

ORIENTAL SCHOLARS ON THE EDUCATIONAL VALUE OF MUSIC

Ismoilova M.I.

*Ismoilova Makhbuba Ilamanovna – Candidate of Pedagogical Sciences, Associate Professor,
DEPARTMENT MUSIC EDUCATION,
KARSHI STATE UNIVERSITY,
KARSHI, REPUBLIC OF UZBEKISTAN*

Abstract: *the development of musical culture and performing arts in the land of Great Turan dates back to ancient times. The great orientalists Abu Nasr Farabi, Abu Ali ibn Sino, Muhammad al-Khorezmi, Ahmad al-Fergani, Pahlavon Mahmud, Mirzo Ulugbek, Zakhiriddin Muhammad Babur, Alisher Navoi, Abdurahman Jami, Najmiddin Ali Chukabi and others provided information about the performing arts, the science and history of music, the arrangement of musical instruments, styles of performance, the rules of art and their educational significance. The famous didactic work “Kabus-name” also has a separate chapter on the rules of memorization and art.*

The article provides scientific information that the valuable theoretical sources of the great scientists of the East still serve as an important guide for poets, musicians, singers and composers and play an important role in the spiritual and aesthetic education of the younger generation.

Keywords: *musical art, musical instruments, melodies and songs, musician, hafiz, musical practice and theory, composer, instruments and songs, music.*

УЧЕНЫЕ-ВОСТОКОВЕДЫ ОБ ОБРАЗОВАТЕЛЬНОЙ ЦЕННОСТИ МУЗЫКИ

Исмоилова М.И.

*Исмоилова Махбуба Иламановна – кандидат педагогических наук, доцент,
кафедра музыкального образования,
Каришинский государственный университет,
г. Кариши, Республика Узбекистан*

Аннотация: *развитие музыкальной культуры и исполнительского искусства на земле Великого Турана восходит к глубокой древности. Великие востоковеды Абу Наср Фараби, Абу Али ибн Сино, Мухаммад аль-Хорезми, Ахмад аль-Фергани, Пахлавон Махмуд, Мирзо Улугбек, Захириддин Мухаммад Бабур, Алишер Навои, Абдурахман Джамии, Наджмиддин Каукаби, Дарвиш Али Чанги и другие наши предки предоставили ценную информацию об исполнительском искусстве, науке и истории музыки, устройстве музыкальных инструментов, стилях исполнения, правилах искусства и их образовательном значении. В известном дидактическом произведении «Кабус-наме» также есть отдельная глава о правилах запоминания и искусства.*

В статье представлена научная информация о том, что ценные теоретические источники великих ученых Востока до сих пор служат важным руководством для поэтов, музыкантов, певцов и композиторов и играют важную роль в духовном и эстетическом воспитании подрастающего поколения.

Ключевые слова: *музыкальное искусство, музыкальные инструменты, мелодии и песни, музыкант, хафиз, музыкальная практика и теория, композитор, инструменты и песни, музыка.*

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The theoretical and practical foundations and pedagogical essence of music were studied in detail by Abu Nasr Farabi (873-950), one of the geniuses of the Renaissance, and the subject was studied in a holistic way. His musical-scientific views include more than 160 pamphlets, such as "The Word of Music" ("A Word About Music"), "The Book of Phrases with Rhythm", "The Book of Music al-Kabir" ("The Great Book of Music"). Using the educational value of music in his works, the scientist calls the science of music, along with arithmetic, geometry, astronomy, an educational science: "These four sciences are called educational sciences because they educate students, they make students more is more gentle, does, and shows students the right way to learn and read the knowledge that comes after that" [1, 272]. It is known that in the period under study, philosophy was divided into two main parts - theoretical and practical. In particular, there are three main branches of theoretical philosophy: the science of nature, the science of God, and the science of mathematics, which is the intermediate science between them. Mathematics, in turn, consisted of four disciplines: arithmetic, geometry, astronomy, and music.

Farabi also studies the science of music in the context of mathematics, emphasizing that this science plays a very important role in the initial stage, which serves as a preparation for the student to acquire perfect knowledge. The essence of this science is described by the scholar as follows: maintains. " In this way, Farabi praises the science of music as a means of education that forms the moral qualities that a person should embody.

In the art of performance, Farabi connects the emotional power of instrumental music with the nature of each word, and recognizes the performance-artistic potential in them as an educational-aesthetic feature. It has been scientifically proven that music and musical words should be studied in a holistic way in Farabi's teachings, and it

has become a tradition, and it has been directly continued in the work of his follower, the scholar Ibn Sina (980-1037).

