works of 'ancient' Arab musicologists... But all these authors, with very rare exceptions, provide their own rhythmic formulas for each of these rhythms, which do not coincide with the rhythmic formulas of other authors" (8,20). This indicates a constant creative process in the field of rhythm among Eastern peoples. However, the model of the circle remained an unchanging model of rhythmic intonation structure.

In the subsequent centuries, many treatises on music came to be called, by analogy with Urmawi's work, "advar" – a synonym for the concept of "music," combining its two main components: the theory of modes and rhythmic cycles. Abd al-Aziz bin Abd al-Qadir Maraqi, the son of Abd al-Qadir Maraqi, and Mahmud Maraqi's grandson, also titled their treatises "advar": "Magasid al-Advar" (The Purpose of Melodies) and "Nagawat al-Advar" (The Purity of Circles) [3, p. 412, 415]. The book "Ruhpervar/ Kitab-i Advar" presents a treatise on musical theory from the 11th century, written in the Turkish language by an anonymous author. Suray Agayev and Recep Uslu have provided research and commentary on this work. Unlike the treatises of Safi al-Din al-Urmawi and Abd al-Qadir Maraqi, scholars who, as noted earlier, adhered to a rational, practical approach and were continuators of the Aristotelian tradition, such as Abu Nasr al-Farabi and Ibn Sina, the works of authors from the later periods of the XIth-XIIth centuries, including the "Kitab-i Advar/Ruhpervar," were influenced by the cosmological concepts of Pythagoras, Al-Kindi, and the "Brethren of Purity." This treatise is a "typical example of the Turkish branch of the post-classical/cosmogonic direction, which began to develop intensively after the beginning of the XIth century in Anatolia... Most of these works were named 'Advar' by analogy with the famous 'Kitab al-Advar' by Safi al-Din al-Urmawi. "This theoretical direction was represented by Yusuf Kirsehir, Shukrullah Ahmedoglu, Berdi Dilshad, Khizr bin Abdullah, Seydi, Ladiki, and many others" (6,20). The treatise provides diagrams of twelve maqams: Rast, Iraq, Isfahan, Zirafkand, Ushshak, Buzurk, Neva, Hijaz, Zengule, Husseini, Buselik, and Rehavi [6, p. 80]. Each maqam corresponds to a specific constellation and the four elements and consists of twenty-four shobes and six avazes. "Since the group of 6 avazes did not fit into the star-natural system, the authors of these treatises solved this problem by formally adding another – the 7th avaz (Hisar) to this group. This made it possible to equate the seven avazes with the seven planets" [6, p. 9]. It is noted here that the number of avazes is six, but in order to correspond with the seven planets, the author added one more avaz – "Hisar." Each avaz corresponds to its own planet: "Gevsht – Saturn, Nouroz – Jupiter, Salmak – Mars, Shahnaaz – Sun, Maye – Mercury, Gerdaniye – Moon, Hisar – Venus" [6, p. 24]. The treatise provides schematic representations of maqams, avazes, and shobes in the form of circles, with a total of six circles, each of which is further divided into two. Thus, at the center of each

circle is an avaz, followed by two maqams in the next circle, and further in the outer circle, there are four shobes. Also of interest are the diagrams of the larger circle, which vividly demonstrate which of the four elements corresponds to each avaz, maqam, and shobe [6, p. 88].



Thus, we see that unlike the circles of Urmawi, based on mathematical calculations of dividing the string on the ud, the circles provided by the anonymous author in the treatise "Kitab-i Advar/Ruhpervar" are linked to cosmogony and carry a sacred character.

Conclusion. Based on all that has been said, we can observe that the symbol of the circle played a significant role in the musical treatises of the medieval East. This pertains to philosophy, epistemological concepts, literature, and art. The works of great thinkers and scholars of the medieval East – such as Al-Farabi, Al-Kindi, Ibn Sina, Safi al-Din al-Urmawi, Abd al-Qadir Maraqi, and others – had a substantial influence on European culture and science. "This movement of ideas from the East reached its culmination in the views of Thomas Aquinas, whose position in some sense corresponded to that of Al-Farabi" [18, p. 34].

As noted earlier, the circle, as a symbol, reflected infinity, harmony, cyclicality; it symbolized the connection between humans and their spiritual world with the cosmos, where music served as a means to achieve harmony with the divine.

