

## FARABI'S MUSICAL HERITAGE

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**Abstract:** *the article contains a brief biography and work of Farabi, his musical views and formation, his works and legends about Farabi, data about books and brochures written by him about music. In his «Great book of music» it was described that music, whose predecessors were part of other Sciences, raised it to the level of an independent science. This book was prepared and published in perfect text based on several copies stored in various libraries around the world. This book is also mentioned in Europe with great respect, its various chapters are also published in Persian, Turkish, Russian, Kazakh, and Uzbek, the book includes consistent and detailed descriptions of the Oud, tanbur, Nai, rubab, Chang, kanun, and other musical instruments, about Farabi's first attempt to put musical tones on paper in the East, a table and a Zamzama created based on the location of the fingers on the Oud. Also, the initial concept of «Book on the classification of strokes and methods» is the equalization of the click, stroke, naqr into an eight-note. The ratio of the two naqrs is explained by the fact that the condition observed between the two strokes is intermediate, that is, the time-Izha, and all this is called the method-rhythm, the importance of the methods in the melody, their appearance, lahn-tone is like meat, the method is described by the terms «Tan», «Tanan», «Tan-tan» and «Tananan» similar to the beat of Ud and Tanbur mizrob and nohun and their downward and upward strokes.*

**Keyword:** *music of Farabi, Ud, Tanbur, Nai, Stroke.*

## МУЗЫКАЛЬНОЕ НАСЛЕДИЕ ФАРАБИ

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**Аннотация:** *в данной статье содержится краткая биография великого мыслителя Востока, оставившего нам музыкальное наследие в своем трактате “Большая музыкальная книга”. В трактате написано, что музыка является частью других наук. Ученый Фараби поднял музыку до уровня самостоятельной науки. “Большая музыкальная книга” была подготовлена и опубликована на основе нескольких экземпляров книг, хранящихся в Европе. Многие главы из этой книги были на фарси, турецком, русском, казахском и узбекском языках. Книга включает в себе подробное описание музыкальных инструментов «уда», «танбура», «ная», «рубара», «чанга», «кануна», а также попытки Фараби написать музыкальные тона на бумаге, таблицу по местоположению пальцев при исполнении музыкального инструмента «уд». В трактате Фараби «Книга о ритмах и усулях» написано о разновидностях усулей «накр». Интервал между двух накров «ика». Усул и ритм «Скелет произведения» а мелодия – это «Сидуэт». И все это вместе взятое называется усулем. Усули-ритмы воспроизводятся на уде и танбуре со слогами «Тан», «Танан», «Тан-Тан», «Тананан» и т.д.*

**Ключевые слова:** *Фараби, музыка, уд, танбур, най, ритм.*

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If the first teacher of the civilization of the people's society in the world (first) is considered to be Aristotle, then his second teacher (second) is undoubtedly Farabi. He is an encyclopedic scientist who has contributed to all fields of science. His original name was Abu Nasir Muhammad ibn Uzluk Tarkhan Al Farabi (872-950), who was born in the village of Farob on the banks of Syrdarya. His father's profession was an officer and worked in the function of kutsol (commandant of the fortress), The Fortress of Beşik Topa near Otror, present-day Turkestan province. Since he was a military man, he moved here from there with his family. The youth of Farabi will pass in his homeland, and later in Tashkent, Bukhara, Samarkand and Marv. He goes to Baghdad in order to further increase his knowledge. Will be in the cities of Isfahan, Hamadon. He moves to Damashk (Shom) around 940 and lives in the city of Halaf for the last years of its life. Sources cite that he was the best composer, a skilled performer of ud, tanbur, gijjak, flute, chang and konun instruments. The formation of his musical views was greatly influenced by the musical architecture of the peoples of Central Asia and the Middle East. This effect is clearly manifested in all the works of Farabi. He spreads simultaneously in the science and practice of music. Even this is true, many legends have arisen among the people. There are many legends about the fact that Farabi, performing a melody, confused people, reduced the enthusiastic people to a state of despondency, and sometimes put the pilgrims to sleep and surprised the audience. One such legend says that during the arrival of Farabi to Baghdad, the Deputy Governor of Baghdad invites him to a consultation taking place in the Palace, knowing that he is on the musician by seeing the musical instrument in his hand. The governor asks if you recognize him after he came from Movaraunnahr and went to the famous musician and performer who called You Farabi in your country. He answers that he does not

recognize. Then they say, “show your art to the people of the assembly if you are the performer”. Farabi sings and plays ud. All listeners dance in a cheerful manner. A little later, another work will be performed in the cave, and the people of the assembly will be humbled and sad to cry. At the end of the interview, a touching work is performed, and everyone here goes to sleep. Abu Nasr, on a piece of paper, became Farabi here, performing melodies and works, wrote that he shuddered, cried and slept with the people of the assembly, and left the paper next to the governor.