Although the scientist is known around the world primarily as a physician, his valuable insights into education have reached us in many of his works and continue to do so to this day. In particular, the scientist believed that music is one of the most important tools used in the formation and education of the spiritual image of man. He also praises the psychological effects of music, noting that it is a source of healing for mental illness.

Like his predecessor Farobi, Ibn Sina had a deep understanding of the educational nature of music, mastered it among other disciplines, and wrote special treatises on this subject. For example, the scholar's encyclopedic book "Kitab ush Shifo", "Musical sciences collection", "Kitab un-Najot" encyclopedia, "Summary of music science", "Book of knowledge" included in the "Mathematics" section, and to us the pamphlets "Introduction to the Art of Music," which have not yet arrived. The scholar's valuable comments on our subject may be contained in his Jome 'ilm al-muziqi (Collection of Musical Sciences). For example, in the introductory part of the work, the miraculous nature of musical sounds is discussed as follows: From all that is perceptible, sound (melody) differs in its charm. It differs from other perceptible phenomena in that some of its manifestations are pleasurable and some are hateful. This means that the scientist, while acknowledging the power of the musical sound in general to the human psyche, also considers it an important process that the impressions we receive from it have different qualities. This very feature of music is observed by Ibn Sina as educational, and at the same time he considers listening to and being nourished by music to be the highest form of spiritual enjoyment. Ibn Sina thinks, "If a spiritually rich person enjoys high pleasure, a lowly person seeks emotional pleasure" [2, 384]. Thus, music is one of the tools leading to spiritual perfection, and human spiritual maturity is a powerful force that determines the development of society. also illuminates the pedagogical essence.

There is no information in the sources that Ibn Sina performed perfectly on any musical instrument. However, the scholar continues the tradition of studying musical words as part of the science of music and, like Farobi, as an integral tool of music, studies the musical words used in his time in the classification system.

It is clear that Farobi and Ibn Sina's views on the study of musical words were very close, which was especially evident in the context of the classification system.

The multifaceted work of the great Uzbek poet and thinker Hazrat Alisher Navoi (1441–1501) reflected a number of issues related to music.

It is known that Alisher Navoi did not create a special work on the theory and practice of music. The exception is the section on the lyrics and singers in his book Mahbulul Qulub. The facts that reflect the great artist's thoughts on music and musical-aesthetic views are scattered in his literary, historical and scientific works.

As a great cultural figure, Navoi was able to appreciate all areas of art with a high artistic taste, as well as a deep knowledge of music practice and theory. That is why in his works he deeply reflects the issues of music and uses the terms related to music consciously and comprehensibly.

One of the most important issues in Navoi's work is the issue of musical instruments or words. Musical instruments are one of the decisive factors in determining the process of historical development of musical culture.

In Navoi's epics, devons,. Many words are mentioned in such works as "Mahbulul-qulub", "Majolisun-nafois". Among them are ud, nay, rijjak, tanbur, chang, rubob, kobiz, kanun, rud, chagona, daf, or doyra, and drums.

The issue of melodies and their forms is also reflected in Navoi's works.

It is known that Navoi was a real composer. He created music in the form of patterns and peshravas, adapting them to certain maqom tracks. It turns out that Navoi knew even the most delicate aspects of music practice.

Some theoretical and practical issues of music are reflected in Navoi's work. As a composer, Navoi himself mastered the style of performance and played the instruments skillfully. He created soothing melodies based on songs. Consequently, his thorough knowledge of music theory is evident from his Mezonul-avzon. This work of Navoi is a perfect pamphlet that substantiates the dimensions of poetry and has a high educational value.

The great encyclopedist Abdurahman Jami created a "Musical treatise" at the request of Hazrat Navoi. The last chapters of this pamphlet discuss rhythm issues. In this work, Jami emphasizes that the rhythmic basis of music and poetry are closely intertwined. There is a great deal in common between the issues of the rules of poetry explained in Navoi's Mezonul-avzon and the theoretical issues of music in Jami's treatises. The two works of these two great figures complement each other and help to gain a deeper understanding of some issues related to the theory of poetry and music.

In short, each of the works of Oriental scholars contains profound insights into the science of music, all of which indicate that the great thinkers possessed encyclopedic knowledge. The works created by them have a great educational value and play an important role in the formation of artistic and aesthetic abilities of students.

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