



THEORETICAL VIEWS OF AL-FOROBI ON MUSIC

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Annotation

The speech will go about creative activity Al-Farabiy which is closely connected with mathematics, emphasizes spared music formation, in his century was a great composer, his creative activity of the composer was unusual, and even made the musical instruments their own hands.

Keywords: Art, cultural connect, music, musical instrument, tanbur, nay, rubab.

Introduction

After gaining national independence, the Republic of Uzbekistan embarked on a clear path of science and development. Reforms in this area are aimed at specific goals, such as educating our citizens, especially the younger generation, in the spirit of high patriotism and humanism. Today, the process of reassessment of national values, passed down from generation to generation, in the spirit of the time, is gaining momentum. At the same time, “the truth, the truth of history is as important to our children as water and air. The sacred duty of every person is to convey the truth of history to the next generation” [1, p.111]. Therefore, the popularization and integral continuation of the rich experience of our people accumulated over the centuries poses important tasks for society. If we look at the jewelry of Mazi, we will see that there is a close relationship in the field of material production - agriculture, crop production, crafts, applied arts and culture. Along with living in the country, significant progress has been made in the field of irrigation, needlework, textiles, ceramics, masterpieces of applied art of Central Asia in the manufacture of metal products have been created, and architecture is rising to the level of world architecture. Especially in the field of science and literature, the observed changes serve to enrich world culture.

Abul Abbas, al-Fargani (9th century), Abu Nasr Muhammad al-Farabi (10th century), Abu Rayham Muhammad ibn Ahmad al-Beruni (11th century), Abu Ali ibn Sino (11th century), Sayfiddin Abdumumin. that a special place is occupied by the legacy of al-Urmavi (XII century), Muhammad Taragay Ulugbek (XV century) [3, p.17].





In Herat, a major cultural center of the 15th century, the famous poets Binoy, Khatifi, Jami, Hilali, the star of Uzbek classical poetry Alisher Navoi successfully worked. In the 16th, 17th, 18th and 19th centuries, Tyurdi, Mashrab, Makhmur, Mukimi, Furkat, Zavki, Avaz Otar oglu in their works fully demonstrated the advanced literary traditions of oriental classical poetry.

At a certain stage of culture, “when we talk about the spiritual maturity of a person, of course, this goal cannot be achieved without musical art. Music has always played a special role in the life of our people. This is evidenced by the discovery of a bone flute 3300 years ago in the village of Muminabad near Samarkand” [2, p.140].

In this sense, the essence of art has consistently served to positively influence the mission of cultivating human knowledge.

The well-known historian Sharafiddin Ali Yazdi in his book “Zafarnoma” writes that President Islam Karimov, speaking about the music conferences held during the reign of Amir Temur, said: The Turks, and the Mongols, and the Chinese, and the Arabs, and the Ajamids all sang with their pictures » [4, p.74]. This means that life itself requires the preservation, study and transmission of the classical musical heritage to the next generation.

If we look at our published history, it is obvious that along with poetry, the art of music also developed. The names of a number of famous musicians, poets and artists are recorded in medieval written sources. It is “Valuable information about Central Asian music can be obtained from written sources that have been preserved since the 9th century. In the Middle Ages, since music belonged to a single category of sciences, like mathematics and astronomy, prominent cultural figures devoted a place to it in their works, as well as special brochures on its theoretical foundations” [5, p.82].

Among the Central Asian scholars, a special place is occupied by the scholar-encyclopedist Muhammad Farobi, who at one time paid great attention to musical education. It is recorded in the annals of history as "(X-X (the first Renaissance in the history of the Turanian peoples of the period of the Awakening of the Ages))".

Farobi was closely associated with mathematics and music education during his time in Central Asia. He is known as a bright musician of his time, a major figure in musical culture. Alloma was also unique in the performing arts at this stage. According to Professor M. Rakhmonov, “Zaynat-al-majoli” describes the performance of farobi at a banquet in the presence of the Minister of Raya Sahib Abbad: as they walk, they are called gidzhak. When Farobi played this instrument in the first part of the melody, all the audience were delighted with the rehearsal and laughed. The second part of the song made the listeners cry, tears flowed from their eyes, and when the third part sounded, all the listeners got excited, and then fell asleep. This means that musical



instruments have divine power and occupy a special place in the spiritual maturity of a person.

The scientist deeply analyzes the problems of reforming and improving the effectiveness of education, the upbringing of the younger generation and methodology in close connection with philosophical and political issues. On matters of ethics and aesthetics, he has previously sought unique scientific advice and practical insights. Literally, Farabi is considered one of the founders of the theory of music, which became one of the exact sciences in the Middle Ages. A significant place in the author's work is occupied by the interpretation of musical art, which is discussed in various fields. His fundamental researches "Kitab al-Musiki al-Kabir", "Kalam fi-l-Musiki" and "Kitab fi-ikhsa-al-ulum wa atrif" ("Book on the classification and description of sciences") were very popular. These works also had a significant impact on subsequent scientific and theoretical research in the field of musical science and culture.

Commenting on the contents of "Kitab ul-Musiki al-Kabir", al-Farabi writes: In the second part, I have given the opinions of well-known observers about music. I mention obvious things about this and, by carefully studying their opinions, I identify the level of feelings in the music department and correct their mistakes.

All my work on music consists of three volumes. In his first book, we will focus on the methods of the music department and the various things that come with it. In the second book, we talk about modern musical instruments ud, tanbur, nai, rubob, chang and others. We will highlight the capabilities of each of these tools and discuss how to use them. In the third book there is a conversation about the varieties of different sounds" [6, p.77].

Although Farabi wrote his works in the official language of the time, Arabic, it goes without saying that their creation was based on the musical traditions of his homeland and his own people, along with the study of music in Greece and other Eastern peoples. After all, in Central Asia in the Hellenic period, and then professional and folk music reached its peak of development, and its rich traditions reached the time of Farabi.

It is safe to say that Farabi's works attracted the attention of foreign scientists as well. For works on Arabic music written in the 10th century in the book "The History of Arabic Music until the 10th Century" by the English scholar H. Farmer and in his articles "Farabi's Influence on Musical Works in Western Europe", as well as in "Farabi's Teachings" by E Beicher "The Science of Music", "Oriental Music, Its Legitimacy and History" by the French Orientalist R. De Erlange provides rare information about Farabi's work [6].





Fahad al-Mekred, Director General of the Center for Continuing Education of the Arab Open University, said: "Your country, especially Samarkand, has always been a center of science and culture. It is no coincidence that such great scientists as Ibn Sina, Farabi, Zamakhshari and Beruni came from this country, and their fame spread throughout the world.

In general, in the work of Farabi, the theory of music in a certain sense is practically developed. The practical and theoretical essence of art, its interdependence, its place in the history of culture are comprehensively analyzed. The current situation is a special stage in the formation and development of musical art.

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