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Pedagogical Views of Abu Nasr Pharabi About the Music

Munisa Uzakova
Master student of the Bukhara State Pedagogical Institute, Uzbekistan

Abstract:

Views on art and music have a special place in the scientific and literary heritage of modern enlighteners. In particular, Abu Nasr Pharabi is playing an important role in the science of the famous music "The Big Book of Music" in the world of science. The article clarifies the musicological activity of Abu Nasr Pharabi and the analysis of his books.

Keywords: Abu Nasr Pharabi, "The Big Book of Music", art, harmony, play [dance], continuity, metaphysics.

I. Introduction.

The great thinker Abu Nasr Pharabi playes an important role in the development of East Socio-Estetic thinking as a prosted prisoner. He paid great attention to music among several disciplines and showed his place in human life. The musical legacy of Pharabi was studied separately in Russian pedagogy and musician. In particular, Diasovna Daukayeva, famous books of music in the world of science, is widely analyzed and interpreted in the dissertation of “Концепция музыкальной науки Абу Насра Мухаммада ал-Фараби в трактате “Большая книга музыки” (“The concept of musical science of Abu Nasr Muhammad al-Pharabi in the treatise “The Big Book of Music”). [15] He developed the principles and methodology of the Pharabi music science in the "The Big Book of Music". It should be noted that so far the Persian music legacy has almost been Uzbek. These works are known mainly from Arabic to Russian. In S. Daduzeyeva, she relied on a divide text in Arabic and in Russian. In particular, the music used in the World Temarii period by side with Arabic side with Arabic.

II. Discussion and results.

According to the scientist, according to the ancient tradition, the music belongs to Pharaoby. Pharabi includes music among mathematical sciences: "the following mathematical sciences: arithmetic, geometry, astronomy, music, statics and mechanics". It is known that lines, planes, geometric objects, numbers, various shapes, and formulas are used in mathematics. From this point of view, it is logical that Pharabi included music among mathematical sciences. According to the thinker, music as a mathematical science is the basis for its inclusion in this department. Because elements - sounds, rhythmic units (continuity), numbers, quantity, etc. have an important place in it. In fact, in music, the melody, the harmony of the rhythm, the flatness are related to the numbers and their quantity. In addition, in this science, apart from the musical melody, there is also a place for the mind and rational thought, without which it is impossible to create music and songs that are close to the heart and affect our feelings and thoughts. In this respect, Pharabi's thoughts are important for today's musicology. In ancient times, when secular sciences were mixed, Pharabi classified them according to their characteristics, and among them, he paid great attention to music. Another aspect worth noting is that "calculation" applies to music as well as to mathematics. Because the number of notes is an important basis for the melody. Pharabi uses the terms music theory and music practice. According to him, the practice of music is "an object perceived by the senses". In addition, musical practice deals with musical instruments. depends on the snake. The

scientist interprets the art of music in connection with the science of tarazi' (logic). Feeling and hearing perception are important in music.

Pharabi puts forward the "causal chain" theory. According to him, music is a part of mathematics, mathematics is a part of pedagogic sciences, and the latter belongs to theoretical philosophy, which is related to one of the two branches of philosophy (metaphysics) - the science of comprehensive existence. Pharabi describes art as a type of human activity. Indeed, the spiritual life of a person cannot be imagined without art and music. Forming the idea of the performer and creator of melodies, its realization in a certain form, the completed musical work and its performance, consideration of the theoretical-musical composition, etc. are understood by Pharabi as the process of knowledge. As for the form of performance (exactly) belonging to the form, the composition, it is evident from the fact that the performer has prepared his form, the form of the imagination and the organ of performance, and it follows that the melody created due to this is perceived by the listener and imitated in making it audible (Al-Pharabi 1967, 61- 62). It seems that a thinking scientist also scientifically substantiates the process of creation of music: a performer, a creator, an idea, a specific form, performance. At the same time, the created melody is first of all perceived and heard by the listener. Only after that, the listener can imitate it, in the words of Pharabi, "imitate". According to S. Daukeeva, Pharabi logically systematized the forms of musical art. He compares the art of painting and music. The artist originates from the idea of the created composition of the artistic image. As for the form of the performance (exactly) belonging to the form, the composition is evident from the fact that the performer has prepared his form.

One of Pharabi's well-known and famous works in the science of music is "On Musical Harmony" ("О музыкальной гармонии"). This work contains the scientist's strong theoretical views on music and was included in the book "Natural science treatises" (Естественно-научные трактаты) published in Russian in Almaty in 1987. Alma-Ata: Nauka, 1987. – 496 p.) included. The scientist's work "On the harmony of music" still retains its scientific and theoretical importance. This work has not been translated from Arabic into Russian. Our goal is to present this book to our people in Uzbek language.

