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## AL-FARABI'S CONTRIBUTION TO WORLD MUSIC CULTURE

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**Annotatsiya:** Maqola umuminsoniy ma'naviy-madaniy merosda yorqin iz qoldirgan arab-musulmon o'rta asr Sharqining atoqli olim-entsiklopedisti va faylasufi Abu Nasr Forobiy ijodiga bag'ishlangan. Forobiyning estetik merosida garmoniya nafaqat olam borligining mezoni, balki she'riyat va musiqa asosi hisoblanadi. Al-Forobiyning musiqiy merosini o'rganish va tahlil qilishda musiqa fanining keng va murakkab nazariy asoslarini qayd etish mumkin. Al-Farobiyning musiqa va musiqiy garmoniya haqidagi bir qator nazariy kontseptsiyalarida musiqa va olam o'rtasidagi bog'liqlik haqiqatan ham o'z ifodasini topgan.

**Kalit so'zlar:** madaniyat, musiqa san'ati, cholg'u asboblari, garmoniya, peripatetizm, renessans.

**Аннотация:** Статья посвящена творчеству выдающего ученого-энциклопедиста и философа арабо-мусульманского средневекового Востока Абу Насра аль-Фараби, оставившего яркий след в общечеловеческом духовном и культурном наследии. В эстетическом наследии аль-Фараби гармония выступает критерием существования не только мироздания, но она выступает основой поэзии и музыки. Изучая и анализируя музыкальное наследие аль-Фараби, можно отметить обширную и сложную теоретическую основу музыкальной науки. Ряд теоретических концепций аль-Фараби о музыке и музыкальной гармонии действительно отражает связь между музыкой и универсумом.

**Ключевые слова:** культура, музыкальное искусство, музыкальные инструменты, гармония, перипатетизм, ренессанс.

**Abstract:** The article is devoted to the work of the outstanding scientist-encyclopedist and philosopher of the Arab-Muslim medieval East Abu Nasr al-Farabi, who left a bright mark on the universal human spiritual and cultural heritage. In the aesthetic heritage of al-Farabi, harmony is a criterion for the existence of not only the universe, but it is the basis of poetry and music. Studying and analyzing the musical heritage of al-Farabi, one can note the vast and complex theoretical basis of musical science. A number of Al-Farabi's theoretical concepts of music and musical harmony truly reflect the connection between music and the universe.



**Key words:** culture, musical art, musical instruments, harmony, peripateticism, renaissance.

**Introduction.** In the Address of the President of the Republic of Uzbekistan Shavkat Mirziyoyev to the Oliy Majlis, it was mentioned that science and education have the paramount importance for increasing the intellectual and spiritual potential of not only young people, but also our entire society. Where science does not develop, there is regression, the backwardness of society in all spheres. The great thinkers of the East said: “The greatest wealth is reason and science, the greatest inheritance is a good upbringing, the greatest poverty is the lack of knowledge” [1].

Science in its development is based on the historical experience of the wisdom of past eras. The whole world is known for outstanding discoveries in the field of mathematics, astronomy, medicine, social science, philosophy, such our great ancestors as Muhammad al-Khorezmi, Abu Raikhan Beruni, Abu Ali ibn Sina, Mirzo Ulugbek and many others. Among these thinkers in the development of world philosophical thought, a special place is occupied by the views of the founder of Arabic-speaking peripateticism, Abu Nasr al-Farabi, who is also considered as a founder of the humanistic tradition, the moral and ethical views of the medieval East, who during his lifetime deserved the honorary nickname “Muallimus Sonya” which means “Second Teacher”, which determined his place after the famous Aristotle. Farabi made a significant contribution to musicology. His main work in this area is the «Big Book of Music», which is the most important source of information about the music of the East and the ancient Greek musical system. In this work, he noted that only hearing is critical in identifying sounds.

Al-Farabi was truly a world-class man, he brought together and synthesized in his work the most valuable achievements of the Arab, Persian, Greek, Indian and his own, Turkic culture. E.E.Bertels wrote about the thinker: “Al-Farabi is the author of the greatest creations. Al-Farabi's legacy is the author of the greatest creations. Al-Farabi's legacy is endless and diverse. He wrote an enormous amount of works on music theory. He was widely known as a composer, is the creator of a new musical instrument. «Al-Farabi is an excellent musician and music theorist. He knew how to use all the musical instruments of his time. Music was considered one of the areas of mathematical science, which included arithmetic, geometry and astronomy. His works dedicated to music are «Kitabul-musikiy al-kabir» (Big book on music), «Kilamufil-musikiy» (Book about the methods of music) and others. One of the followers of al-Farabi's path was Abu Ali ibn Sino.

