



Master of medieval East music art

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Abstract: This article discusses the scientific heritage of the great thinker and philosopher of the East - Abu Nasr al - Farabi. The contribution of the scientist - encyclopedist to the musical culture of the world is analyzed.

Key words: Farabi, rhythm, tone, East, Aristotle, poet, musician, musicology, musical instruments virtuoso, master, philosophy, structure of sounds

INTRODUCTION

Thanks to the genius of Farabi, for the first time, the instruments and melos of original performers from Hindustan to the Maghreb (North Africa) were woven into a single harmonious row, bewitching with its unique rhythms and richness of tones. Rhymes and rhythms, canonized by Abu Nasr, do not by chance continue to delight poets and musicians after dozens of centuries. *The aesthetic views of Abu Nasr al-Farabi on the nature of music and poetry deserve deep study. They are a brilliantly arranged reflection of the most important moments in the evolution of music as an art and musical creativity, knowledge about music, aesthetics and even medicine of the peoples of the East in the form in which our great fellow countryman found them. Therefore, it can be argued that the medieval East is indebted to a native of our land, the largest representative of Aristotelianism, who was called the Second teacher after Aristotle.*

The scientific and cultural heritage of Abu Nasr is multifaceted, but the theory of music occupies a special place in it. A unique work called "The Big Book of Music" is being studied with great interest all over the world today. The manuscript of more than a thousand pages, completed approximately in the first half of the tenth century, according to some sources, in 943, introduced a new direction in musicology for its time. Namely, the originality of the performing culture and musical creations of the Persians, Turks, Arabs and other peoples.

In order to cover the cultural and historical panorama as widely as possible, al-Farabi creatively reworked the musicological works of his predecessors (including the Hellenes, al-Kindi and others). He deeply studied the origins of ancient Greek and Roman culture through the works of Aristotle, Plato, Ptolemy. As well as the musical culture of the nomadic peoples of Sogd, Khorasan, the empires of the Sassanids, Kushan, who had an influence on the Great Steppe. And as an honest researcher, he analyzed his own observations. Abu Nasr himself played musical instruments virtuoso. His passages were legendary among the peoples of the East. The most common of them says: when al-Farabi arrived in Damascus, the audience was amazed by his playing style, and they almost started dancing to a cheerful melody, and the sad music of his instrument made them sob, while the sad melos literally lulled the listeners and allowed al-Farabi to leave unnoticed.

The aesthetic views of the master of medieval philosophy on the nature of music and poetry are still not fully understood. In the context of the modern restoration of the history and culture of the

Great Steppe, the relevance of his works on art criticism increases dramatically. Al-Farabi argued that music, like any drug, can be both a poison and a means of healing. According to his musical treatise, in matters of healing power, everything depends on the nature of the music. And here it should be noted that the peculiarity of his composition lies in the application of mathematical methods: Abu Nasr shifted musical sounds into numerical notation. Therefore, al-Farabi's theory of music is truly original: having studied the nature and structure of sounds, he paid attention not only to the canons of "musical science", but also to the complex of aesthetic and theoretical principles of music.

Abu Nasr perceived the world of music in harmony with the world of poetry, where the laws of mathematics also reign. And in the context of ideas about a virtuous society, al-Farabi regarded music as an integral part of the model of happiness, or harmonious being. According to his socio-ethical views, musical art is a conductor of virtue, a guarantor and at the same time a sign of happiness and virtue.

Abu Nasr designated the world of sounds as a given, which should be systematized by genre in order to reproduce from them those that are useful to people. The author of the "Big Book of Music" drew attention to the fact that a person can compose, create music thanks to "natural, innate mental properties." A person's inclination towards poetry, a sense of rhythm, and accompaniment makes it possible not only to memorize music better, but also to create and improve instruments, achieving the desired effect so that music becomes capable of healing. Due to the recent coronavirus pandemic, we are sure that the observations of a medieval scholar are quite valuable. He described many examples when light music, distracting from the hustle and bustle, opens channels for healing in the human body. Al-Farabi's statements of a thousand years ago have been confirmed by time: today there are methods for the prevention and treatment of diseases, called music therapy.

