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ABOUT THE EAST RENAISSANCE PERIOD

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Abstract
In three articles, ancient written sources on the history of the music culture of the peoples of Central Asia and monuments created by archaeologists and the high culture of these peoples and the period of the Eastern Renaissance are considered.

Keywords: East, Central Asia, archaeologist, ancient monuments, pamphlet, encyclopedia, theory, aesthetics.

Introduction

The peoples who lived in Central Asia, one of the centers of ancient culture, made a significant contribution to the treasury of world science and culture. They also have a very rich and ancient heritage in the field of music culture. Ancient written sources on the history of music culture of the peoples of Central Asia and monuments found by archaeologists are proof of this and confirm that these peoples have a high culture. However, during the Arab occupation (VII-IX centuries), among other cultural monuments, written sources about music were burned and lost. Therefore, only the written sources of the history of the culture of the peoples of Central Asia in the last thousand years have reached us.

In the second half of the 9th century, as a result of the rise of the people's liberation struggle in Movarounnahr and Khorasan, as a result of the strong resistance and uprisings of the local peoples against the invaders, the rule of the Arab caliphate was overthrown, and the local state of the Tahirites and then the Somanites was established. During this period, a number of conditions were created for the development of science, culture and art. A number of scientists from Central Asia became world famous with their scientific works in the history of medieval science in the same period. Many great scientists, such as al-Farabi, Ibn Sina, al-Khwarazmi, who created immortal scientific works in other fields of science, also created scientific works on the theory of music ("Ilmi musiqi"), and a whole period in the history of the development of Eastern music science. they revealed. These scientists played a decisive role in the emergence of the theory of music used in the peoples of the East.

The great philosopher-scientist, one of the founders of medieval Eastern music theory

- Abu Nasr Muhammad al-Farobi was born in 871 in the city of Farob on the banks of the Syr Darya River, and died in 950. He comes from the Turkic tribes of Central Asia and receives his primary education in his country. Al-Farabi, who was a true scholar, went to the cities of Baghdad, Damascus, and then to Egypt, where he increased his knowledge. Al-Farabi was a great musician and music theorist. He played all the musical instruments available in his time. He performed the tunes especially on flute and tanbur with great skill. According to some sources, al-Farabi invented the q o n u n instrument and did a lot of work in improving the oud sound, which was popular at that time.

Al-Farabi was one of the most accomplished scientists of his time, who created great scientific works in philosophy, logic, mathematics and other sciences. The science of music was considered one of the mathematical sciences, which included arithmetic, geometry, astronomy and music.

Al-Farabi founded the theory of Eastern music in his treatises on music. His musical works are "Kitabul-musiqi al-kabir" ("The Big Book of Music"), "Kitamu fil-musiqi" ("The Book of Styles of Music"), "Qitabul-musiqi" ("The Book of Music"), "Qitabun fi -ihsa'il - ulum" ("The book on the classification of sciences") dedicated to music, "Kitabun fi-ihsa'il-iqa'" ("The book on the rhythms of music - iqa' classification") and others.

Scientific-theoretical works of Al-Farabi and other scholars of that time were written in Arabic according to the requirements of their time and explain the fundamental issues of the theory of Eastern music. Al-Farabi's books on the theory of music are among the best and most famous of the works written on this topic in the East, and served as a basis for the writing of books by music scientists who lived and created in recent times. Abu Ali ibn Sina was one of those who continued the path of al-Farabi.

Abu Ali ibn Sina (980-1037) was born in the village of Afshana near Bukhara. He was a great philosopher, naturalist, famous physician, and also a great music theorist. Ibn Sina's "Kitabush-shifa'" ("The Book of Healing"), "Donishnama" ("The Book of Knowledge"), "Risalatun fi-ilmil musiqi" ("Treatise on the Science of Music") and other books on music are al-Farabi's works. is of particular importance in the history of world music science and culture.

Abu Ali ibn Sina did not limit himself to writing special works about music, but he also included his large works on the theory of music in medical books. This was certainly not an accident. Abu Ali ibn Sina, in his immortal works on medicine, greatly appreciated the emotional power of music, and highly valued it in the treatment of mental illnesses. In particular, Ibn Sina's book "Qanunu fit-tibb" in

several places recommends musical works as a "healing program" for mental illnesses, and in such works of his, a separate section is allocated to explain the theory of music.

