

SEMANTICS OF METHODS IN THE TEACHING OF MUSIC THEORY OF ABU NASR AL-FARABI AND ABU ALI IBN SINA

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Abstract. Iyqot, usul, saqiyl, Hafif, system, naqr, period, ramal, first, number, Hegel, Valve, cordeogram, Fermato (keeping the sound, prolonging it), a). Defect-complaint-decreasing.b). The term "therapeutic" refers to "anatomical", human internal organs, sensory organs in music, nerve and heart beat methods, these are: "rhythm and arrhythmia" and "valve" methods. M:M=100. metronome. The device for determining speeds by percussion.

Key words: Iyqot, (teoriya razmerov rytma), saqiyl (group vosmyx not), Light (group chetvertnyx not), system, (canon), naqr (tochki sochetanii not), period, (intervalny krug) ramal (nachalnoe), first (nachinayushiesya), soniy (posledovatelnie), Hegel (Nemesky uchenniy po Filosofii XVII v.), Valve (obespechivayushie tube krovyu serdtsa), cordeogram, Fermato (uderjivat zvuk po characteru ispolnenie), Abu Nasra al-Farabi, Abu Ali ibn Sina, Saqil, light, 12-rhythmical jf theoretical, philosophical, Hegel, Therapeutic, metronomy, arrhythmical, rhythmical, Fermato, mikal, rhythmical, Fermato.

The article talks about 12 rhythmic designations of the theory of music by Abu Nasra al-Farabi and Abu Ali ibn Sina since the great founders of the East.

Abu Nasr Farabi Abu Ali ibn Sina

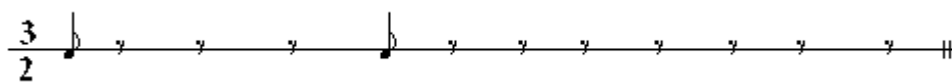
INTRODUCTION

Muzyka is an art, and harmonizing the melody with uniman) voice, jan art, [establishing] their balance and harmony.



12-rhythmic construction theory of music Al-Farabi and Ibn Sini.

1. Ramal ili saqilur-ramal. To the rhythm of the scientific stones of the game on Dubna by the Emir of Bukhara (denoting the rhythm of vigilance at the pace of adagio).

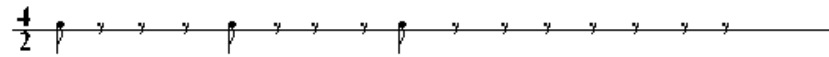


A.Nazarov



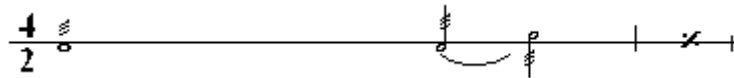
S.Saidiy

2. Saqil-us -first. Each construction has three sakikul-east rhythmic designations for the construction

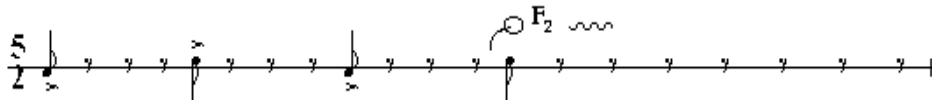


It is characterized by a heavy defiant announcement playing the nagar (drum) at the Emir of Bukhara. Karnay. S.Saidy

Playing the “Nogor” (drum) Heavy, attentive (only playing the trembling drum)

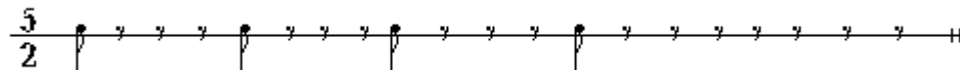


3. Sakil-us-sonii. R. Each formation has 4 sakikul-vusto iyko' rhythms. War crying, disturbing rhythm of the Emir of Bukhara. Dul-nogora and sanj. (Big drum and cymbals) M:m = 70 [Warning, heavy].



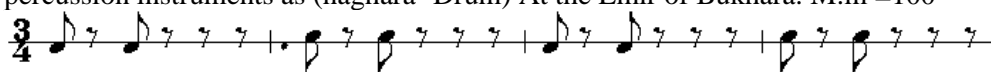
S.Saidiy

Khafif-us -sakil guruhi.



