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## CLASSICAL MUSIC AND ITS STUDY

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### ABSTRACT

*This article describes the history of classical music and the theoretical aspects of Eastern classical music, which were studied in detail by such great scholars as Farabi, Ibn Sino, Safiuddin Urmavi, Abdulkadir Maroghi, Abdurahman Jami. The profession associated with classical music and its spread has long been the only science that includes practical and theoretical knowledge.*

**KEYWORDS:** *Classical Music, Melody, Law, Bod, Curtain, Bell, Giraffe, Weight, Rakhovy, Overtone, Navruz, Acoustic.*

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### 1. INTRODUCTION

Theoretical issues of Eastern classical music have been studied in detail by such great scholars as Farabi, Ibn Sino, Safiuddin Urmavi, Abdulkadir Maroghi, Abdurahman Jami. Their works form the foundation of musicology. The pamphlets describe in detail the role of classical music in social life, historical forms, issues of performance and the rules of composition of melodies and methods based on them. In addition to the fact that each of the mentioned musicologists has its own peculiarities, it is obvious that they have common views, hereditary ties, and consistent traditions. Their work naturally complements each other and, in general, is the only scientific tradition in relation to the basics of classical music.

Farabi (pseudonym, full name Abu Nasr Muhammad ibnUzlugTarhanFarabi) - the greatest representative of the medieval Eastern musical culture. [1]

There is, unfortunately, very little information in science about the life and work of Farabi. He was born in 873 in a place called Forob in the Syrdarya (now the territory of the Shymkent region of Kazakhstan). Farabi's father served in the military. It is known that he spent his youth in his homeland and spent his youth in Tashkent, Bukhara and Samarkand, where he studied. Later, Farabi traveled to Baghdad, the cultural center of the caliphate, to further his education. He also visited the Iranian cities of Isfahan, Hamadan and Ray. For about 940 he lived in Damascus. The next years of Farabi's life were spent in Aleppo. He served in the presence of Sayfuldav and Hamdami and won his favor.

According to sources, he was a great composer and a master of oud, tanbur, gijjak, nay, chang and legal instruments. Due to his sharp taste and great musical ability, Farabi was closely acquainted with the musical culture of various peoples living in the Middle East. The musical heritage of the peoples of Central Asia and Iran, in particular, had a great influence on the formation of his musical views. The scientific and practical aspects of the musical heritage of these peoples are deeply rooted in the works of Farabi. Farabi is well-known in the science and practice of music. His performance and composition have reached such a high level that there are many legends about it. One of the legends says that Farabi sang, sang and confused people, sometimes upset the enthusiastic people, and sometimes put the smart ones to sleep and amazed the fans. Through this translation, Farabi's legacy was widely introduced to Europe. Various chapters of the Great Book

of Music have also been published in Persian and Turkish. This work has been partially translated into Russian, Uzbek and Kazakh.

In the preface, Farobi states that the “Great Book of Music” consisted of two parts. The first describes the theoretical and practical foundations of this science, the second - to explain the “mistakes” of past scientists in the science of music. This last part of the book has not reached us.

The surviving copy of the Great Music Book consists of two parts. The first is called “Introduction to the Art of Music” (“Madhamsinoatu fi-l-musiqa”), the second is called “The main part” (“Juzviasl”). In turn, “Introduction to the Art of Music” is divided into two chapters, each consisting of two chapters. The main part consists of three chapters, the first - two, the second - three, and the third - three chapters. Thus, the Great Music Book consists of a total of 12 chapters.

As mentioned above, Farobi divides the science of music into theoretical and practical parts. Theoretical science considers the basics of music (fundamental laws) and methods of studying them. In any theoretical science, three things are necessary for human perfection:

1. Mastering its basics.
2. To be able to draw the necessary conclusions from the basics of this science.
3. To be able to find erroneous results in this science, to be able to deeply understand the views of other scientists, to be able to discover the good from their bad thoughts, to be able to correct mistakes , - writes Farobi in the preface of the Great Music Book. [2]

Pharoah’s science explains each of the above categories in detail. Science begins with the study of the musical and physical properties of sound. Sound is defined as a physical phenomenon caused by the vibration of any hard or soft body.

Farobi wrote many works on music. Sources include his “Classification of Sciences” (“Ihsa al-Ulum”), “The Great Book of Music” (“Kitab al-musiqa al-kabir”), “Introduction to Music” (“Madhal fil-musiqa”), “Rhythms class -sifikatsiya kitabi ” (“Kitab ixsa al-iko”) and many other works. Some of these works are kept as manuscripts in various libraries around the world. Two works of music by Farobi have been widely introduced into modern science. These are the music section of the Classification of Sciences and the Big Book of Music.

