

THE MUSICAL LEGACY OF IBN SINA Yakubova M.S. Email: Yakubova17162@scientifictext.ru

*Yakubova Muborak Sultanovna - Senior Lecturer,
DEPARTMENT OF GENERAL PIANO,
STATE CONSERVATORY OF UZBEKISTAN,
TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: when we talk about Ibn Sina (980-1037), first of all, Bukhara, the glorious land, comes to mind. It has always been a place where different religions, peoples, languages, sciences and cultures meet. It is one of the great fortresses on the Great Silk Road, which has connected the East and the West for many centuries. This is a source of knowledge and enlightenment, which introduced such worlds and scientists as Imam al-Bukhari, Bahovuddin Naqshband and others to world civilization. One such great scientist is Abu Ali Ibn Sina.

Al-Farabi's works are devoted to the psychophysiological study of the properties of sound-nagma, etc. It is well known to many art historians that Ibn Sina's teaching was aimed at revealing the natural properties of sounds through the acoustic rules of music.

The great teacher of Oriental musicology after Farabi was Abu Ali ibn Sina. His treatises on music are included in encyclopedias and books on medicine. In particular, encyclopedic works such as "Kitab ush-shifa", «Kitab un-najat» are among them.

Keywords: music, science, theory, sound, mode, basis, advor, idea.

МУЗЫКАЛЬНОЕ НАСЛЕДИЕ ИБН СИНЫ Якубова М.С.

*Якубова Муборак Султановна - старший преподаватель,
кафедра общего фортепиано,
Государственная консерватория Узбекистана,
г. Ташкент, Республика Узбекистан*

Аннотация: когда мы говорим об Ибн Сине (980 - 1037), в первую очередь мы представляем Священную Бухару, славную землю. Это всегда было место, где встречаются разные религии, народы, языки, науки и культуры. Это одна из величайших крепостей на Великом Шелковом Пути, который на протяжении многих веков соединял Восток и Запад. Это источник знаний и просвещения, который познакомил с мировой цивилизацией такие миры и ученых, как Имам ал-Бухари, Баховуддин Накибанд и других. Один из таких великих ученых – Абу Али Ибн Сина.

Работы ал-Фароби посвящены психофизиологическому изучению свойств звуков-нагма и др. Многим искусствоведам хорошо известно, что учение Ибн Сины было направлено на раскрытие естественных свойств звуков через акустические правила музыки.

Великим учителем восточного музыковедения после Фароби был Абу Али Ибн Сина. Его труды о музыке включены в энциклопедии и книги по медицине. В частности, среди них такие энциклопедические труды, как «Китаб уш-шифа», «Китаб ун-наджат».

Ключевые слова: музыка, наука, теория, звук, лад, основа, адвор, идея.

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Ibn Sina's scholarly legacy, in general, and his views, in particular, are extensive. In it, musical phrases and terms are explained naturally in a simple and understandable way.

Today, the term "status", which has become synonymous with the concept of classical music, entered the term music through biblical traditions, scientific and theoretical views. The term "maqom" was originally used in its original Arabic meaning only for a particular stage of the vowel (nagma). In the treatises of Farabi and Ibn Sina, "maqom" is often referred to as a separate stage of the sound tables and, in some cases, as the main stage of the lad structures. Later, the word was gradually applied to musical sets and the specific melodies on which they were based.

In the middle of the 13th century, a universal theory of the basics of all-Eastern classical music was developed. In this regard, along with the concept of the leading curtain, the terms "advor" (unit circle), "shadd", which are almost as important, began to be used. Shadd (plural shudud) is a gemstone, a necklace, an axis of symmetry in the figurative sense, that is, beauty, the basis of proportion. Musicologists have compared the repetitive structures as the basis of melodies and methods to a circle (circle) that connects to the end. In Handasa science, the circle is the most perfect shape in the plane. In Islamic thought, the figurative form of the "circle" is, in general, a symbol of infinity, the oneness of God, unique beauty and perfection.

The term Advor literally refers to melody circles (jams composed of the addition of rocks). They are divided into categories of "status", "voice" and "branch" depending on the degree of their proportionality. The most perfect and highest type of jam (advor) are called maqoms. The criterion of perfection is determined by the fact that the number of pure syllables in the jam (octave, quintet, quartet) is equal to the total number of stages. All 12 jams in the status

category are in the same alphabet. The number of pure intervals in jams that fall within the sound range is less than in stages. In the branches, however, the proportions are less.