Developing the idea of the place of music in human life, Abu Nasr, in a certain sense, resorted to mathematical modeling. He believed that the sense of time is reminiscent of the fatigue that movement generates, while movement, in turn, is measured by time in the same way that time is measured by movement. Spiritual music, as the thinker argued, makes you forget about fatigue, inspires and awakens the imagination. Al-Farabi processed countless artifacts, songs and instruments of various ethno-cultural content before he developed a system of a perfect scale. It is no coincidence that Abu Nasr is referred to the founders of "ilm al-musik" - the theory of musicology. He also introduced new terms into scientific use, for example, "rhythmic facial expressions."

In his research, al-Farabi proved not only the healing properties and positive effects of music, but also its educational and educational value, pointing out genre features, for example, that a lullaby sounds softer than the adhan of a muezzin or the song of a caravaner. The culture and values of the East, which flourished during the time of al-Farabi, undoubtedly influenced the thinker, because he was part of the then society. For example, the Eastern commitment to expressing feelings through music permeates his "Big Book of Music". Moreover, the great thinker wrote his treatise in a theological society, which was torn apart by disputes: is listening to music forbidden (haram) or is it a gift from above? It should be recalled here that music-making in the Arab-Islamic world was a habitual occupation and entertainment, while in other regions it was despised. The intensity of such a discussion is interestingly reflected in the later works of the Muslim geographer ibn Khordadbeh (10th century), the Sufi and poet al-Hujwiri, and the Islamic jurist, philosopher and mystic al-Ghazali (12th century). The opinion of Abu Hamid Mohammed al-Ghazali turned out to be the most authoritative in this discussion. Summing up the comments, he, in particular, noted that it is impossible to ban music, since it depends on the moral state of a person and comes from the heart. Moreover, the creation of music is not directly forbidden in the Koran.

The multicultural originality of the "Big Book of Music" perfectly reflects the universalism of al-Farabi, who abandoned a narrow religious view of music. His treatise, in fact, was the fruit of a synthesis of many styles and genres presented in Persian, Turkic, Indian and Arabic musical and instrumental creations. This work was translated into Latin around the 15th century and still influences European musical theory and art. The musical expert G. d'Erlanger translated The Big Book of Music into French in the 1930s, recognizing the superiority of al-Farabi in this area over later Arabic compositions. The prominent English music theorist G. Farmer called Abu Nasr one of the greatest authors of medieval music. German scientists also made a great contribution to the study of the musical heritage of our great countryman. So, Arnold Schering included the name of al-Farabi in his book "The History of Music in Tables" and claimed that he created the "Big Book of Music" at an advanced age. In the sensational publication "The Decline of Europe" by the German philosopher Oswald Spengler, the name of Abu Nasr Muhammad ibn Tarkhan al-Farabi appeared as a symbol of the Muslim Renaissance. Other scientific treatises of al-Farabi - "Classification of Sciences", "Book of Classification of Rhythms" - also contain ideas regarding the theory and sections of musicology: the object of study, the methodology of teaching music, the basics of the doctrine of music and the relationship of tones, methods for studying the foundations of theory music (practice), the nature of musical rhythms, musical melodies, methods of their production (composition).

Abu Nasr translated musical sounds into numerical designations and became the author of the idea of harmony of 10 musical sounds that provide harmony of composition, time and rhythm, harmony of notes, melody, tones. A rigorous mathematical approach allowed al-Farabi to cover not only the problems of music, but also to involve related sciences in their resolution: philosophy, mathematics, history, psychology, ethnography and others. Therefore, his treatise on music continues to attract the attention of everyone, regardless of social status and ethnic preferences. Of course, the personality of the outstanding thinker and humanist Abu Nasr al-Farabi can and should eventually be embodied in various large-scale artistic canvases as a tribute to the outstanding talent of a native of Central Asia.

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