A.Nazarov

4. Khafif-ur-ramal. . Each construction has 2 khafif of rhythms and its inversion. Solemn performance on percussion instruments as (naghara- Drum) At the Emir of Bukhara. M:m =100

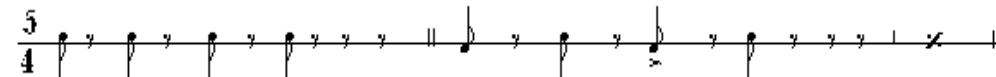


S.Saidy

5. Hafifu sakil-ul-avval. . Each formation has 3 khafif iika rhythms. this is the ufar (tanyuvalny rhythm) of the Bukhara freestyle wrestling of the Bagatirs. [solemn, trogotelny.] M:m¹ = 100



6. Hafif-ul Sakil-us-soniy. (Next in the construction of Sakil). Each formation has 4 khafif of iyka rhythms. [Mukhuriy] Kulyab religious singing. Falak rhythm. A. Nazarov. S.Saidy



7. qafif iqo'lar sinfi [awwal]. . Each construction has a khafif - 2 rhythmic ones. [solemnly defiant]. M:m =120. Bukhara folklore "zang-bandi" (playing on wrist bells). S.Saidy



8. Hafif-us soniy. . Each formation has 3 khafif rhythms. It was used by Darvishah, the rhythm is “qalandaria”. M:m \u003d 120 [fun, adjective, tany in character]

¹M:m=100. metronom. Tezliklamizarborqaliansiqlovchiuskuna.



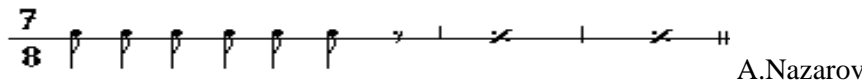
9. Hafif-us-sodis. . Each formation has 4 khafif rhythmic formations. This rhythm is found in the classical performances of the Bukhara Shashmaqom and Mavrigi, as well as in the Kulob ethnography. M:m=80 [Ceremonial] A.Nazarov. S.Saidy.



10. Hafif-ur-robi. . Each formation has 5-nakr (rhythms). [Hazage] 2; The solemn appearance on the stage at the Emir of Bukhara in the performance of “: Mavrigi” is solemn. M:m=80-100. [Ceremonial-dance]. A. Nazarov, S. Saidy.



11. Hafif-ul-khomis. . Each formation has 6-hafif nakrdan (rhythms). and is also called as Muzore lil hazazh.



A.Nazarov


M:m=90. Turkmen ufar (dance rhythm). S.Saidy



12. Hafif-ul-sodis. Also called hafifus-vofir. . Each formation has 7 naqr (rhythm). A. Nazarov.

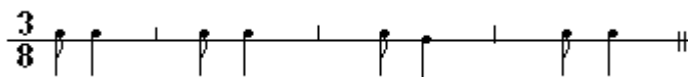


Pomir dance rhythm, it seems to be in the rhythm of Barbed M: m = 100

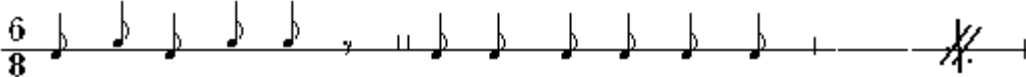
Playing the instrument "Doira"  S.Saidy

For example, in Phorobii "Tarkibul-azhzo" modulating different rhythms iyka' which are called as "Tarkibul-azhzo".

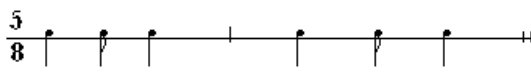
Hafif-ul avval asl. S.Saidy



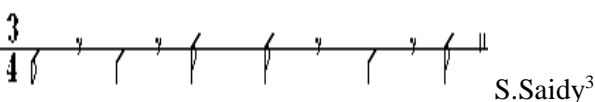
Bukhara rhythm "Zang bandi". It is performed in Shashmaqom and Bukhoro folklore on the percussion instrument “Doira”. Rhythm Hafif-ur robi M:m=80. S.Saidy



1-section. 

2-section. 

Performed in Kulyab dances.



S.Saidy³

²НазаровА.Фo'shaasar.106-107ss.

