

## Classical Music and its Study

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### ABSTRACT

*The profession related to classical music and its distribution has long been considered a unique science that includes both practical and theoretical knowledge. The theoretical issues of Eastern classical music have been thoroughly studied by great scholars such as Farobi, Ibn Sina, Safiuddin Urmavi, Abdulkadir Maroghi, and Abdurrahman Jami. Their works form the foundation of music science. The pamphlets describe in detail the role of classical music in social life, historical forms, issues of performance, and the rules of composition of tunes and method structures based on them. Among the mentioned musicologists, in addition to having their own aspects, common views, bonds of succession, consistent traditions are also clearly noticeable. Their work naturally complements each other and, in general, is embodied as a single scientific tradition in relation to the basics of classical music.*

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Farabi is the greatest representative of medieval Eastern music culture. In science, there is unfortunately very little accurate information about the life and work of Farabi. He was born in 873 in a place known as Farob in Syrdarya (the region of Shymkent region of present-day Kazakhstan). Farabi's father served in the military. It is known that he spent his youth in his homeland and studied in Tashkent, Bukhara and Samarkand during his youth. Later, Farabi went to Baghdad, the cultural center of the caliphate, in order to increase his knowledge. He also visited the cities of Isfahan, Hamadan, and Rai in Iran. From about 940 he lived in Damascus.

The next years of Farabi's life were spent in the city of Aleppo (Aleppo). He served under Sayfuldavla Hamdami and earned his favor.

According to the sources, he was a great composer and a skilled performer of oud, tanbur, gijjak, flute, chan and kan instruments. Due to his sharp taste and excellent musical ability, Farabi was intimately familiar with the musical culture of various peoples living in the Middle and Middle East. In the formation of his musical views, especially the musical heritage of the peoples of Central Asia and Iran had a great influence. Farabi's works show that these peoples have deeply mastered the scientific and practical aspects of musical heritage. Farabi has made a lot of progress in the science and practice of music. His performance and compositional creativity reached such heights that many legends were created among the people. In one of the legends, there are narrations about how Farabi confused people by playing music and playing tunes, sometimes he put the excited people into a state of silence, and sometimes he put them to sleep and surprised the swindlers. In science, he created works of universal importance and left an indelible mark in the history of musicology.

Farabi wrote many works on music. The sources include his "Classification of Sciences" ("Ikhsa al-ulum"), "The Big Book of Music" ("Kitab al-musiqah al-kabir"), "Introduction to Music" ("Mad-hal fil-musiqah"), "Classification of Rhythms". Book ("Kitab ikhsa al-iko") and many other works are mentioned. Some of these works are preserved as manuscripts in various libraries around the world. Mainly, two musical works of Farabi have been widely introduced to modern science. They are the music

section of the Book of Classification of Sciences and the Big Book of Music.

The "Big Book of Music", unmatched in its time in terms of detailed and in-depth coverage of the issues of music science, is one of the royal works of world science. In this work, Farabi raised music, which was previously a component of another discipline, to the level of an independent science.

Several copies of the "Big Book of Music" are known to be stored in various libraries around the world. On the occasion of the 1100th anniversary of Farabi's birth, Arabic scholars Zakariya Yusuf and Mahmoud Dafni prepared and published the perfect text of the book based on the available manuscripts.

This book has been famous in the music world for centuries. It has always served as one of the rarest and most central works in Middle Eastern musicology. It is difficult to find any prominent scholar in Eastern musicology who is not associated with Farabi's work. "The Big Book of Music" has been known in Europe for a long time. It was originally translated into Latin by Zahid Guldislav in the 12th century.

Recently, the "Big Book of Music" has been translated into several foreign languages. In 1840, the German orientalist Land translated the part of the book about musical instruments into Latin. In the 30s of the 20th century, the "Big Book of Music" was fully translated into French by Baron Rudolph D. Erlange and published in the "Arab Music" collection.

Through this translation, Pharaoh's legacy was widely introduced to Europe. Various chapters of the "Big Book of Music" were also published in Persian and Turkish languages. This work has been partially translated into Russian, Uzbek and Kazakh languages.

In the introduction to the work, Farabi stated that the "Big Book of Music" consisted of two parts. The first one covers the theoretical and practical foundations of this science, while the second one aims to give comments on the "mistakes" of the past scientists in music science. This last part of the book has not reached us.

The surviving copy of the "Big Book of Music" itself consists of two parts. The first is called "Introduction to the art of music" ("Madham sinoatu fil-musiqa"), the second is called "The main part" ("Juzvi asl"). 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. Thus, the "Big Book of Music" consists of 12 chapters in total.

As mentioned above, Farabi divides the science of music into theoretical and practical parts. Theoretical science reflects on the foundations (fundamental laws) of music and methods of learning them. In any theoretical science, three things are necessary for a person to be perfect:

Mastering its basics.

To be able to draw the necessary results from the basics of this science.

To be able to find the wrong results related to this science, to be able to deeply understand the opinion of other scientists, to be able to discover good things from the bad opinions of my teacher, to be able to correct the mistakes made, - writes Farabi in the preface of "Big Music Book".

Al-Farabi describes each of the above-mentioned categories of taalif in a comprehensive and comprehensive manner. The first concept of science begins with the study of the musical and physical properties of sound. Sound is defined as a physical phenomenon produced by the vibration of any solid or soft body.

Later, the acoustic properties of sound, that is, the relationship between the size of the vibrating body and the pitch of the sound, will be revealed on the example of various musical instruments, and the factors of expressing the quantities of sound in a mathematical way will be explained. "Songs are compared to odes and poems. In poetry, the primary element is the letters, from which the reason, wataad, verses and stanzas are formed from their combination, so there are primary and secondary elements in the structure of melodies, from which the melody that is compared to the ode and the poem originates. Songs, which perform the role of letters in poetry, are songs," Farabi writes.

So, the concept that comes from sound is nagma (musical sound, tone, pitch). He reflects on the reasons for the low and high pitches of Farabi's songs, the factors of proportion and the impact on emotions

through these features (Forobiy. "Katta Musiqi Kitobi", published in Cairo, 1967). The category of interval is one of the central concepts of science. Because the curtain itself cannot be a separate piece of music.

The formation of intervals is explained by Farobi by measuring the size and quantity of the oscillating body and expressing the resulting fragments in the ratio of numbers. The factors that determine the pitch of the sound are different, the length and thickness of the string in stringed instruments, the length, height and width of the body through which the air vibrates in wind instruments. But, the most important among them is the length. Therefore, the length is mainly measured.

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