VIEWS OF CENTRAL ASIAN ENCYCLOPEDIC SCHOLARS ON MUSIC THEORY

Ravshan Dehqonov
Ravshan Utaganov
Zohirshox Ahmedov
Fergana regional branch of Uzbekistan state institute of art and culture

Abstract: This article describes views on music theory of Central Asian encyclopedic scholars. If Farobi and Ibn Sina constructed the tone structure of music on an empirical basis, Urmavi puts forward ideological ideas in this regard. He argues that while the scale of Farabi and Ibn Sina are based on tones of different sizes, Urmavi introduces an equal distribution of them. According to the previous theory, because the rock tones were different, it was only possible to cross-match them. In the Safiuddin’s system, since the rock intervals are formed from a single base, it is possible to combine them all together, and as a result, the range of groups formed from the rocks is greatly expanded.

Keywords: music, culture, cultural heritage, soundline, classification of sciences, interval, book al-khafi fi al musiqa, booklet Sharafiya libraries and books.

Introduction. One of the centers of ancient culture - the people of Central Asia have 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 the musical culture of the people of Central Asia and the monuments found by archaeologists are proof of this and confirm that these people had a high culture. However, during the Arab Spring (VII-1X centuries), along with other cultural monuments, written sources on music were rarely burned and lost. Therefore, some written sources on the history of the last millennial culture of the people of Central Asia have come down to us. In the second half of the ninth century, the popular liberation struggle in Movarounnahr and Khorasan, the fierce resistance of the indigenous people to the invaders, and the revolts overthrew the Arab caliphate and established the local Tokhirid and then Samanid states.

During this period, some conditions were created for the development of science, culture and art. A number of scientists from Central Asia became world famous for their scientific works in the history of medieval science at the same time. Many great scholars, such as al-Farabi, Ibn Sina, al-Khorezmi, who created immortal scientific works in other fields of science, also wrote scientific works on music theory and opened a whole period in the history of the development of Oriental music. These scholars played a decisive role in the emergence of the music theory used in the peoples of the East.

The great philosopher-scientist, one of the founders of the medieval Eastern music theory - Abu Nasr Muhammad al-Farabi was born in 871 in the city of Farab on the banks of the Syrdarya and died in 950. He came from the Turkic tribes of Central Asia and received his first education in his homeland. Al-Farabi, who had a
thorough knowledge, went to Baghdad, Damascus, and then to Egypt, where he increased his knowledge. Al-Farabi was a great musician and music theorist. He played on all the musical instruments that existed in his time. He performed melodies with great skill, especially on the flute and tanbur. According to some sources, al-Farabi invented the instrument of konun and did a great deal to improve the oud, which was popular at that time.

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

Al-Farabi substantiated the theory of Eastern music in his treatises on music. His musical works are "Kitabul-musiqiy al-kabir" (A book on music), "Ilmu fil-musiqiy" (A book on the styles of music), "qitabul-musiqiy" (A book of music), "kitabun fi-ihsail - ulum" (The part of the book on the classification of sciences) devoted to music, "Kitabun fi-ihsail-ika" (Rhythms of music) and others.

The scientific and theoretical works of al-Farabi and other scholars of the time were written in Arabic in accordance with the requirements of the time and comment on the fundamental issues of the theory of Oriental music. Al-Farabi's books on music theory are among the most complete and well-known of the works written on the subject in the East, and have served as the basis for the writing of books by musicologists who lived and worked in his later times. One of those who continued the path of al-Farabi was Abu Ali ibn Sina.

Abu Ali ibn Sina (980-1037) was born in the village of Afshana, near Bukhara. He was a great philosopher, naturalist, famous physician, but also a great music theorist. The musical part of Ibn Sina's Kitabush-shifa, Donishnamak, Risalatun fi-ilmil musikiyk (Treatise on the Science of Music) and other books on al-Farabi's works are of special importance in the history of world music science and culture. Abu Ali ibn Sina not only wrote special works on music, but he also included his great works on music theory in medical books. This was no accident, of course. Abu Ali ibn Sina in his immortal works highly valued the emotional impact of music in the treatment of mental illness.

In particular, in several places in the book of fit-medicine of Ibn Sina, Kshifo is recommended as a cure for mental illness, and in his similar works a separate section is devoted to the interpretation of music theory.

His works "Kitabush-shifa", "Kitabun-najat" ("Book of salvation") are among them. A comparison of some of the theoretical issues of music interpreted 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.