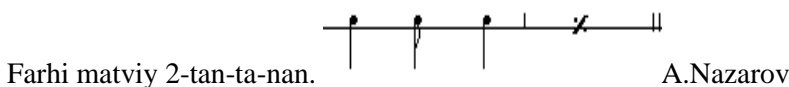


SCIENTIFIC ESSENCE

From the point of view of the author, there is the basis of the theory of music of that time that has come down to us. This is the study of 12 rhythms in Phorobia. If Faraby has a mathematical calculation. Ibn Sini has it from nature, birds, animals and human heartbeat. In addition, op proves the psychological influence of these rhythms in the circle. This is called rhythm and arrhythmia in today's times. But it seems the function of arrhythmia can be seen.

In the scientific language of the name "Mitral sistenosis", "singing of a quail" in the musical language "suvoriycha (horse walking)", but the teaching of the 20th century of Russian medicine B. Bogolyubov in his textbook "Medicine" - says so. - "It seems there are rhythms under the palpitations, as they are called "valve rhythms" in humans. In addition, in the middle of the night I discovered it with the help of a modern determinant apparatus⁴, -but this was proved by Ibn Sina even 1000 years ago.

This means that Ibn Sina in the first proved 1000 years ago from the medical scientist of the 20th century Russia S. Bogolyubov. This means that the diagnosis of "CORDEOLOGY" in "VALVE" in the manuscript "Fit-tib-86" was proven for the first time. The book about Medicine by Ibn Sina. Even the Great German scientist philosopher HEGEL knew from this story. It is surprising that modern medicine does not know about the exploits of Ibn Sini. [Ash-shifo, 96]



Hegel spread the Music of Ibn Sini even in the German schools of composers L.V. Beethoen, W.A. Mozart. In their schools, the term Ibn Sini was adopted from the book "Nuqtakhoi zholibiy"⁵ the sign of FERMATO



”and was widespread in the world of music art. Which means to keep the sound according to the nature of the music.

The great German philosopher Hegel in his time studied the philosophy of the East and discovered the matter of life in the Philosophical Book of Ibn Sini. And then the beat was adopted by the CCs of Adolf Hitler himself.

But in the East in India it means differently.

For the Hitlerites in the CC groups, it is counterclockwise, which meant that “I want the clock to go in reverse and also own the earth”

ANALYSIS

The most famous of the books on the musical art among the peoples of the East is the "Big Book of Music" by the philosopher Abu Nasr Muhammad Ibn Muhammad bsi-Tarkhan al-Farabi [d. in 339 Hijri]. This is precisely the book to which we are writing this preface. It is the most perfect and complete treatise on music written by scientists from those historical times to the present day. Speaking about the foundations of musical

³. Саидий С.Б. Марказий Осиёмаданиятида урма шолгулар (ўзбек ва тожик анъаналари мисолида). с.ф.н.дисс Ўзб.Б.А.С.И.Т.И.(архив).Tosh., - 2, 2008 йил.

⁴Боголюбов В.М. Ички касалликлар.- М.: Медицина, 1993.- 361 б.

⁵Назаров А.Ф. Мумтоз ийқоъ назарияси. Санъатшунослик фанлари доктори илмий даражасига даъвогар диссертацияси.- Тошкент.- 1996.67-68s.

knowledge, we would like to remind you that this book was chosen as a source to which we will refer when explaining this problem.

Abu Nasr distinguished three kinds of goals (types) of music according to the degree of influence on a person: music of the first kind calms, gives pleasure; sublime music of the second kind - expresses (and evokes) passions; cheerful music of the third kind excites our imagination. Natural melody (music) usually has one of these named effects on a person, forcing him to experience either all people or most of them. Melodies that have the most general effects are natural. Music, according to al-Farabi, having all three qualities, is the most perfect, the most beautiful and impressive. Its influence is similar in some measure to poetry.

As a humanist philosopher, al-Farabi considered music and the patterns of its development from the point of view of historical evolution. Music, which gives people great pleasure, he believed, does not belong to any one gifted person or even to a separate people, all peoples worked on it together at all times. It is the result of many years of searching and thinking, in which all people, all peoples participated. The tunes and melodies were passed down from generation to generation, from people to people, and gradually multiplied over the centuries,

The works of al-Farabi played an outstanding role in the development of the science of music in the East and in Europe of the Renaissance (Ibn Sina, Safiuddin Jurjani, Omar Khayyam, Abdurakhman Jami, Roger Bacon, etc.) So, "Code of Science of Music" by Avicenna - a section of his encyclopedic work "Kitab ash-Shifa" (Book of Healing) - arose under the direct influence of Al-Farabi's "Big Book of Music"⁶.

