

**THE PROBLEM OF ATTITUDE TOWARDS MUSIC IN THE EARLY
RENAISSANCE**

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Annotation. *It is known that the attitude to music occupies a special place in the work of Eastern thinkers of the Early Renaissance. Abu Nasr Al-Farabi's "The Great Book of Music" is the first work in this direction, which covers aspects of music that are still important for our day. The thinker, in turn, also developed a system of musical terminology and thought about musical instruments. The article analyzes this work of Al-Farabi from these aspects and draws reasonable conclusions.*

Keywords: *"The Great Book of Music", sounds, rhythmic units (duration), numbers, quantitative mode, rhythm, "ud" instrument, notes.*

In the system of musical heritage, the views of Eastern thinkers form a unique scientific system. In the process from Farabi to Professor Fitrat, the foundations of music theory were developed in harmony with art and literature. Consequently: "In our country, along with all other sectors, great attention is paid to the development of culture and art, literature, and the media. Especially recently, great work has been done to raise the development of this sphere to a new level"¹. Indeed, the views of Eastern thinkers on music serve as a unique program in the spiritual development of the growing younger generation. In this regard, there is a need to further deepen scientific research to examine the views on music of such encyclopedic creators as Abu Nasr Al-Farabi, Abu Ali Ibn Sina, Alisher Navoi, Zahiriddin Babur, Zakirjon

¹ Mirziyoyev Sh.M. Literature and art, development of culture are a solid foundation for the elevation of the spiritual world of our people. //Xalq so'zi newspaper. – Tashkent, 2017. August 4.
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Furqat, Abdurauf Fitrat, who have made a great contribution to the development of Eastern science, as a holistic system.

Views on music are studied in harmony with pedagogy, literature and art. This issue is addressed in the studies of foreign scholars such as S.D. Daukeyeva, G.K.Kurmangaliyeva, and M.Khairullayev, H.Boltaboyev, N.Vohidova, Sh.Latipov, G.Aripova, I.Rajabov, A.A.Jurayev².

Theoretical foundations of oriental classical music - the profession associated with classical music and its spread has long been considered the only science that includes practical and theoretical knowledge. Theoretical issues of oriental classical music have been widely studied by such great scholars as Al-Farabi, Ibn Sina, Safiuddin Urmavi, Abdulkadir Marogi, Abdurahman Jami, Najmiddin Kawkabi, Darvesh Ali. Their works form the foundation of musicology. In addition to the unique aspects of the musicologists whose names are mentioned, common views, ties of succession, and consistent traditions are also clearly visible. Oriental science attracts special attention for its versatility and wide scope.

The encyclopedist Abu Nasr Al-Farabi paid special attention on music. His work “The Big Book of Music” was written in Arabic. This work was translated into Russian.

The great thinker Abu Nasr Al-Farabi, as an encyclopedist, occupies an important place in the development of Eastern socio-aesthetic thought. Among several disciplines, he paid great attention to music and showed its place in human life. Al-Farabi's musical heritage has been studied separately in Russian pedagogy and musicology. In particular, his famous work “The Big Book of Music” is included in the book “Concept of Musical Science in Abu Nasr Muhammad al-Farabi in the Treatise “The Big Book of Music” by the scholar Saida Diasovna

² www.ziyouz.uz, Classical Eastern Poetics Interpreted by Hamidulla Boltaboev. –T.,2006. Vokhidova N. EDUCATIONAL AND MORAL VIEWS OF EASTERN THINKERS// MODERN EDUCATION / MODERN EDUCATION 2018, 8Latipov Sh. SCIENTIFIC HERITAGE OF CENTRAL ASIAN THINKERS, THEIR ROLE AND SIGNIFICANCE IN THE DEVELOPMENT OF SCIENCE AND WORLD CIVILIZATION. //“Science and Education” Scientific Journal August 2020 / Volume 1 Special Issue. Aripova Gulnoza. THE PLACE OF EASTERN THINKERS IN THE DEVELOPMENT OF MUSIC TERMS// Foreign Philology. –Tashkent. Radjabov I. Treatise on music, - Tashkent, 2020 - 400 p. Djuraev A.A. "MUZYKALNYY TRAKTAT" ABDURAKHMANA JAMI :VOZMOJNOSTI MUZYKALNOGO INSTRUMENTA UD. muzykalnyy_traktat_abdurahmana_dzhami_vozmozhnosti_muzykalnogo_instrumenta.pdf.

Daukееva”³ extensively analyzed and interpreted in the PhD dissertation entitled. In the “Big Book of Music”, Forabi developed the principles and methodology of musicology. It should be noted that until now, Forabi’s musical heritage has hardly been translated into Uzbek. It is known that these works were mainly translated from Arabic into Russian. In her research, S.Daukeyeva relied on the original Arabic text and Russian translation. In particular, the scientist gave the musical terms used during Forabi’s time side by side with their Arabic counterparts. According to the scientist, according to an ancient tradition, music belongs to Forabi⁴. Al-Farabi includes music among the mathematical sciences: he includes music among "the following mathematical sciences: arithmetic, geometry, astronomy, music, statics, and mechanics"⁵. It is known that in mathematics, lines, planes, geometric bodies, numbers, various shapes, formulas are used. From this point of view, it is logical for Al-Farabi to include music among the mathematical sciences. According to the thinker, music, as a mathematical science, is the basis for including it in this section. Because in it, elements such as sounds, rhythmic units (duration), numbers, quantities, etc. play an important role⁶. Indeed, in music, the harmony, evenness of melody, rhythm, are precisely related to numbers and their quantity. Moreover, in addition to musical melody, there is also a place for reason and rational thought in this science, without which it is impossible to create music and songs that are close to the heart and affect our feelings and thoughts. In this regard, Farabi's thoughts are significant for today's musicology. In ancient times, when secular sciences were mixed, Farabi classified them according to their characteristics, and among them he paid great attention to music. Another aspect should be noted separately, "calculation" applies to music as well as to mathematical sciences. Because the number of notes serves as an important basis for melody. Farabi uses the terms

³ Даукеева Сайда Диасовна. Концепция музыкальной науки Абу Насра Мухаммада ал-Фараби в трактате "Большая книга музыки". Дисс. канд. наук. искусствоведение. –Москва, 2000. –С. 54.