Describing al-Farabi as one of the leading medieval music theorists, the famous researcher of Arabic music GJ Farmer writes: “Al-Farabi was probably the greatest author of music theory during the Middle Ages. His consideration of theoretical science (music) not only advanced what was done by the Greeks, but did not exist in Western Europe.

**Literature review.** The relevance of this work is devoted to the study of the concept of musical science of the outstanding Arab-Muslim philosopher, scientist and music theorist Abu al-Farabi in the treatise «The Big Book of Music» - «Kitab al-Musika al-Kabir». The greatest monument of the «Muslim Renaissance» (X century), took scientific interest in which arose already in the Middle Ages (XI-XIII centuries)

and, with the development of musicology, grew and specialized. In the XX century. traditions of considering the musical-theoretical system of al-Farabi are continued in the works of the greatest researchers of Arab music - G.J. Farmer, and R.D. Erlange. T.S.Vyzgo, I.O.Radzhabov, O. Matyakubov, A.B.Djumaev, A.F.Nazarov and others studied the musical theoretical views of Farabi in Russian literature. They tried to reveal and define the problems of correlation between the theory and practice of music in the writings of al-Farabi. In search of landmarks, let us turn to the values of the past.

**Analysis and results.** The aim of the study is to provide a systematic historical and typological cultural understanding of the problem of artistic development at different stages of the formation of culture and art. As a result, it is supposed to identify the function of culture at different historical stages, in the development of a person's essential forces at different stages of life. The inclusion of each person in the past, present and future of culture. Today there is a need to understand education as a mechanism for the development of culture based on both socio-cultural realities and cultural orientations. This is evidenced by ancient written sources relating to the history of the musical art of the people of Central Asia, which prove the presence of a high culture of these peoples. Their best examples were highlighted in the works on the music of the Central Asian scientists of the Middle East Al-Farabi (9-10 centuries), Ibn-Sina (10-11 centuries), Al-Khwarizmiy (11 century) and FakhruddinAr-Razi, which became a composite partly in the European musical-theoretical science, which received brilliant development in the subsequent era. Al-Farabi, in his works devoted to music, substantiated the theory of the music of the East. His works dedicated to music are «The Big Book on Music», «The Book on the Methods of Music» and others. Al-Farabi's books on music theory were the most complete and well-known in the East and served as a source for the works of subsequent scholars of musicology. 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.

The treatise «The Big Book of Music» was the result of titanic work and talent, the fruit of the entire life of a thinker. This encyclopedic and synthetic work covers the problems of the theory of knowledge, logic and aesthetics, poetry and pedagogy, acoustics and instrumentalities, physics and mathematics; consistently and systematically covers the theory and practice of musical art. She has absorbed everything valuable that was created by the geniuses of the past.

The content of this treatise, firstly, showed that a musical theory arose in medieval Islamic culture, reflecting the specific level of development of musical culture and its specifics. Secondly, it demonstrated that a theory of the sound of musical instruments that were widespread in the Arab-Muslim East during that historical period appeared in a systematic form. The doctrine of musical harmony developed here is of great value. In the aesthetic concept of al-Farabi, harmony is not only a criterion for the existence of the universe. She acts as the basis of poetry and music. Harmony for him is the basis of musical art. Al-Farabi's concept of music and musical harmony reflects the connection between music and the universe.

The term «music» is defined by the thinker as a melody. Characterizing the art of music as a melody, the thinker gives the following definition: «musical art is what deals

with melodies (songs) and what makes them harmoniously composed, thanks to which they become more perfect and more enjoyable». “Most importantly, the perfection of music depends on the professional” says al-Farabi. A person who studies music must be, first of all, a theoretician.

Based on this, al-Farabi examines the theoretical and practical foundations of musical art in unity.