Ibn Sina also devoted a chapter to this science in Danish-name (Book of Knowledge), there is a "abbreviated presentation of music" in Kitab al-Najat (Book of Salvation). "Treatises on the music of Avicenna, like Abu Nasr, received the widest recognition in the scientific centers of the Arab Caliphate ...

Jami, like al-Farabi, defines the term "music" as the science of creating "perfect beauty" and two main parts of this science: the first, which deals with tones and is called the doctrine of composition; and the second, which deals with the duration of sounds and is called the doctrine of rhythm. "So, music as a term denotes a science that studies sounds from the point of view of their consonance with each other, as well as time intervals separating sounds (one from another) with the aim that, given the size of these intervals, the ratio which to the movement of melodies corresponds to the relation of the meter to the words in verse, to create a new and more perfect beauty" ²⁵.

In the conclusion of his treatise, he speaks of the effect of modes on listeners, dividing modes into four categories in this respect:

- 1) Modes that excite strength and courage;
- 2) Modes that excite fun and joy;
- 3) Modes that cause sadness and grief;
4. Modes that excite delight and joy, mixed with sadness and longing.

Thus, Jami, following al-Farabi, pointed to the close connection of music with human experiences, testified to the deep emotional significance of this art.

Al-Farabi's works devoted to music were also known in pre-revolutionary Russia and were considered in the general evolution of music theory²⁶.

The thinker of the East developed the materialistic concept in music. The main object of musical theory, according to al-Farabi, is the study of the musical essence, which can be a product of nature or a product of art. Musical theory, in principle, considers everything indifferently, he believes, that our ear perceives, regardless of whether the sensation is natural or not, but its main object is the study of what constitutes a natural sensation for us, the rest is secondary and studied only indirectly. Here, just as in natural science (physics), the main object is the study of the essence and all natural properties of bodies, while random properties here are secondary, indirect.

Music in the classification of sciences of Abu Nasr is classified as a mathematical science, which did not exclude the attitude to it as an artistic creation, designed to emotionally influence the listener. "We believe," he noted in The Big Book of Music, "that music also obeys the syntax of the language used. It follows equally the rules of rhetoric and poetry, that is, the laws of the two types of art associated with dialectics ... Music is

⁶«Большой книги о музыке» аль-Фараби ⁶

connected with mathematics, since its goal is to study notes and everything connected with them, as magnitudes and quantities. The doctrine of music is related to mathematics for the same reasons as metrics.

Thus, the scientist testifies that some of the principles necessary for the study of music are taken from a number of related sciences, others from the natural sciences, i.e. physics, geometry, arithmetic; many are taken from musical practice of various peoples.

Following the tradition of the ancient Greeks, in particular Aristotle, al-Farabi divided musical science as a whole into two parts: musical practice and music theory.

But with Stagirite, the theory and practice of music are independent of each other. He lacks a coherent musical theory; his judgments "about music are not distinguished by either abundance or great depth, although here he flashes brilliant observations".

Highlighting two aspects in music - physical and spiritual - al-Farabi differentiated the practical and theoretical parts in it. The practical part, according to his definition, "refers to the art of performing musical works with the help of instruments. The theoretical part is knowledge about the laws and rules of the origin of a melody and the creation of musical works"¹⁹. Theoretical knowledge in the field of music, according to al-Farabi, serves as a tool for achieving a practical goal. Just as poetics and rhetoric were considered by al-Farabi as an integral part; the science of logic, the doctrine of music was developed by him as one of the main disciplines that then constituted mathematics.

"The Big Book of Music" Abu Nasr al-Farabi: the theme of this work "You expressed a desire to get acquainted with the art of music, as it was understood by the ancients. You have asked me to write for you a book on this subject that is easy to understand and accessible to all. I hesitated to fulfill your request, since I needed to carefully study the works of ancient scientists who have come down to us, as well as the works of their followers and later scientists. I hoped to find in these works what you wanted to know; I would then not need to write essays on a topic that was already the subject of study.