The universal theoretical basis of Eastern classical music includes 12 maqoms, 6 voices, 24 branches, as well as many other melody circles that are not defined by special names and do not fall into authoritative categories. The musical-theoretical issues of the universal advor system have been covered in detail by Safiuddin Urmavi, Qutbiddin Sherozi, Abdulkadir Maroghi, Abdurahmon Jami and other musicologists.

Javomi ilm ul-musiqiy. From the film about Lahn (tune). Clearly, the first practical board-form [i.e., the ado board] is the exact narrator of the second practical board [i.e., the siga board]. There is no need for any statement in describing the origin of the two. That's why they often don't separate on a topic, they don't find each one themselves. That is why Ishaq ibn Ibrahim al-Mawsili said: "Lahns are fabric, they are created by men and renewed by women."

This is to recognize that the board [i.e., the sigh board of lahns] can create a situation that is close to feeling familiar, or that the performer feels. But that doesn't mean it's just familiar with the dialects. Ishaq [al-Mawsili] may be aware of reasons other than those who have reached the place where they have reached. The root causes are closer to [easier] or [much] easier. A certain number of juries will not become a jury of scientific qualifications who will know "Lima ash-shay" ("Why this thing").

Many do not consider these two delegations to be the same. Most of the ancient Arabs from Tuhma and Hijaz, such as Ibn Surayj, Temple, etc., as well as most of the Persians before them, such as the Persian king Abrawiz ibn Hormuz, as in the time of Kisra, some are similar to others.

Clearly, the amount of enlightenment and imagination that the first board will be perfect is not the same as the amount of enlightenment and imagination that the second board will be perfect.

But there are doubts as to which of these two forms of art presides over the other. Because if the ideas of one art, that is, the underlying idea, are required because of the ideas of other arts, they will be perfected or they will be their own or will be a part of them or [at least] they will be paths to the side. They became a guide for the other.

The idea of the Lahn Adoption Board is required for the Lahn Ado Board. Hence, the board of lahn ados is the guide to the board of lahn siyasi. The very idea of the lahn adosi board alone does not require it to be the idea of high lahn art. Not only is the ado jury not a special idea at all, but its idea is the idea of high lahn art.

The Ado Board is an instrument for lahn art. Then the siyga board will be the guide to the ado board. It's like a carpenter leading his tools. His situation is similar to the chairmanship of the builders in the ado board.

About instruments. Lahns, when imitated and followed by other melodies heard from other bodies, become the most delicious, praiseworthy, glorious, and more natural in hearing, and easier to maintain order and discipline. Then they take it and begin to demand that it be similar to it and that it be equal when it is heard from other bodies to which the nags are given. They look [i.e., pay attention] to where one of the tunes found among the usual [i.e., known] lahs that have been preserved is coming from.

They recognize, mark, and follow their place, and then the nature of things, whether natural or artificial, does not cease to be the object of their perfection. Later, when one encountered a disorder and then noticed a disorder, they or others who grew up after them began to lose that disorder until the ud and other instruments appeared and the applied musical arts matured and the work of the lahs became stable. So it became clear which of these lahns and nags was natural to man and which was unnatural, that is, which was gentle and which was unkind. The same goes for tools. At the same time, it became clear that it was more complete and more flawed.

The gentleness of the gentle is divided into strong and less side until the gentleness is no more. So complete gentleness is in place of natural nourishment, and lower is in place of things that seem to be sufficient for it [i.e., nourishment]. This [occurs] in total instruments and lahns.

What is not natural at all is like frightening and sharp sounds, which cannot be lifted by man, and there are no tools prepared for them.

Some of these are used in things in human affairs, they are in place of medicine. The ratio of seats in human studies is the same as the ratio of seats in the body. Some are in place of oats, as they are used as oats are consumed. For example, sounds that are deafening or destroying [a person]. The tools used in battles are similar to the tools used by some Egyptian kings in their spare time or the tools used by past Roman kings. This is similar to the speakers, [mentioned] that they were used by the Persian kings during their battles.

Some of these [i.e., lahns] are not polite. When something else interferes a little with it, it becomes gentle. In this sense, the applied musical arts emerge. We have already mentioned them in a limited way.

After that, if you look at some of the tools, you will find an opportunity in them. Because they have melodies, compositions and melodies that cannot be found in human voices.

In conclusion, Ibn Sina's musical legacy is vast and priceless. By researching these primary sources, mobilizing young scholars as source scholars, musicologists for this good work, and inviting them to new research is a requirement of today.

References

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