Major historians of culture and science noted the greatness and uniqueness of the Farabi figure. Astronomy, logic, theory of music and mathematics, sociology and ethics, medicine and psychology, philosophy and law - this is the list of his interests. Apparently, even in his younger years, Farabi left his hometown and practically visited all cities associated with Islam and the Arab Caliphate, in Bukhara, Merv, Alexandria, Cairo, Damascus, Baghdad. He spent many years of his life in Baghdad, which was the political and cultural center of the Arab Caliphate. Here he thoroughly replenishes his knowledge, studying the works of the figures of «Beit al-Hikma», a translator of Greek authors, comes into contact with prominent scientists and after a certain time takes a leading place among them due to his moral height and power of thought. It was here that he was awarded the title «Muallim Assana» - the Second Teacher. The title of «second» means the presence of the «first», who is Aristotle.

Indeed, they have much in common: the breadth and versatility of scientific interests, the desire to philosophically understand the existence and place of man in it, the proximity to the «generally accepted opinion», to the practical everyday wisdom of the people.

In the writings of al-Farabi, there is no sharp separation of philosophy and private sciences. In this matter, he is characterized by the attitude to the system of knowledge that developed in his era. Before proceeding to the merits of the case, two introductory remarks.

First, al-Farabi highly values the authority of science and people involved in it. Science requires people of a pure heart, high thoughts, devoid of all vanity and petty selfishness. The atmosphere of scientific research forms the culture of a person, his ability to be objective and bow to the truth.

Secondly, the study of al-Farabi's contribution to science and art is of fundamental importance from the point of view of refuting those who speak about the absence of original thinking in the «East», because the development of natural science, in essence opposite to mysticism and superstition, is a fact of extreme importance.

On the issue of the perception of musical sounds, al-Farabi, in contrast to the Pythagorean school, which did not recognize the authority of hearing in the field of sounds and took only calculations and measurements as the starting point of reasoning, believes that only hearing is decisive in determining sounds, adjoining in this matter to the harmonic school of Aristoxenus.

The fact that al-Farabi methodologically correctly solves a number of issues related to the mathematics of the science of nature deserves special mention. Using the theory of music as an example, he demonstrates the fruitfulness of the application of mathematical methods in the study of the objective laws of nature and art. He completely lacks the numerical mysticism inherent in the musical teaching of the Pythagoreans. With all due respect to the heritage of the ancient Greeks, al-Farabi does

not bow before the authorities, to the new achievements of natural science. An example is al-Farabi's criticism of the theory of music and the cosmology of the Pythagoreans.

The opinion of the Pythagoreans that the planets and stars, when they move, generate sounds that are harmoniously combined, he considers erroneous. The assumption that the movement of heavenly bodies can generate any sound is untenable. Scientific interest in the cultural heritage of Abu Nasr is of great interest today in Uzbekistan and abroad. Over a thousand pages manuscript, completed approximately in the first half of the 10th century. According to some reports, in 943, she presented a new direction for her time in musicology.

**Conclusion.** Thus, the name of al-Farabi has firmly entered the history of world science and culture. His works, had a great influence on the European Renaissance, became a connecting bridge for the convergence of cultures and philosophies of the West and the East.

Thanks to Al-Farabi, a new direction in the development of the sciences and arts of that time began. Being talented in everything, Al-Farabi devoted a lot of time to musicology. So, he gave the concept of musical sounds, described their nature and found out from which categories and elements any musical work is built.

Honoring the memory of the great scientist-encyclopedist on an international scale is evidence of the need to master the cultural heritage of the past as the most important link in the struggle for social progress, for humanism. Farabi thought as a reformer of pedagogy, striving to bring knowledge into the mass of the people, to combine enlightenment with the development of humanity in people.

Al-Farabi was truly a thinker of world significance, a symbolic figure of the Islamic world during the so-called «Golden Age», who synthesized in his work the achievements of Arab, Persian, Greek, Indian and Turkic culture and, thus, made a valuable contribution to the treasury of socio-philosophical, ethical-aesthetic, natural-scientific world thought.

Al-Farabi is a man of the world who, in his search for knowledge and truth, managed to overcome existing differences in ethnic, cultural, linguistic, religious grounds and bring together various cultural traditions. Having generalized the achievements of the material and spiritual culture of his era, he created a progressive humanistic system. And today the words of the Great Teacher of the past al-Farabi are very relevant: “The whole earth will become virtuous if peoples help each other to achieve happiness” [2]. More than ten centuries separate the era of al-Farabi from us. During this time, humanity has made tremendous progress in all areas of knowledge, but one should always remember about those who pave the way to the truth. They laid bricks in the foundations on which modern culture is built.

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