Indeed, if there were an exhaustive study on this subject with all its aspects, it would be useless to write a book on the same subject. To appropriate the statements of other people would be ignorant, it would be an act of a dishonest person.

If any essay contains obscure passages, obsolete expressions and other shortcomings, then another person should explain and supplement them, but at the same time the author's thought should be preserved. However, the main merit still belongs to the first author; the merit of another can only lie in the fact that he conveyed some thought, interpreted it, explained it.

However, I found that in those works that I studied, some issues of this art were not touched upon to the extent that they corresponded to the intentions of their authors, but were considered within the framework of the theory, suffered from incoherence and lack of clarity.

RESULTS

However, it is difficult to assume that the ancient authors could not solve the problems of this art and comprehend it perfectly, despite their skill and persistent desire for the development of sciences, preferring them to other human benefits. These people were very insightful minds and followed in each other's footsteps, each generation studying the heritage of their predecessors in order to expand the knowledge they had acquired. However, their works on this art form have been lost or have been poorly translated into Arabic. This is the only explanation I can give for their imperfection. That is why I considered it my duty to respond to your proposal to write this essay.

To become a good theoretician in any science, three conditions are necessary:

First, it is good to know all its beginnings [principles].

Secondly, to skillfully draw the necessary conclusions from these principles and data related to this science.

Thirdly, to skillfully respond to erroneous statements in this science, to analyze the opinions expressed by other authors in order to distinguish truth from falsehood and correct their mistakes.

In view of all this, we decided to divide our work into two books: in the first I showed everything that allows us to know the beginnings of this science [music], then everything that relates to these beginnings, leaving nothing without attention. In doing so, we apply our own method, which is inherent in us, without mixing it with any other. In the second book, we set out everything that has come down to us from the statements of famous theorists who practiced this art. We explained what was unclear in these judgments and analyzed the opinion of everyone who, to the best of our knowledge, wrote about it or expressed their opinion.

We have shown the progress made by each of them in this science, correcting the mistakes of the one who made the mistake.

The Big Book of Music is divided into two parts. The first part includes two chapters of an introductory section to this art. The second part speaks of the art itself. We have divided this part into two treatises. The first of them is about the principles of this art, as well as about objects related to it in general. It is to these questions that all the ancient scholars whose works have come down to us, as well as the later authors who followed in their footsteps, limited their study of music.

We devoted the second treatise to the musical instruments that we use, comparing with what has already been said in the "Book of the Beginnings" [Euclid. - C.T.]: what are the instruments, how they were invented, what tones [sounds] are extracted from each of these instruments, what else can be extracted from each individual instrument that has not happened in practice. Next, we are talking about the composition of various melodies. Each of these treatises contains further subsections. There are eight such sections in the first treatise. The second treatise contains four sections. All twelve sections [chapters] form our essay on this science, i.e., "The Big Book of Music"³.

TREATMENT ON MUSIC: This treatise was first published under this title in many languages in a special issue of the UNESCO Courier magazine (1973, June, dedicated to the 1100th anniversary of al-Farabi; translator not specified).

The treatise was preceded by the following note: "One of the greatest philosophers of the East, Abu Nasr Ibn Muhammad al-Farabi, was born 1100 years ago on the territory of the current Kazakh Soviet Socialist Republic. The writer, mathematician and astronomer, al-Farabi [died in Damascus in 850] had a profound influence on the cultural, artistic and scientific development of the Muslim world. Al-Farabi, whom many consider a thinker of almost the same scale as the great Avicenna, was also a famous musical theorist. We bring to the attention of readers an excerpt from his "Big Book of Music".

Then this "Treatise on Music" without changes and comments was reprinted in the book "The Return of the Teacher. On the life and work of Farabi". In preparing this edition, the translation has been subjected to some editorial processing.

We distinguish three kinds of music. The music of the first kind simply gives pleasure, the music of the second kind expresses [and causes] to grow together, the music of the third kind excites our imagination.

Natural melody [music] usually has one of these three named effects on a person, causing either all people or most of them to experience it. Melodies that have the most general impact are the most natural.