Abu Nasr is a genius who built works of great importance and left an indelible mark in history. He also finished many treatises in musical science. These are the books and treatises» classification of Sciences “Ixso al ulum” big music book “Kitabul musicals al kabr” introduction to music “Madhal Phil musicals” book on the classification of drums and methods “Kitabul Ixsa al iyqo” and others. He raised music to an independent level of science, whose predecessors were components of other sciences in the “Big music book”. Several copies of the “Big music book” stored in various libraries around the world are known. On the occasion of the 1100th anniversary of the birth of Farabi, the perfect text of the book was prepared and published on the basis of existing manuscripts by Arab scientists Zakariya Yusuf and Makhmud Hafni. This book is also mentioned in Europe with great confessions. It was originally translated into Latin by the Hermit Guldeslab in the 12th century. In 1840, the German Orientalist Land translated his section dedicated to musical instruments into Latin. And in the 30s of the XX century, Baron Rudolf D.Erlanje translated it into French. Through this translation, the Farabi's legacy was widely introduced in the Europe. Various chapters of this book have also been published in Persian, Turkish, Russian, Kazakh and Uzbek.

In the «Big music book», two types of musical performance, namely the human sound verbal Nagma (natural sound, singing art) and artificial Nagma (artificial sound), are distributed to works played by instruments. Nai, surnai kushnai, wind instruments, are imitators of the human voice and the singing of birds. Other instruments, on the other hand, are among the artificial imitators after them. Farabi, as a skilled performer, attaches importance to the study of the role of musical instruments in the life of society. He wrote that» there are specific instruments that can be played in military campaigns, dances, wedding shows, entertaining parties and singing “Love Songs”. Farabi's above opinion proves that the instruments played a leading role in the musical culture, not only among the courtiers, but also among urban and rural residents, artisans. The second part of the book is devoted to musical instruments of that time, which consistently and in detail describe ud, tanbur, nai, rubab, chang, kanun and other musical instruments. It is described that, especially tanbur (tongue-scratching) has three brass strings, strings are played with a special noxun-tirnok made of metal, tanbur is also such a common and folk-loved instrument as ud. There are two types of tanbur, the Khorasan and Baghdad tanbur. The handle of Baghdad tanbur is calcareous and has few notes. Khorasan tanbur has a long handle and says that the note strings are more (five curtains) than that of Baghdad tanbur. He also describes the nai, focusing on low-hole-veiled and multi-hole-veiled nais made of mulberry, such reed-spiked nais as dunai, mizmar, which is same for current koshnai and kosh-bulamon. He also wrote about the rubab, describing that this instrument had a resistor and a long handle, as well as the chang of that time, saying that it had 15 strings, which were diatonic tuned and had a loudspeaker equal to two octaves. Another of the significant aspects of the book is that, In it, Farabi defines the location of his left-handed fingers on the handle of the ud in Arabic numerals and letters based on the status of Husseini and Hijaz. This location is symbolically called “durri mufassil” – “scattered pearls”. Some scientists associate the origin of the terms “Do” “Re” “Mi” “FA” “Sol” with this word. It seems to us that the Italian pop Guido D'Aressi Cathedral, who lived in the 11th century, developed the names of those notes further so that they could be taught to his disciples in the church choir and strengthened in their memory in the relative sense “do” - Dominus-created, absolute; “Re” -Roerium-article; “Mi” - Miraculum-miracle; “FA”-Familias-family of planets, solar system; “Sol” -Solis-Sun; “Iya” -Lactea “Si” -Siderue-names with analogies like the universe. Eventually comes to its present form in the middle of the 16th century, when the names and inscriptions of this note were perfected in church choirs. Abu Nasir Farabi is one of the scientists who was the first to create a kind of Oriental note 1100 years ago. An example of a Tabulature in which Farabi wrote down the melodies of music on paper was reflected as follows.

<b>Пардалар:</b>					
Мутлақ	А	Х	Йх	Кб	Кт
Зоид	Б	Т	Йв	Кж	Л
Мужаннаб	Ж	Й	Йз	Кд	Ла
Саббоба	Д	Йа	Йх	Кх	Лб
Вустаи фурс	Х	Йб	Йт	Кв	Лж
Вустаи Залзал	В	Йж	К	Кз	Лд
Бинсир	З	Йд	Ка	Кх	Лх
Хинсир	Х	Йх	Кб	Кт	Лв
<b>Торлар:</b>	Бам	Маслас	Масна	Зир	Ҳодд

