

## ON THE MUSICAL AND EDUCATIONAL VIEWS IN THE WORKS OF THINKERS OF THE EAST

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**Abstract:** This article discusses aspects of musical, educational and aesthetic views, expansions that are described in the works of the great scientists of the Eastern Renaissance. In his numerous works they affect all branches of knowledge of that time, including the basics of music and musical psychology - pedagogy. These invaluable knowledge and spiritual heritage are a real source of education in the minds of growing generation a sense of deep respect and national pride of our great ancestors.

**Keywords:** humanism, "Oriental Renaissance, the science of music, a new cultural layer" ahoruto "music psychology, emotional impact, a stronghold of Spirituality.

**Introduction.** The ancient, rich and glorious history of independent Uzbekistan is still famous for the unique creations of its great ancestors, who made a great contribution to the development of world civilization, which has come down to us over the centuries. In this article, we consider it necessary to focus on the fact that the work of medieval Eastern scientists has become a strong pillar of humanism, the breath of humanity, calling people to friendship, respect for reason, spiritual pillars on which human society should rely.

In the IX-XI and XIV-XV centuries in the Central Asian region, scientific, cultural and spiritual development reached a high level, and this region gave birth to great thinkers who amazed the world. The cradle of science and enlightenment, unique discoveries-in history called the Eastern Renaissance, the "Golden age". The discoveries of scientists who lived in these centuries acquired global significance, and their names spread around the world. Central Asian science and spirituality have created unprecedented examples in history. Many of our scientists, such as Farobi, Abu Ali Ibn Sina, al-Beruni, Firdausi, Rudaki, Imam Bukhari, Yugnaki, Kashgari, created such Mature works that the value of their innovations in science and literature has not lost its relevance even today. "It is our duty to you, our duty to you, to use this rich heritage, which has been preserved to our time, wisely and effectively for the progress of all mankind" [1.16].

The great cultural historian G. In her pamphlet Pugachenkova writes: "Medieval historians and tourists provide information about the economic and commercial growth of Central Asia, the rise of beautiful cities, the growth of science and education, the remarkable development of monumental architecture, fine art, painting and music, and libraries. Writes [2.121].

The growth of economic and cultural ties between the newly formed Muslim countries in the near and Middle East, the meeting of various cultural models has strengthened the mutual spiritual influence. Local culture in this region has mixed with the cultural wealth of ancient Indians, Arabs, Iranians and Greeks, creating a new cultural layer.

It is known that the rapid development of music, instruments and musical performance in major cities of the Middle East led to the birth of an independent branch of science - **musicology** in the IX century.

It is known that the interest in music in the IX-X centuries led to the study of the heritage of ancient Greek scientists, as a result of which the books of Aristoxenus "Harmonica", "Rhythm", "Canon" of Euclid, "Problems" of Aristotle were translated into Arabic. These books put forward

the ideas of the ancient Greeks about the high respect for music and education, as well as the incomparable importance of music and education in the education of a fully developed person. Plato, Aristophanes and his followers believed that every free citizen should have received a musical education. Music is a common name for literature and art in Greek, meaning "goddess of inspiration", and the ancient Greeks called people who did not know how to sing or play "axoruto", which means ignorant, ignorant people.

Abu Nasr Muhammad Ibn Uzlug Tarhan Farobi was the founder of musicology in the East and left an indelible mark on the history of musicology. The scientist critically reworked the musical concepts of Greek thinkers who lived and worked before him. Many countries of the East (Central Asia, Arabia, Iran) studied and generalized musical culture. In his works on music, the great scientist puts forward important questions of music theory, the role of music in human and social life, the origin of music, the emotional perception of music, its influence, and musical and ethical education.

According to him, music can give a person peace and happiness, and can also become an important factor in increasing spirituality in society as a means of forming high moral values in a person, awakening in him a sense of aesthetic taste and beauty, and even a positive impact on human health.