The “Great Book of Music” is one of the masterpieces of world science, which is unparalleled in its time in terms of comprehensive and in-depth coverage of issues of musicology. In this work, Farobi raised music, which was previously an integral part of other disciplines, to the level of independent science.

There are several copies of the Great Music Book in various libraries around the world. On the occasion of the 1100th anniversary of Farobi's birth, the perfect text of the book was prepared and published by Arab scholars Zakaria, Yusuf and Mahmud Daphni on the basis of available manuscripts.

This book has been popular in the world of music for many centuries. It has always been one of the rarest and most central works in the music of the Middle East. In Oriental music, it is difficult to find any prominent scholar who is not related to Farobi's work. The "Great Book of Music" has long been known in Europe. It was first translated into Latin in the 12th century by Zoxid Guldislav.

Recently, the “Big Book of Music” has been translated into several modern languages. In 1840, the German orientalist Land translated a part of the book on musical instruments into Latin. In the 1930s, the “Great Book of Music” was translated into French by Baron Rudolf D. Erlange and published in the collection “Arabic Music”.

Then the acoustic properties of sound, ie the relationship between the volume of the vibrating body and the pitch of the sound, are explained on the example of various musical instruments, and the factors of their quantification in a mathematical way are explained. "Songs are compared to poems and poems. In poetry, the primary element is the letters, the cause of which is the formation of verses and bytes from their combination, as well as the structure of melodies, which have primary and secondary elements, from which the melody is compared with the poem and the poem. The role of letters in poetry is played by melodies", Farabi wrote.

So, the concept that comes from the sound is nagma (musical sound, tone, curtain). Reflects on the reasons for the low-pitch of Farabi's tunes, the factors of proportionality and the influence of emotions through these features (Farabi. "The Great Book of Music", Coxira, published in 1967). science is one of the central concepts of authorship. Because the curtain itself can not be a separate part of the melody.

Farabi explains the formation of intervals by measuring the size and volume of the oscillating body and expressing the resulting fractions in numbers. The factors that determine the pitch of the sound are different, the length and thickness of the string on stringed instruments, the length, height and width of the body in which the air vibrates on wind instruments. However, the most important of these is length. Therefore, the length is mainly measured.

Music occupies an important and significant place in the multifaceted scientific heritage of the great thinker Abu Ali ibn Sina. Ibn Sina created an independent doctrine in the science of music, mastering the works of his predecessors, the Greek philosophers Aristotle, Ptolemy, Euclid, as well as Eastern scholars Khorezmi, Kindi and Farabi. The importance of the teachings of Ibn Sina, which was unique in its time, is not limited to the period, but it also plays an important role in the further development of Eastern and Western music.

Abu Ali ibn Sina mastered the science of music from a young age. According to the biography of Ibn Sina, at a young age he studied mathematics. As you know, music was an integral part of mathematics. Ibn Sina was acquainted with the works of the great mathematicians and musicologists Ptolemy and Euclid.

Ibn Sina's youth was spent in his hometown of Bukhara. During this period, Bukhara was one of the most developed cities. One of the most notable aspects of the cultural life of the Samanid capital was the rise of the caliphate and the growing interest in local traditions. Under this general direction is widespread in the peoples of Central Asia and Iran,

During Ibn Sina's lifetime, it was re-mastered under new requirements. Rost, Zangula, Zirafkand, Rakhavi, Navruz and other ancient ways began a new structure of professional music in the Middle East - the maqom.

During this period, in Bukhara and later in the central cities, such as Urgench, Ray, Hamadon, where Ibn Sino lived and worked, the introduction of composers, masters, singers and musicians, the status of the highest examples of musical thinking, created a great need for music. The works of Ibn Sina are invaluable in this regard. Issues related to the science of music are reflected in many works of Ibn Sina. Unfortunately, not all of them have reached us. For example, Ibn Usaybah's "Madhal san'ati al musiqa" ("Introduction to the Art of Music") and Ibn Sina's "Kitab al-lawahiq" ("Book of Supplements") the works are still unknown to science. Ibn Sina's musical legacy has come down to us through his major encyclopedic works: "Healing". The part of the book called "Javomi ilmal-musiqa" ("Collection of music science"); Summary of the book "Salvation" ("Brief information about the science of music"); Musical parts of the encyclopedia. In addition, Ibn Sina's books on the laws of medicine and the treatises on love, which deal with other sciences, provide information on music. Ibn Sina's views on music are fully reflected in

Javami ilm-al musiqqa. The musical parts of Mukhtasar ilm-al musiqqa and Donishnoma are based on that work. [3]

The main feature of Ibn Sina's views on music, as well as one of the differences from Farabi's teachings, is that Ibn Sina sought to build his music theory (mainly science) more on the physical properties of sound. Farabi connects the theory with the laws of experience and perception. This shows the strengths and weaknesses of Ibn Sina's teachings. The weak point is that Ibn Sina wanted to absolutize the internal structure and perception of music. Its strength is that it not only connects music to experience itself, but also encourages its development through science and scientific thinking.