While reading the book, one can realize that Pharabi is a great connoisseur of music. This is seen, first of all, in the use of musical terms, and at the same time, the features of musical harmony are revealed in great depth. According to Pharabi, as the art of practical music improved more and more, rules and regulations were established, tunes and notes began to be differentiated. At this point, the terms of dissonance and consonance, which provide harmony in music, will be discussed. These are actually linguistic terms that have special significance in music. Therefore, dissonance is harmony, euphony in music, the simultaneous sounding of two or more dissonant tones. Dissonances serve to harmoniously express the musical idea, meaning and content. Consonance is a harmonious combination of several sounds in music. Consonance and dissonance are categories of harmony that describe the combination or non-combination in the perception of tones that sound at the same time, as well as the consonances themselves (intervals, chords), which are perceived / interpreted as "combined" and "uncombined". It seems that the lexicographer focused on the vowels and consonants that provide harmony in music.

It is known that music was used on battlefields and military campaigns, music was played before the start of the battle. Pharabi also paid attention to that. In his opinion, special musical instruments were used on the battlefield. For example, the ancient Egyptian emperor ordered the use of bells, and the Byzantine emperor ordered the use of other instruments. When Persian kings went on a march, they took howler monkeys with them. This shows that each country had its own battle music. In this, Pharabi is embodied as a historian. The scientist divides human emotions into two:

natural or unnatural. Natural sensations affect the senses and bring pleasure. Unnatural feelings cause sadness. In this regard, the scientist emphasizes the importance of natural feelings. According to Pharabi, music theory, in principle, considers everything that our ears perceive, regardless of whether the sensation is natural or not.

Its main object is to study what constitutes a natural feeling for us. So, music is perceived by the human senses through the ear. That is why the scientist uses the term "natural feeling". Based on this, Pharabi concludes that the main object of music theory is the study of musical essence, which can be a product. He further argues that the relationship between music practice and music theory is different. This is evidenced by the fact that musical practice arose long before theory. The scientist said that the ability to hear allows a person to recognize notes, tones and natural objects. It seems that Pharoah associates music with the human senses of hearing. That is, music is felt by hearing. The scientist claims that the basic principles of music theory can be learned with the help of feelings and experiences. The scientist divides the objects of music into two: natural or artificial. Natural ones are very rare. The sense of what is artificially produced allows us to have a solid, complete, perfect experience. Pharabi refers to the art of music by "the feeling of something artificially produced." Because music, melody, melody is created.

Pharabi explains music by connecting it with mathematics and astronomy. Music educates the sense of beauty, the magic of melody affects the psyche. Notes are also divided into two types: one they are natural and add new qualities of perfection to the sound of the melody, others do not play such a role. It seems that the thinking scientist appreciates the power of music. He uses the word soul in several places, which indicates that music is related to the psyche. A scientist uses the term "combination" when thinking about musical harmony. He explains the harmony of music through these real-life examples, comparing the harmonious combination between the color of wine and a glass, or the color of a diamond and its close gold color, and the combination of azure and crimson ruby. The scientist sees a unique harmony in hearing and perceiving the melody. He talks about the grouping of notes, the elements of tone.

On the basis of these ideas, Pharabi establishes ten harmonies in music: ***the first of these harmonies*** is the harmony of all added things, compositions and its decorations**.** ***The second harmony*** is the time harmony that separates the (rhythm) emission. So, in the harmony of music, first of all, composition of elements, harmony of rhythm and time are important. ***Third harmony*** is the harmony of a group of notes that make up the same melody. ***The fourth harmony*** is the harmony of a special grouping of steps that make up the tone, which we called the octave category (gamma, scale). Next is the special grouping or octave category of harmony of notes. On this basis, preparations are made to create the tone. ***The fifth harmony*** is a special harmony, a combination of subordinate notes, a melody for composing a melody (construction, its development). ***The sixth harmony*** is unity harmony, pairing of notes of the same type (consonance). In this, Pharabi considers the combination of notes, their pairing, i.e., consonance, to be important in music. ***The seventh harmony*** is a harmony of steps (a building, two if we count two, but in the order of their placement on the scale), arranged as the main details, which are then. ***The eighth harmony*** is the harmony of the intervals separating the system stages, according to which the scale order (modulation intervals) is considered. ***The ninth harmony*** is a harmony of the same types obtained in different keys (movements, rearrangements). ***The Tenth harmony*** is a harmony of note levels with a feeling of high or low pitch. Note that by the seventh harmony, Pharabi emphasizes the proportion in the construction of buildings, while the eighth harmony is the harmony of pauses in music. The scientist revealed that the ninth harmony is related to the movement of keys on a musical instrument and their matching, and the tenth is related to note level, high-low.

III. Conclusion.

Overall, Pharabi's "Big Book of Music" is a valuable scholarly resource on music theory and practice. In it, the thinker shows music as an important part of human spiritual and spiritual life. In addition, music is included in mathematics. One can fully agree with this opinion. The reason is that notes, sounds, rhythmic units (duration), numbers, quantity etc. play an important role in music. At the same time, he developed the foundations of music theory and practice. The thinker's work "On the Harmony of Music" shows that the thinker has a worthy place in the history of music culture. Pharabi revealed ten harmonies in music using musical terms effectively. In this respect, these two works have been gratefully serving today's art studies and musicology, and have maintained their scientific importance.uilt on top of them. The tone grows gradually (evolution).

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