Ал-форобий жалвали

The image shows a musical score with 26 staves, numbered 1 through 26. Each staff contains a melodic line with notes and a corresponding line of Cyrillic letters below it. The letters are arranged in a way that suggests a specific sequence or rhythm for each staff. The letters are: 1. А Т И К Л М Н С И М Л К И Т; 2. Х И Л Н С М К Т Д К Н; 3. С Л Т Д Л С К; 4. У М С И У Н С Т; 5. Х Т Х И Х К Х Л Х М Х Н Х С Н С М С Л С К С И С Т С; 6. Х Т И Х К Л Х М Н Х С И М С Л К С И Т С; 7. Х Т И К Х Л М Н Х С И М Л С К И Т С; 8. Х Т И К Л У С И М Л К С; 9. Х Т И К Л М Н С И М Л К И С; 10. Х Т И Т Х К Л Х М Н Х С И М Н С Л К Л С И Т С; 11. Х Т И К И Т Х Л М Н М Л Х С И М Л М Н С К И Т И К С; 12. Х Т И К Л К И Т И Х С И М Л К Л М Н С; 13. Х И Т Х Л К Х Н М Х С И М С К Л С Т И С; 14. Х К И Т Х Н М Л С Л М Н Т И К С; 15. Х Л К И Т Х С К Л М Н С; 16. Х Т Х З У Й Х Й Х В К Х Х Х Л Х Д Х; 17. М Х Ж Х Н Х Б Х С Х А Х; 18. Х Т Й Х З В Х К Л Х Х Д Х М Н Х Ж Б Х С Х; 19. Х Т Й К У З В Х У Л М Н У Д Ж Б Х С Х; 20. Х Т Й К Л Х З В Х Д Х М Н С Х Ж Б А Х И К С; 21. Х Т Й К Л М У З В Х Д Ж Х Н С Х Б А Х; 22. Х Т Й К И Т Л М Н М С И М Л М Н К И Т И; 23. Х Т Й Т К Л К М Н М С И М Л К Л И Т И; 24. Х Й Т Л К Н М С И М К Л Т И; 25. Х К И Т Н М Л С Л М Н Т И К

Fig. 1. An example of a Tabulature in which Farabi wrote down the melodies of music on paper

Based on the current sheet record table, it looks like this. In this table are arranged different types of soundtracks, which are reminiscent of the vocalizations of the present day (zamzamas, where opera singers sing to train and warm up the vocal cords). The table consists of five parts in which twenty-six different soundtracks (gamma) are given.

The preface to the “Big music book” says that it consisted of two parts. The first covered the theoretical and practical foundations of this science, while the second focused on commenting on the shortcomings of scientists of the past in music science. This last part of the book has not come down to us. The very copy of the book, which has been preserved until now, also consists of two parts. The first is called “Madham signa’i fil musikiy” (introduction to the art of music), the second is called “zhuzviy asl” (main part). In total, the “Big music book” consists of 12 parts.

The initial concept of the “Book on the classification of drums and methods” (Kitabul Ixsa al iyqo) means click, usul and is called naqr. Compared to modern music theory, naqr is equated to the Octal notation system. The ratio of two naqr will be iyqo. The state in which iyqo is observed between two drums is that is, time. The complex of iyqos is a circular rhythmic structure. And a certain type of period is called a method. Farabi cites in this book eight methods that were popular during his time. Also stating that the methods in the melody are of great importance, the method of the work emphasizes its suduri, that is, skeleton, while the tone is like the flesh of Sudur to be glued on top.

The method describes the stikes of ud and tanbur with mizrob and noxun with the expressions “tan”, “tanan”, “tan-tan”, “tananan” while hitting down and high.

Farabi believes that in any theoretical science, three things will be needed for a person to mature. The first is to master its basics. The second is to be able to draw the desired results from the foundations of science. And the third

says that the error in science is to be able to find results and discover good from their bad thoughts, to be able to correct the mistakes made.

There is much controversy among Kazakh and Uzbek scientists about who was the original nationality of Farabi. From the name of Farabi, it is called Abu Nasir Muhammad ibn uzluk Tarkhan al Farabi.

But in those days there was neither the term Uzbek nor Kazakh. Farabi, on the other hand, is the child of the original Turan, the Turkish nation. To give examples of this, the instruments on the list of musical instruments in the "Big music book" (Kitabul musiqi al kabr) alone are musical instruments of the Turkish people. Kazakhs do not have such instruments as ud, tanbur, chang, qonun, gijjak, rebab, nai, mizmar. Since there was no piano in ancient times, all the analytical samples presented in the book were compared to the notes of the ud instrument. Also, the tones that Farabi wanted to put on paper were made into a table, relying on the makoms of "Huseyniy" and "Hejaz" of that period. And in the classical musical style of the Kazakh people, the makom genre does not exist. Many such examples can be cited. That is why, depending on the places of birth of Farabi, Ahmad Yassavi, Az Zamaqshari, Navoi, Makhtimkuli and other great people, which the world knows, Lenin and Stalin in Soviet times, the separation of Turkic-speaking peoples from each other is a policy of National Delimitation, which they set for a dispute between them. Such a policy is nothing more than illiteracy and nationalism to distinguish one Turkish nation from another. There will be no nation of scientists the world knows.

Abu Nasir Farabi is not only the music of the muslim East, but also an encyclopedic scientist who made a huge contribution to the science of World Music. Thanks to his research, discoveries, music has risen to the level of science. This science has unexplored and unopened edges. The current younger generation continues to discover and research it more deeply. There is no doubt that Farabi's heritage will serve as a figment of knowledge for the intellectuals of all time.

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