His works "Kitabush-shifa'", "Kitabun-najat" ("Book of Salvation") are among them. A comparison of some theoretical issues of music explained in the sources proves that Abu Ali ibn Sina in his works on music further developed al-Farabi's musical-aesthetic views and raised it to a higher level.

In the history of musical culture of the 9th-10th centuries, the part of the encyclopedia "Mafatikhul-ulum" ("The Key of Sciences") of the great scholar Abu Abdullah Muhammad ibn Yusuf al-Katib al-Khorazmi, who came from Central Asia, is devoted to the theory of music. Al-Khorazmi's work is one of the most important sources for illuminating the history of science and culture of the peoples of Central Asia.

In their books written in the style of an encyclopedia, Eastern scholars initially considered music to be one of the sciences of philosophy, and at the same time included it in their works as one of the sciences of philosophy. In doing so, they undoubtedly took into account the artistic-aesthetic power and socio-educational role of music.

In recent times, the science of music was included in encyclopedia-style books as one of the mathematical sciences.

The works of famous scholars such as Al-Kindi (9th century), al-Farabi, Ibn Sina, al-Khwarazmi served as the main source for interpreting the music theory of the peoples of the East for many centuries, and defined the content of music treatises created in recent times. gave The topic and content of theoretical treatises on music written from the time of al-Farabi until about the 15th century (regardless of some differences in their internal content) are close to each other in many issues.

There are some disagreements on some issues in these treatises devoted to music theory, created in different periods. The great scientist of the 13th century, Safiuddin Abdulmo'min al-Urmawi, tried to prove that al-Farabi's theoretical opinions were not correct in some matters. Such disagreements are expressed in the definition of musical acoustics, musical sound (savt or nagma), rhythm (iqo'), determining the position of some strings on the oud instrument, and other issues. In such conflicts, the history of the music of almost three centuries. the changes that occurred in the course of its development were reflected. The issues raised in the treatises on Eastern music are close to the basic music theory of the present time.

However, in the medieval music treatises, there are also issues related to the practical aspects of the music of the Eastern peoples of the past, which are not found in modern

music theory. In theoretical matters, medieval musicologists mostly based the definition given in the works of Al-Farabi and Ibn Sina. Scientists who lived and created the theory of music in recent times - Safiuddin Abdulmomin, Mahmud bin Masud ash-Sherazi (XIII-XIV), Khoja Abdulkadir Maroghi (XIV century), (Jamiul-alkhan, It was further developed in the works of al-Husayni, Abdurrahman Jami (15th century) and others. In the music treatises of these scholars, the question of status is considered as one of the biggest and fundamental issues of music theory. Because the purpose of explaining the theory of music was to connect it with live music works - statuses and to summarize and explain the practice of music.

Farabi (pseudonym and full name Abu Nasr Muhammad ibn Uzlug Tarkhan Farabi) is the greatest representative of the Middle Eastern musical culture. In science, there is unfortunately very little accurate information about the life and activities of Farobi. He was born in 873 in a place known as Farob on the Syrdarya River (in Shymkent region of present-day Kazakhstan). Farobi's father served in the military. It is known that he spent his youth in his homeland and studied in Tashkent, Bukhara and Samarkand during his youth. Later, Farobi went to Baghdad, the cultural center of the caliphate, in order to improve his knowledge. He also visited the Iranian cities of Isfahan, Hamadan, and Rai. Around 940 he lived in Damascus. The next years of Farobi's life were spent in the city of Aleppo (Aleppo). He served under Sayfuldavla Khamdami and earned his favor.

According to the sources, he was a great composer and a skilled performer of oud, tanbur, gijjak, flute, chan and kan instruments. Due to his sharp taste and excellent musical ability, Farobi was intimately familiar with the music culture of various peoples living in the Middle and Middle East. The formation of his musical views was greatly influenced by the musical heritage of the peoples of Central Asia and Iran. Farobiy's works show that these peoples have deeply mastered the scientific and practical aspects of the musical heritage. Faro-biy has spread the word in the science and practice of music. His performance and composition have reached such heights that many legends have appeared among the people. In one of the legends, there are narrations about how Farobi confused people by playing music and playing tunes, sometimes he put the energetic people into a state of silence, sometimes he put the intelligent people to sleep and surprised the sly ones. In science, he created works of universal importance and left an indelible mark in the history of musicology.