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MUSİQİ VƏ DAİRƏ – SƏNƏTİN SİMVOLU

(Yaxın və Orta Şərqin orta əsr alimlərinin musiqi traktatlarında dairənin rəmzi)

Məlumdur ki, xalqın mədəniyyəti ümumi mədəni kontekstdə formalaşır. Şərq mədəniyyəti rəmzlərlə zəngindir. Burada dairə rəmzi xüsusi yer tutur. İncəsənətdə, xüsusilə musiqidə dairə rəmzi sonsuzluq və harmoniya ilə assosiasiya olunurdu. Orta əsrlər Şərqinin Kindi, Əbu Nəsr Farabi, İbn Sina, Səfiəddin Urməvi, Əbdülqadir Marağı kimi alim və musiqiçiləri dairə rəmzinə xüsusi diqqət yetirmişlər. Kindi, "Saflıq qardaşları" və b. kosmoqonik pifaqorçu cərəyanın ardıcılları idilər. Farabi, Səfiəddin Urməvi və Əbdülqadir Marağini isə praktik, şərti ifadə etsək, materialist cərəyana aid etmək olar. Kindi dairə və kürə rəmzini ilahi reallığı və onun dünya hadisələri ilə münasibətini təsvir etmək üçün istifadə edirdi. O, allahı dairə, yaxud kürənin mərkəzi ilə, qalan bütün şeyləri isə həmin mərkəzdən çıxan radiuslar və kürənin qabığı ilə müqayisə edirdi. Səfiəddin Urməvi musiqi terminologiyasına "dövr" (dairə) terminini gətirən ilk alimdir. O bu termini musiqinin lad və ritm əsasının qurulması və inkişafı modeli kimi işlətmişdir. Onun musiqiyə dair "Kitab əl-ədvar" adlı məşhur əsəri ərəbcədən "Dairələr kitabı" kimi tərcümə olunur. Səfiəddin Urməvinin nəzəriyyəsinin əsasını udda ifa təşkil edir. Urməvi öz əsərində lad və ritm dairələrinin sxematik təsvirini verir. Əbdülqadir Marağı "Cami əl-əlhan" ("Melodiyalar məcmusu") əsərində lad dairələrinin quruluşunu izah edir. Sonrakı əsrlərdə bir çox əsərlər Urməvinin əsərinə uyğun olaraq "ədvar" adlanmışdır. Bütün bu deyilənlərdən görürük ki, orta əsrlərdə Şərqdə yazılmış musiqi traktatlarında dairə rəmzi mühüm rol oynamışdır. Bu, fəlsəfə və qnoseoloji konsepsiyaya, ədəbiyyata və incəsənətə də aiddir.

Açar sözlər: dairə, kosmoqoniya, advar, ritm, simvolizm.

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МУЗЫКА И КРУГ – СИМВОЛ ИСКУССТВА

(символ круга в музыкальных трактатах средневековых ученых Ближнего и Среднего Востока)

Как известно культура народа формируется в общем культурном контексте. Восточная культура пронизана символами. И особое место здесь занимает символ круга. В искусстве, в частности в музыкальном искусстве символ круга ассоциировался с идеей бесконечности, гармонии. Ученые, музыканты средневекового Востока, такие как Аль Кинди, Абу Наср аль Фараби, Ибн Сина, Сафиаддин Урмави, Абдуклкадыр Мараги и другие уделяли большое внимание символики круга. И если Аль Кинди, «Братья чистоты» и другие были последователями космогонического пифагорейского направления, то теории Аль Фараби, Сафиаддина Урмави, Абдулкадыра Мараги – можно отнести к практическому, условно говоря, материалистическому направлению. Так Аль Кинди использовал символику круга и сферы, чтоб описать божественную реальность и ее отношение к мирским явлениям. Он сравнивал бога с центром круга или сферы, а все остальное – с радиусами и сферическими оболочками, которые исходят от этого центра. Сафиаддин Урмави был первым ученым, который ввел в музыкальную терминологию термин «доур»-«круг», как модель построения и развития ладовой и ритмической основы музыки Его знаменитый трактат по музыке «Китаб аль адвар», в переводе с арабского – «Книга о кругах». В основе теории Сафиаддина Урмави лежит практика исполнительства на уде. В своем труде Урмави приводит схематическое изображение ладовых и ритмических кругов. Абдулкадыр Мараги в своем трактате «Джаме аль-алхан» (Совокупность мелодий) разъясняет построение ладовых кругов. В последующие века многие трактаты по музыке стали называться , по аналогии с трудом Урмави «адвар». Исходя из всего вышесказанного мы видим, что символ круга в музыкальных трактатах средневекового Востока играл значимую роль. Это касается и философии и гносеологической концепции, и литературы, и искусства.

Ключевые слова: круг, космогония, адвар, ритм, символизм.