



The Theory Of “Ilmi Ta’lif” (Composition) In The Work Of Kitabu-L-Musiqa Al-Kabir By Abū Nasr Al Fārābī

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ABSTRACT

This article deals with the theory of “Ilmi ta’lif” (composition), which is one of the main directions of musicology in the book “Kitabu-l-musiqa al-kabir” by Abū Naṣr al Fārābī. The article provides information on the essence, components, basic concepts and elements of this theory.

KEYWORDS

“Ilmi ta’lif” (composition) theory, “Ilmi iyqo” (Rhythmic) theory, nag`ma (melody), savt, gender bu’d, intiqol.

INTRODUCTION

Abū Naṣr al Fārābī was one of the great scholars of medieval Oriental music and musicology. He is best known for his work in the fields of musicology, as well as in various fields of science, such as philosophy, mathematics, geometry, astronomy, physics, medicine, and poetry.

Evaluating music as a great science, Fārābī writes that it plays an important role in mental and physical health: “This science is therefore useful because it balances the behavior of those who have lost their balance. It brings the immature to maturity, maintains the balance of those who are in balance. This science is also useful for physical health.

Because when the body is in pain, the passion dies, and when the body is sick, the passion also feels sick. Therefore, the treatment of the body is carried out as follows: first, the passion is treated by the virtue of the voices that have such properties. Its power is reduced to the norm, adapted to the ore.” [8;150]. Through these thoughts, the great scholar emphasizes the therapeutic and healing properties of the art of music, emphasizing that it is a means of curbing passion and cleansing the body.

THE MAIN FINDINGS AND RESULTS

Among the musical works of Fārābī, the book “The Great Book of Music” (الموسيقى الكبير) has a special place. In this work, Fārābī divides the science of music into theoretical and practical branches, taking into account the internal structure and laws of melodies, ta’lif (composition) and ilmi iyqo (rhythmics) [3; 80]. In order to facilitate the analysis of the work “Kitabu-l-musiqa al-kabir” (The Great Book of Music) in terms of thematic structure, we have divided the content into three major topics. These are:

1. “Ilmi iyqo” (Rhythmic) theory
2. “Ilmi ta’lif” (composition) theory
3. “Al-aalaat al-musiqiyya” (instruments) theory

In this article we will talk about “Ilmi ta’lif” (composition) theory. Fārābī’s works on music, in particular the Great Book of Music, give a wide coverage to the theory of “Ilmi ta’lif” (composition) theory (الموسيقى). Below we will briefly consider the extent to which this topic has been analyzed in Fārābī’s work, as well as the views of post-Fārābī musicologists and his followers.

Issues related to the theory of composition in ta’lif (composition) are widely covered in the works of Abū Naṣr al Fārābī and later scholars in the field of music in the Middle Ages. Fārābī’s “Great Book of Music” (الموسيقى الكبير), Abu Ali ibn Sina’s “Collection of Music Science” (الموسيقى), The work of the 11th century musicologist Abu Mansur ibn Zayla, “The Complete Book of Music” (الموسيقى الكامل), Among them is the part of Abu Abdullah Khorezmi’s encyclopedic work “Keys of Knowledge” (المعالم) dedicated to music, “About Music” (الموسيقى).

Abū Naṣr al Fārābī writes in his work on the theory of music: “The scientific study of melodies and related things is called the “theoretical art of music” [9, 73]. Abu Ali ibn Sina describes the science of music as follows: “Music is a mathematical science that studies the state of melodies (nag`ma) in terms of pleasantness and unpleasantness, as well as the amount of time that passes between them melodies (nag`malar) in order to study the creation of melody. The science of music covers two issues. One of them is the discussion of the state of the tunes, which is called ta’lif (adaptation), and the other is the discussion of the amount of time that passes between the tunes. It is called the science of iyqo’ (rhythm) [10;9]. One of the students of Ibn Sina, the famous 11th century musicologist Abu Mansur ibn Zayla’s book “The Complete Book of Music” (الموسيقى الكامل) is also one of the important sources on music theory. In it, Ibn Zayla gives a brief description of the concept of theoretical music (صناعة النظرية الموسيقية): Ash-Shaykh Abu Mansur al-Husayn ibn Muhammad ibn Umar ibn Zayla said that the science of music includes two debates. One of them is the discussion of the state of melodies (tones) in terms of their pleasantness or unpleasantness, which is

called “Ilmi at-Ta’lif” (ال تآليف علم) (The Science of Composition) – the science of adaptation (composition), the second is the debate over the amount of time that passes between the melodies, and is called “Ilmu-l-iyqo” (ال يفاع لا علم) – the science of iyqo (rhythm) [5; 58]. From the above, it is clear that music theorists in their works have chosen to divide the theory of music into two main sections: the science of Ta’lif (composition) and the science of iyqo (rhythmics).

According to the definition of the term “Ilmi ta’lif” (composition) theory by the orientalist O. Matyokubov, “Ilmi ta’lif” (composition) theory (ta’lif - ar. Composed, adapted, translated as harmony or composition) gives an idea of the first particle of the melody - from the sound to large musical structures. Pieces of melody: savt (sound), nag’ma (curtain, tone), bu’d (interval), jins (curtain bases of initial melody structures, four-five-step sound lines), jam (one-octave sound structure formed from a combination of rocks), intiqolot (displacement, modulation) categories” [4; 9]. From this definition of the scientist it is clear that “Ilmi ta’lif” (composition) theory is one of the main branches of musicology, which includes all the elements and concepts that make up the melodies and are used in their creation.