In his scientific assessment of the origin of music, Farobi believes that first there was a musical practice (singing, singing), and then the science of music, and emphasizes that music is multifunctional: a means of enjoyment, entertainment, and spiritual education. Each music is characterized by an emotional impact on the listener. This, he believes, is the first factor for music to survive as an art. From this we can conclude that the study of the properties of musical influence served as an important task of music science for Farobi.

Music also plays an important role in the multi-faceted scientific legacy of Abu Ali Ibn Sino the great founder and thinker of Eastern medicine, who lived and worked in 980-1030. Ibn Sina creatively mastered the works of his predecessors, the Greek philosophers Aristotle, Ptolemy, Euclid, as well as Khorezmi, Kindi and Pharaoh, and created an independent doctrine in the science of music. Ibn Sino was a scholar of music after Farobi in this area throughout the middle ages. The great doctor mastered the science of music from a young age. During his life the scientist was re-mastered taking into account new aesthetic requirements *Рост, Зангула, Зирафқанд, Раховий, Наерӯз* and such ancient musical paths began to permeate the maqoms, a new system of Eastern professional music.

Ibn Sino's musical views differ from Farobi's in that He sought to construct his musical theory more in terms of the physical properties of sound (pitch, power, timbre, etc.). Farobi, on the other hand, connects the theory with a large number of laws of experience and perception. At the same time, an important aspect of Ibn Sina's teaching is that music is not only tied to experience itself, but also contributes to its development through science and scientific thinking.

Ibn Sina notes that the greatest bridge between poetry and music is **weight**. This tells the listener that the melody will not reach beautiful waves unless there is a natural harmony of music and poetry. Ibn Sino has been repeating this idea for centuries. "It is well known that poetry is close to music with its melody and melody. Because poetry is by its very nature designed to be read, read, and sung. In the dream of a dream, music is stronger," says our modern, well-known philologist-scientist E. Ochilov. In an article about Navoi's creativity [3.7] .

Ibn Sino, in his book the Laws of medicine, assesses the power of the spiritual influence of music and simply describes its importance in the upbringing of a child: the First concerns the child's body, and the second - the soul."

Ibn Sino was one of the first in Eastern pedagogy to create the concept of personal development and justify the educational role of music in it. In these views, he puts forward the idea that the human spirit should be formed, developed, and developed through exercise. This was one of the most progressive ideas of the Eastern Renaissance.

Ibn Sino, who emphasized that music historically arose from the spiritual needs of people and that its development is related to the creative activity of man, believes that the first goal of creating music is to achieve beauty and perfection.

Various views and opinions about the educational significance of music were also given in numerous indirect sources from this period. These include art, historical, philosophical, religious, scientific, and other pamphlets. Among them are "Qutadg'u bilik" by Yusuf Khos Hojib, "Hibat ul-Haqaiq" by A. Yugnaki, "Shohnoma" by Firdavsi and a number of other works.

One of the scientists of his time, Kaikovus, who was very interested in music and medicine, in his work "Qobusnoma" pays special attention to the education of young people. According to him, science develops a person in all respects, and in this case, the study of music, along with medicine and astronomy, is the first task. In this pamphlet, Kaikovus wisely writes about the power of music and its connection to human nature: if it is a trade with a black face, if it is thin, play more (music) on three strings, if the body is white and thick, and if it is wet, play on a thick string. Because the ore was created for the four natures of man"[4.97].

It should be noted that our great scientists, who laid the Foundation of Eastern music, cited music not only as an art, as a science, but also as the first to highlight the issues of perception of music, its spiritual impact on people, creative activity, and music therapy. he also founded the science of music psychology.

Although the musical-aesthetic, musical-educational views of Eastern thinkers were aimed at improving the society of their time, they had no practical application in the middle ages. But these musical and aesthetic ideas, which have become the greatest educational science in the East, have served for centuries as a symbol of good music, a symbol of the human psyche, spiritual beauty, and will always be a source of education:

If you want, if you are always happy,  
Where do you go if you are holy,  
Be clean, live honestly, and learn science,  
For the crown of man, be Lord Adam!

*Jaloliddin Rumi*

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