In the time of Ibn Sina, the term maqom was not yet widely introduced, and professional music samples were referred to by the names of rak, navo, and curtain mentioned above. These were prototypes of statuses. Ibn Sina's musical teachings reflected a number of topical issues in aesthetics, theory and practice.

Ibn Sina's aesthetics, based on the understanding that music is a product of human activity, a means of communication, is one of the most advanced forms of medieval musical thinking. Ibn Sina begins his work "Javami ilm-al musiqqa" with a direct rejection of idealistic views: it is the habit of those who cannot distinguish science from the other. ' He was a great scholar in the Middle Ages, supporting the progressive trends of music, protecting it from idealistic views. In Ibn Sina's theory of science and literature, all its categories, from sound to complex structures, are considered. His scientific explanation is based on the following sound system.

In the Farabi Table, the basis of the sound system is natural intervals. This has led some scholars to call Ibn Sina the creator of the "pure curtain system" in music. In fact, Ibn Sina did not yet understand the "pure curtain system" as the basis of polyphonic or harmonic deficits. The preference for these intervals was due to the desire to bring music closer to the natural basis. Ibn Sina's views on science are also noteworthy. He attributes the beauty and inner nature of the melody in many respects to the proportional weight, and therefore considers weight to be an important factor in music. The scientist was famous in his time.

- 1) According to the law of acoustics, each sound contains many sounds. They are called overtones and are arranged in a certain order. The order of the overtones is called the natural vowel, and the intervals are called natural intervals.
- 2) There are three main curtain structures in music. They are called Pythagorean, pure and tempered curtain systems. [4]

In this regard, Ibn Sina is a follower of the Aristotle tradition and a sage who continued the issues of music and poetry. Noting that weight is the biggest bridge between poetry and music, Ibn Sina paid special attention to the issues of weight and the problems of the natural harmony of music and poetry. He considered the weight of poetry and music to be one of the most important conditions for the perfection of a piece of music. Ibn Sina also studied musical instruments. It is noteworthy that the scientist considered the human voice to be the most perfect instrument, and compared other musical instruments. Ibn Sina's favorite instrument was the gijjak. He considered the gijjak to be the closest natural and beautiful musical instrument to the human voice. He also gave information about oud, tanbur, rubab, nay, surnay and legal instruments, their performance features, and many issues related to their interaction.

Abdurahmon Nuriddin Abdurahmon Jami was born in the city of Jam of Khorasan (1414-1492). His father, Nizamiddin Ahmad, was a great priest - Sheikh-ul-Islam. During Jami's childhood, the family moved to Herat, where Abdurahman Jami began to study very early. He soon learned to read and write with variety and enthusiasm. After high school, he began to study at the Dilkash madrasah in Herat under the tutelage of the great literary scholar Mavlonon Jonayd. In particular,

Jami reads with great interest the books “Mukhtasar al-maonn” and “Mutawwal” by the famous Central Asian philologist Sa'daddin Masud Taftazani (1322-1389). takes Not content with his education in Herat, he came to Samarkand to improve his knowledge, studied at the Ulugbek madrasah, and attended classes of Rumi and famous scholars. He became a disciple of Sheikh Sadaddin Kashgari (died 1456), a follower of Bahauddin Naqshband, and studied mysticism. [5]

Jami creates a number of artistic, scientific and religious-mystical works, is a teacher of many scientific and artistic-literary minds of Herat and other cities, and an arbitrator of scientific and literary disputes. His reputation is growing day by day. The Timurid rulers, Hussein Boykaro, as well as the governors of the surrounding lands and regions, honored Jami and rewarded him with gifts. He spends most of his income on landscaping, science, art and literature. Abdurahman Jami was engaged in music along with other sciences. The theory of intervals has been studied extensively in the East in the past. But there is a big difference between old and modern concepts. For example, in theory,  $\frac{1}{3}$  is the ratio of the exact denominator to three, and if three fractions are understood to be four, it is taken as the (agreed) approximate accepted sound ratio. Accordingly, a sound marked by the exact numbers of each status was developed by earlier musicologists. However, it must be acknowledged that mathematically expressed bodhisattvas are not always absolute units. This idea is clearly stated in Abdurahman Jami's Risale-i Musiqi: .

In A. Jami's preface to the "Musical Booklet" it was acknowledged that the ghazal in the spirit of praise corresponds exactly to the plates, which sounded like a methodless “big song” before the Sarakhbors.

The content of the poem in A. Jami's pamphlet is short, but very meaningful, which is aimed at glorifying the music and praising its divine qualities. He said that the Sarakhbors fit into the spirit of our prayers. The pamphlet is of great importance in the history of musicology.

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