The part of the encyclopedia "Mafatihul-ulum" ("The Key of Knowledge") by the great Central Asian scholar Abu Abdullah Muhammad ibn Yusuf al-Kotib al-Khorazmi, devoted to music theory, has a special place in the history of music culture of the IX-X centuries. Al-Khorazmi's work is one of the most important sources in covering the history of science and culture of the peoples of Central Asia. In their encyclopedic books, Oriental scholars not only initially considered music to be one of
the philosophical sciences, but also included it in their works as one of the philosophical sciences. In doing so, they undoubtedly took into account the artistic and aesthetic power and socio-educational role of music. In recent times, the science of music has been included in encyclopedic books as one of the mathematical sciences.

The works of such famous scholars as Al-Kindi (IX century), al-Farabi, Ibn Sina, al-Khorazmi have served as the main source in the interpretation of the music theory of the peoples of the East for many centuries and clarified the content of recent musical treatises. From the time of Al-Farabi to the fifteenth century, the subject matter and content of theoretical treatises on music (despite some differences in their internal content) are closely related in many aspects. These pamphlets, devoted to the theory of music, have been published at various times, and there are some differences on some issues. The great scholar of the thirteenth century, Safiuddin Abdulmomin al-Urmawi, tried to prove that al-Farabi’s theoretical considerations were inaccurate in some respects. Such discrepancies are reflected in the acoustics of music, the sound of music (savt or nagma), the rhythm (iko), the location of certain curtains on the oud, and other issues. Such conflicts reflected changes in the historical development of music for almost three centuries.

The issues raised in Oriental music pamphlets are close to modern elementary music theory.

But there are also issues in medieval music treatises related to the practical aspects of the music of the peoples of the East in the past, which are not found at all in modern music theory. Medieval musicologists relied more on theoretical issues in the works of al-Farabi and Ibn Sina. Music theory has been developed by scholars who have lived and worked in recent times - Safiuddin Abdulmumin, Mahmud bin Masud al-Sherazi (XII-XIV), Khoja Abdulkadir Maroghi (XIV century), (author of the treatises "Jamiul-alkhan", "Makasidul-alqan"), al. It was further developed in the works of Qusayn, Abdurakhman Jami (XI century) and others. In the musical tractates of these scholars, the question of status is regarded as one of the greatest and most fundamental issues of music theory. Because the purpose of interpreting the theory of music was to connect it with live musical works - makoms, and to generalize and explain the practice of music.

Therefore, before commenting on the makoms, let us briefly consider some of the issues related to them and commented on in ancient, musical treatises. These issues describe the theoretical and practical aspects of makoms and the elements that make up the live music of the peoples of the East in general.

Abu Ali ibn Sino (980-1037). Music occupies an important and significant place in the rich scientific heritage of the great thinker Abu Ali ibn Sina. Ibn Sina created an independent doctrine in the science of music, mastering the works of his predecessors, the Greek philosophers Aristotle, Ptolemy, Euclid, as well as Oriental scholars Khorezmi, Kindi and Farabi. The significance of Ibn Sina's teaching, which was unique in its time in terms of the breadth of the issues raised and the depth of its coverage, is not limited to the period, but also plays an important role in the further development of Eastern and Western music.
Abu Ali ibn Sina mastered the science of music very early. According to the biography of Ibi Sina, at a young age he studied mathematics. It is well known that the science of music was an integral part of mathematics. Ibn Sina was acquainted with the works of the great mathematicians and musicologists Ptolemy and Euclid.

Ibn Sina's youth was spent in his hometown of Bukhara. During this period, Bukhara was one of the most developed cities. One of the most notable aspects of the cultural life of the Samanid capital was the rise of the Caliphate and the growing interest in local traditions. It is common in the peoples of Central Asia and Iran under this general direction.

In the time of Ibn Sina, the phenomenon, which was subject to new requirements, was re-learned. Rost, Zangula, Zirafkand, Rahovi, Navruz and similar ancient ways began to break into the new structure of professional music of the Middle East - makoms.

During this period, in Bukhara and later in the central cities, such as Urgench, Ray, Hamadon, where Ibn Sino lived and created, the introduction of composers, masters, singers and musicians, the status of the highest examples of musical thinking, created a great need for musicology. The works of Ibn Sina are invaluable in this regard. Issues related to the science of music are reflected in many works of Ibn Sina. Unfortunately, not all of them have reached us. For example, works of music such as "Madhal sanati al musiqa" ("Introduction to the art of music") mentioned by Ibn Usayba, Kitab al lawahiq ("Book of supplements") mentioned by Ibn Sina himself in his book "Shifa" are still unknown to science. Ibn Sina's musical legacy has come down to us through his major encyclopedic works: the part of the book “Shifo” called “Javomi ilmal-musiqa” ("Summary of Music Science"); “Muhtassar ilm al musiqa” ("A brief introduction to the science of music"); Musical parts of the “Donishnoma”. In addition, Ibn Sina's books "Laws of Medicine" and "Ishq" devoted to other sciences also contain information about music. Ibn Sina's views on music are more completely reflected in “Javomi ilm-al musiqa”; The musical parts of "Mukhtasar ilm-al musiqa" and "Donishnoma" are based on that work.