Farobi wrote many works on music. The sources include his "Classification of Sciences" ("Ikhsa al-ulum"), "The Big Book of Music" ("Kitab al-musiqa al-kabir"), "Introduction to Music" ("Mad-qal fi-l-musiqa"), " The book of classification of rhythms" ("Kitab ikhsa al-iko'") and many other works are mentioned. Some of these

works are kept as manuscripts in various libraries around the world. Mainly, two musical works of Farobi have been widely introduced to modern science. They are the music section of the "Classification of Sciences" and the "Big Book of Music".

The Big Book of Music, unmatched in its time in terms of comprehensive and in-depth coverage of the issues of music science, is one of the royal works of world science. In this work, Farobi raised music, which was previously a component of other disciplines, to the level of an independent science.

It is known that there are several copies of the "Big Book of Music" stored in different libraries of the world. On the occasion of the 1100th anniversary of Farobi's birth, Arabic scholars Zakariya Yusuf and Mahmoud Dafni prepared and published the perfect text of the book based on existing manuscripts.

This book has been famous in the world of music for many centuries. It has always served as one of the rarest and central works in Middle and Middle Eastern musicology. It is difficult to find any prominent scientist in the science of Eastern music who is not related to Farobi's work. It was first translated into Latin by Zahid Guldislav in the 12th century.

Recently, the "Big Book of Music" has been translated into several modern languages. In 1840, the German orientalist Land translated the part of the book about musical instruments into Latin. In the 30s of the 20th century, the "Big Book of Music" was fully translated into French by Baron Rudolph D. Erlange and published in the "Arab Music" collection.

Through this translation, the Pharaonic legacy was widely introduced to Europe. Various chapters of the "Big Book of Music" were also published in Persian and Turkish languages. This work has been partially translated into Russian, Uzbek and Kazakh languages.

In the introduction to the work, Farabiy stated that the "Big Book of Music" consisted of two parts. The first one covers the theoretical and practical foundations of this science, while the second one aims to explain the "mistakes" of the past scientists in the science of music. This last part of the book has not reached us.

The copy of the "Big Book of Music" that has been preserved until now consists of two parts. The first is called "Introduction to the art of music" ("Madham sinaatu fi-l-musiqa"), the second is called "The main part ("Juzvi asl"). In turn, "Introduction to the Art of Music" is divided into two chapters, each consisting of two chapters. The main part consists of three chapters: the first - two, the second - three, and the third - three chapters. Thus, the "Big Book of Music" consists of 12 chapters in total.

As mentioned above, Farobi divides the science of music into theoretical and practical parts. Theoretical science thinks about the foundations (fundamental laws) of music

and methods of learning them. In any theoretical science, it is said that three things are necessary for the perfection of a person:

1. Mastering its basics.
2. To be able to draw the necessary results from the basics of this science.
3. To be able to find erroneous results related to this science, to be able to deeply understand the opinions of other scientists, to be able to discover good things from their bad opinions, to be able to correct the mistakes made" - writes Fo¬ in the preface of "Big Music Book". ruby

Farobi ilm gives a comprehensive and perfect description of each of the above-mentioned categories of taalif. Ilmu taalif begins with the study of the first concept - the musical and physical properties of sound. Sound is defined as a physical phenomenon resulting from the vibration of any hard or soft body.

Later, the acoustic properties of sound, that is, the relationship between the size of the vibrating body and the volume of the sound, are revealed on the example of various musical instruments, and the factors of expressing their quantities in a mathematical way are explained. "The tunes are compared to odes and poems. In poetry, the primary element is the letters, and just as verses and stanzas are formed from them, there are also primary and secondary elements in the structure of melodies, from which the melody that is compared to the ode and the poem is derived. Songs, which perform the functions of letters in poetry, are songs," Farobi writes.

So, the concept that comes from sound is nagma (musical sound, tone, pitch). He reflects on the reasons for the low and high pitches of Farobiy's songs, the factors of proportion and the impact on emotions through these features (Forobiy. "Big Music Book", Cairo, published in 1967). The category of gap (interval) is one of the central concepts of science and education. Because the curtain cannot be a separate piece of music.

The formation of intervals is explained by Farobi by measuring the size and quantity of the vibrating body and expressing the resulting fragments in the ratio of numbers. There are different factors that determine the loudness of the sound, in stringed instruments - the length and thickness of the string, in wind instruments - the length, height and width of the body through which the air vibrates. But, the most important among them is the length. Therefore, length is mainly measured.

Therefore, before presenting the considerations about statuses, we will briefly consider some issues related to them and discussed in ancient music treatises. These issues describe the theoretical and practical aspects of statuses and the elements that make up the live musical works of the peoples of the East in general.

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