Music, which gives rise to pleasant sensations in us, is used during rest; it restores our strength. Music that arouses passions in us is performed with the intention of making someone act under the influence of a certain passion or to evoke a special state of mind that arises under the influence of this passion. Music that excites the imagination serves to enhance the impression of poetry and some other rhetorical ones. It enhances the expressiveness of words.

Music of the first kind, that which gives pleasant sensations, can also arouse passions; it can also excite the imagination in the same way as the one that arouses the passions. For we have shown in other treatises how passions arouse attention and imagination. On the other hand, when verses are accompanied by pleasant sounds, they better capture the attention of the listener. Music that possesses all three of the qualities we have just discussed is undoubtedly the most perfect. Its influence is similar in some measure to poetry.

When music is harmonized with poetry, it makes a stronger impression, and words, in turn, become more expressive.

Thus, the most perfect, most beautiful and most impressive music is that which has all the above properties. Only vocal music can be such music, although instrumental music also has some of these properties.

The talent for musical performance is, therefore, of two kinds; one corresponds to the performance of perfect melodies resounding in the human voice, the other to the playing of instruments. The latter is in turn subdivided into types depending on the instrument, whether it be a lute, a tanbur, or something else of the same kind.

Singing is also divided into types depending on the genre of poetic works set to music, and depending on the goal that they are trying to achieve. To perform a romance, lament, elegy, as well as for the modulated recitation of a poem or any other form of speech, various talents are needed. Special talent also requires "khida" [song of camel drivers].

Instrumental music echoes singing to the extent that it can imitate the voice. She accompanies and enriches him or plays the role of prelude and interlude. Interludes allow the singer to rest; they also complement the music by expressing what cannot be expressed with the voice.

There is another kind of instrumental music which is hardly capable of imitating perfect [vocal] music; she can't help the latter. We can compare such music to an ornament, the drawing of which does not resemble anything that exists in reality, but simply pleases the eye. As an example, let us cite the Khorasan and Persian ta-raiks and ravashins, the sounds of which could not be reproduced by any voice.

This music, as we have said, lacks some of the elements necessary for perfection, and listening to it, we feel this lack. It quickly tires and irritates the ear, without delivering the desired satisfaction. One should study such music only for the purpose of educating the ear and exercising the hand for playing instruments, which will serve as a prelude or interlude for the singer.

To compose, to create music, a person is allowed by natural, innate mental properties. Among these properties we shall name the propensity of man for poetry and the instinct which causes him to make special sounds when he is in joy, and other sounds when he is in pain.

To this must be added the instinct that prompts him to seek rest after work, to find a way to distract himself and forget about fatigue. Music really has the gift of absorbing us, of dispelling the weariness of toil. It even makes us forget about the time spent at work, helps us endure, overcome the fatigue that this work entails.

Indeed, the sense of time reminds us of the fatigue that movement gives rise to; Is not movement measured by time, just as time is measured by movement? So, fatigue is generated by movement, and time is associated with movement. To lose the sense of time means, therefore, to lose the sense of fatigue. On the other hand, it is argued that singing has an effect on animals, as shown by the Khida, the song of the Arabian camel drivers.

This is the source of musical inspiration. Let's talk now about how the various branches of music were born. Music developed and became a science thanks to the innate mental properties and instincts that we have just talked about.

Some sang to give themselves pleasant sensations, to relax, to forget about fatigue and about time itself. Others tried to either strengthen or dispel, or change this or that state of mind, kindle or moderate passion. Finally, others sang in order to give more expressiveness to their verses and to excite the listener's imagination more strongly. For these various reasons, people became addicted to singing vocals early on. The tunes and melodies were passed down from generation to generation, from people to people, and gradually multiplied over the centuries.

Particularly gifted people have learned to compose music of the three kinds that we have described. Each of them sought to surpass their predecessors. By hard work, they glorified themselves. Among their successors, some were unable to compose music and were content to reproduce the works of their predecessors, developing their performing talent; others had a gift for composition, and, inspired by these creations, they contributed to the enrichment of music.

So the musicians changed. Art has been passed down through the centuries from generation to generation, from people to people.

Need to kindle or moderate this or that passion? It was recognized that this can be achieved with great perfection if, to the music intended for such an effect, sounds that give pleasant sensations, as well as sounds that excite the imagination, are added and combined with words, in other words, to create vocal music.