⁴ Даукеева Сайда Диасовна. Концепция музыкальной науки Абу Насра Мухаммада ал-Фараби в трактате "Большая книга музыки". Дисс. канд. наук. искусствоведение. –Москва, 2000. –С. 54.

⁵ Al-Farobiy 1970, С.159 - 162. Қаранг: Даукеева Сайда Диасовна. Концепция музыкальной науки Абу Насра Мухаммада ал-Фараби в трактате "Большая книга музыки". Дисс. канд. наук. искусствоведение. –Москва, 2000.

⁶ Al-Farobiy 1970, С.222.

music theory and musical practice. In his opinion, musical practice is "an object perceived by intuition"⁷. In addition, musical practice deals with musical instruments. The scientist also interprets the art of music in connection with the science of scales (logic). In music, sensory and auditory perception are important.

Al-Farabi puts forward the theory of the "chain of causes". In his opinion, music is a part of mathematics, mathematics is a part of pedagogical sciences, and the second belongs to theoretical philosophy, which is related to one of the two branches of philosophy (metaphysics) - the sciences of comprehensive existence. Al-Farabi characterizes art as a type of human activity⁸. Indeed, the spiritual life of a person cannot be imagined without art, without music. The formation of an idea about the performer and creator of melodies, its implementation in a certain form, the consideration of a finished musical work and its performance, the theoretical-musical composition, etc., are understood by Farabi as the process of cognition. As for the fact that the form of performance (specifically) belongs to the form, the composition is evident from the fact that the performer has prepared his own form, the form of the imagination and the organ of performance, from which it follows that the melody created by this is perceived by the listener and imitates in the act of making it audible⁹ (Al-Farabi 1967, 61-62). It seems that the thinking scientist also scientifically substantiates the process of creating music: the performer of the melody, the creator, the idea, a specific form, performance. At the same time, the created melody is first perceived and heard by the listener. Only after that the listener can hum it, or, in Farabi's words, "imitate" it. According to S. Daukeyeva, Farabi logically systematized the forms of musical art. He compares the art of painting and music. The artist proceeds from the idea of the created composition of an artistic image. As for the fact that the form of performance (exactly) belongs to the form, this is evident from the fact that the performer prepared his own form¹⁰.

⁷ Al-Farobiy 1970, С.156.157.

⁸ Al-Farobiy 1967, 50

⁹ Al-Farobiy 1967, 61-62. Қаранг: Даукеева Сайда Диасовна. Концепция музыкальной науки Абу Насра Мухаммада ал-Фараби в трактате "Большая книга музыки". Дисс. канд. наук. искусствоведение. –Москва, 2000.

¹⁰ Даукеева Сайда Диасовна. Концепция музыкальной науки Абу Насра Мухаммада ал-Фараби в трактате "Большая книга музыки". Дисс. канд. наук. искусствоведение. –Москва, 2000. –С. 70.

Abu Nasr Al-Farabi's "Big Book on Music" was written in Arabic. This work was translated into Russian at the beginning of the new century. This work was specially studied by the Russian scholar S.D. Daukeeva. At the end of her dissertation, she wrote a commentary on Al-Farabi's "Treatises on Music and Poetry" and presented the Russian version of the work in the form of appendices. We also tried to study the musical views of the thinker, relying on this source. Al-Farabi describes the main sections of music theory in sequence: regime, rhythm and theory (Excerpts from the treatise in the book "Al-Farabi. Treatises on Music and Poetry". Alma-Ata, 1992)

Al-Farabi talks about the oud instrument and emphasizes that it was used even in the pre-Islamic period. He substantiates the Persian oud melody. In his opinion, ideas about music are also reflected in sources in Arabic writing. Music is a doctrine of the "harmony of spheres", the cosmological ideas of the ancient Greeks and, first of all, the Pythagoreans, passed through the prism of a religious worldview. It reflected ideas about musical harmony created as a result of celestial movements. The sounds of the oud on the strings were likened to planets¹¹.

The terminology of ancient music was formed mainly on the basis of the Arabic language: in the form of transcritic (music), mediation (semantic). Saut (sound), 'ab'ad (interval), 'ajnas (tetrachords), jumu' (scales), anua' (types of scales), luhun (scales), taninat (tones - transposition), intik (melodic transitions), ta'lif (composition), tamdidat (transpositions), etc., justify this. In this regard, the words denoting music in the Arabic language influenced the emergence of ancient Greek terms and concepts and the terminological system of the science.

In general, Al-Farabi's "Big Book of Music" is a valuable scientific source dedicated to the theory and practice of music. In it, the thinker shows music as an important part of the spiritual and intellectual life of a person. In addition, he includes music among the sciences of mathematics. One can fully agree with this opinion. The reason is that notes, sounds, rhythmic units (duration), numbers,

¹¹ Даукеева Сайда Диасовна. Концепция музыкальной науки Абу Насра Мухаммада ал-Фараби в трактате "Большая книга музыки". Дисс. канд. наук. искусствоведение. –Москва, 2000. Илова. –С. 54.

quantities, etc. play an important role in music. At the same time, he developed the foundations of the theory and practice of music. In this regard, this work has served today's art criticism, and to this day, the science of musicology, and has retained its scientific significance.