The main feature of Ibn Sina's views on music, as well as one of the differences from Farobi's teachings, is that Ibn Sina sought to build his music theory (mainly science) more on the physical properties of sound. Farobi, on the other hand, connects theory with more laws of experience and perception. This shows the strengths and weaknesses of Ibn Sina's teaching. The weak point is that Ibn Sina seeks to absolutize the internal structure and perceptual laws of music. The strength is that it encourages the development of music not only through experience itself, but also through science and scientific thinking.

In the time of Ibn Sina, the term maqom was not yet widely used. These were prototypes of statuses. Ibn Sina's musical teachings reflected a number of topical issues related to aesthetics, theory and practice.

Ibn Sina’s aesthetics, based on the understanding that music is a product of human activity, a means of communication, is one of the most advanced manifestations of medieval musical thinking. Ibn Sina begins his “Jawami ilm-al
musiqa” with a direct rejection of idealistic views: “We do not pay attention to comparing the relation of the musical curtains to the moral properties of the celestials and the soul, for this is the habit of those who cannot distinguish one science from another. He was a great scholar in the Middle Ages in supporting the directions of the progress of music, in defending it from idealistic views. In Ibn Sina's theory of science and literature, all its categories, from sound to complex structures, are considered. His scientific composition is based on the following sound system.

In the Farobi Table, natural intervals form the basis of the sound system. This led some researchers to call Ibn Sina the creator of the "pure curtain system" in music. In fact, Ibn Sina did not yet understand the "pure curtain system" as the basis of polyphonic or harmonic deficits, and the preference for these intervals was due to the desire to bring music closer to natural foundations.

Ibn Sina's views on science are also noteworthy. He attributes the beauty and inner nature of the melody in many ways to the proportionate weight, and therefore considers weight to be an important factor in music. The scientist was famous in his time:

1. According to the law of acoustics, every sound contains many sounds. They are called overtones and are arranged in a certain order. The order of the overtones is called the natural interval, and the intervals are called natural intervals.

2. There are three main curtain structures in music. They are called Pythagorean, pure and tempered curtain systems.

In this regard, Ibn Sina is a follower of the Aristotle tradition and a sage who continued the issues of music and poetry in the context of Oriental culture. Noting that the biggest bridge between poetry and music is weight, Ibn Sina paid special attention to the issues of weight, the problems of the natural harmony of music and poetry. The weight of poetry and music was closely linked to their content, which he considered to be one of the most important conditions for the perfection of a piece of music. It is noteworthy that Ibn Sina also studied musical instruments extensively, and the scientist considered the human voice to be the most perfect instrument, and compared other musical instruments to it. Ibn Sina's favorite instrument was the gijjak. He considered the gijjak to be a natural and playful instrument closest to the human voice. He also gave information about the oud, tanbur, rubab, nay, surnay and legal instruments, and touched upon many issues related to their performance characteristics and interrelationships.

Ibn Zayla (died 1044). A famous musicologist who was a student of Ibn Sina. According to medieval sources, Abu Mansur ibn Zayla died in 1044 at a young age. However, during his short life, he created thorough works in various fields of science, and his contemporaries called him al-hakim (the Wise) because he was one of the leading scholars of his time. Ibn Zayla's only work in musicology is known as the “Complete Music Book” (Kitab al-kafi fi almusiqa). Ibn Zayla's work was influenced by Ibn Sina's musical views.

Safiuddin Urmavi Shark (died 1294). Safiuddin Urmavi Shark is the greatest representative of the science of music, after Farobi and Ibn Sina. Safiuddin Abdulmomin Urmavi was as great in musicology and practice as the great Farobi. He
was born in the ancient city of Urmia in Azerbaijan (120 km south of Tehran). “But because he spent most of his life in Baghdad, the capital of the Abbasid Empire, Arab scholars also refer to him as Safiuddin Urmavi Baghdadi. At the age of 19, Safiuddin Urmavi was known as a master performer, hafiz and famous composer. Safiuddin Urmavi had many legends about the art, knowledge and mastery of music in his time and in later times. Safiuddin also gained great fame in other sciences, especially in the thematic sciences. The works of the great mathematician of his time, Nasriddin Tusi, had a great influence on Safiuddin's work and led to the rise of rationalist ideas in his musical views.

He creatively assimilated the legacy of his predecessors, Farobi and Ibn Sina, and raised the science of music to a new level. Safiuddin Urmavi's famous treatises on music are “Sharafiya” (Kitab al-Sharafiya) and “Kitab al-Dawr” (Kitab al-Dawr).

References
2. I.Rajabov On the issue of status T.1963.Y.
3. O.Matyakubov Introduction to professional music in oral tradition T.1983.Y