It was likewise recognized that, intending to excite the imagination, to give more strength to poetry, one should use not only music intended for this purpose, but also music that tends to moderate or excite passions, as well as music that gives pleasant sensations. .

It was a means to captivate the listener's imagination, to make it easier for him to understand the poem, to ensure that the impression received was preserved in his soul for a long time, and at the same time, to save him from fatigue and boredom. It is said that the poet al-Qama Ibn Abdikh once came to the court of al-Harith Ibn Shamr, the Ghassanite emir, to read him a poem and ask him for one favor. The ruler did not honor him with attention. But when the poet picked up a melody for his poem and sang it, the sovereign gave him what he asked for.

Noticing that vocal music, which is accompanied on an instrument, acquires great richness, greater sonority, greater brilliance, greater pleasantness and, thanks to poetry and rhythm, is easier to learn, the musicians began to try to extract with the help of instruments tones comparable to singing tones.

They determined from which point on the string each of the tones that made up the melodies known in their area, which they knew by heart, came from, and designated these tones. One after another, the artists chose among natural and artificial sounding bodies those that produced these tones with the greatest perfection. So they improved various tools; if these instruments had one or another defect, it was gradually eliminated; thus the lute and other instruments took their final form.

When the art of music was thus perfected, rules of euphony were established, differing between tones and melodies natural to man and those that are not, and degrees of consonance to dissonance. After all, some harmonies are perfect, while others are less perfect.

Perfect harmonies of tones, produced either by the human voice or by instruments, were sometimes compared with daily food, and other harmonies, less perfect, with excess. Excessively harsh and deafening sounds are as unnatural as the instruments that make them. These sounds are used only on special occasions; their action is to stun and stun.

Sounds of this kind were made by instruments that were used specifically on the battlefield. So, one Egyptian pharaoh ordered the use of rattles, and the Byzantine king ordered other tools. When the Persian kings went on a campaign, they were accompanied by people whose duty it was to emit screams and cries. Here are JByKH, which are disharmonious in themselves, but when mixed with others and slightly changed, they can become harmonious.

Thus were born the various practical musical arts that we have listed. Later it was found that from some instruments it is possible to extract tones and melodies of a different kind than those given by the human voice; like him, these sounds can be pleasurable and, although they do not have all the qualities of vocal tones, seem natural.

CONCLUSION AND SUGGESTIONS

The musicians did not reject them at all, but accepted them. They took advantage of them, sometimes deviating from the rules established for singing, and derived the greatest possible benefit from this. Thus was born purely instrumental music, which the voice cannot imitate. An example of this is the ancient Khorasan and Persian ravashins. Instrumental music, combined with singing, gives it great strength and expressiveness and can complement it under various circumstances. Thus, these two types of music are closely related.

Playing the tambourine, the tanbur, the timpani, beating time with the hands, dancing, rhythmic mimics are also included in the sphere of music. The least perfect, no doubt, rhythmic facial expressions. After all, eyebrows, shoulders, head, other parts of the body produce only movements. These movements cause the illusion of sound. On the other hand, since the body movements are made at certain intervals of time, equal to those separated by two blows, these intervals of time are measurable. Thus, rhythmic mimicry, although it includes only movements, is subordinate to rhythm and the musical concept with which it is associated.

Beating time with hands or feet, dancing, playing the tambourine and the timpani belong to the same category. They are above rhythmic facial expressions, since the movements they require end with a blow that generates sound. However, this sound is not a tone; it lacks the stability and duration that give the sound the character of a musical tone.

The lute, tanbur, zither, rabab and wind instruments surpass the previous ones in sound stability. This is a sustained sound, but it does not yet possess all the properties of the human voice, which combines all the qualities of sounds and is the most perfect of them.

The tones produced by all instruments are inferior in dignity to the tops of the human voice. Therefore, they can only enrich the singing, give it greater sonority, accompany it, decorate it, and make it easier to keep it in memory.

Instruments producing tones that are closest to the tones of the human voice are rabab and wind instruments. They are followed by the lute, the zither, and related instruments, and then the others we have spoken of. As for the lute, its sounds resemble the sounds of the human voice, because they can, like the latter, stretch and oscillate. But the rabab and similar instruments are more similar to the human voice. Their tones have qualities that enable them to impress us in some respects in the same way as the voice.

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