I. Rajabov also explains the concept of authorship in one of his articles. According to him, the word “ta’lif” in Eastern music theory refers to the means of creating melodies (alhon) – musical sounds (nag’ma), their interrelationships are intervals (buds), the part that forms the lad (gender tetrachord and pentachord), one of the main areas of discussion of vowels (jams), modes and maqoms” [7; 50-51]. In medieval musicology, the theory of “Ilmi ta’lif” (composition)

includes the basic concepts and principles of musicology. Sound (صوت), tone (نغمة), interval (بعد), volume (ثقل و حدة), gender (جنس) (i.e. tetrachord), jam’ (جمع) (i.e. gamma up to two octaves) such as musicology terms such as. One of the most basic concepts in musicology, the smallest unit of elements that form the basis of musical works, is the tone, that is, the sound, which is called nag’ma in theoretical works that have survived to our time.

According to the theory of music, in “Ilmi ta’lif” (composition) theory, first of all, we are talking about the musical and physical properties of sound. We know that sound is a physical phenomenon caused by the vibration of these objects. In this theory, the relationship between the acoustics of sound, the pitch of sounds, is revealed through various musical instruments. “Songs are compared to poems and poems. In poetry, the primary element is the letters, the cause of which is vatad (weights MO), the combination of which creates lines and bytes, and in the structure of melodies there are primary and secondary elements, which are compared with the poem and the poem. the melody is derived. The only thing that plays the role of letters in poetry is melodies, ” Abū Naṣr al Fārābī writes. [4;12].

Ibn Zayla considers that one of the important tasks of music theory is to study the causes of sounds (nag’ma), their quality and the relationship between musical sounds. His thoughts are an example of this: “Sound is created when a percussion object touches a percussion object. The air pressure between them (percussion and percussion objects) acts as a sound wave on the sense of hearing through the ear canals. This means that the impact of an object on the body creates a melody, which is the smallest unit of music.

Musical sounds – melodies jahāra (جَهَارَة) – resonant xafāta (خَفَاتَة) – without sound, hidda (حِدَّة) – height and šaql (ثَقْل) – lowlands. Depending on the height and the low, nag'ma is judged as pleasant or unpleasant, because the two (high and low) differ and correspond to each other as quantity and number. The reason for the height depends on the hardness of the object, the degree of contact, and in other bodies on the volume, pressure, narrow or wide airway, the distance to it (from the point of delivery to the point of exit). pressure and force on the surface of the body, the disintegration of air waves, and thus reach the ear [5;59-60]. According to Ibn Zayla, each sound is determined by four indicators: height (حِدَّة) and low (ثَقْل), resonance (رَجْهَة), silence (خَفَاتَة) indicators such as.

Based on this, Ibn Zayla describes the term “ta’lif” in musicology as follows: “From the point of view of the pleasantness or displeasure of melodies (tones), the discussion of their state is called Ilmu-t-ta’lif (العلم - the science of adaptation (composition))” (British “Complete Book of Music” Manuscript kept in the museum, 220a) [5; 60]. According to this definition of the scientist, Ilmu-t-ta’lif (composition) studies the level of pleasantness and unpleasantness of musical tones, ie sounds, for hearing, as well as other related issues.

In “Ilmi ta’lif” (composition) theory, one of the main concepts after musical tones (nag'ma) and intervals (بُعد) with the ratio of tones is the tetrachord (جَنَس). Gender (جَنَس) The term has been variously defined by many musicologists.

Medieval music books explain that gender (جَنَس) is the sum of at least two Buddhists. Gender is also the first syllable in the interval,

and it means “tetrachord” in modern musicology[5;60]. In his book The Great Music, Abū Naṣr al Fārābī defines the term “gender” as follows:

كان ، أبعاد بثلاثة بالأربعة الذي البعد مُفَصَّل إن
"الجنس" يسمونه ال تعاليم أصحاب من ال قدماء
[278;9].

The al-lazi bi al-arba'a, or quartet, which is divided into three Buddhas, was called gender by the ancient masters of this doctrine.

Ibn Sina, on the other hand, describes gender in his Collection of Music Science (علم جوامع الموسيقي):

جنسا سمي أبعاد ثلاثة مضمنا الأربعة الذي
[41;10]

The al-lazi bi al-arba'a (quarta) that unites the three Buddhas was called genus.

Abu Mansur ibn Zayla, on the other hand, explains the concept of gender and gives information about its three types: “They (scholars of the past) called the al-lazi bi al-arba'a (quarta), which contained three Buddhas, a genus (tetrachord), and classified the genus as follows, divided them into three classes, and named each class: 1. The gender is strong (قوي) – strong gender (diatonic gender); 2. Gender raxv (رخو) – weak gender (chromatic gender); 3. Gender is moderate (معتدل) – moderate gender (engarmonic gender). Raxv - weak gender mulavvan (ملون) – colorful, moderate gender rāsīm (راسم) – can also be called a drawing gender” (“Manuscript of the Complete Book of Music in the British Museum, 222 a) [5;61].

In The Great Book of Music, Abū Naṣr al Fārābī focuses on one of the key concepts of Ilmu-t-ta’lif (composition) – migration, modulation (الاند تَقَال). In particular, Part II of the play (الموسيقى صناعة في الثاني الجزء) the first part (صناعة اسطوانات في الأول الفن)

ال فن من ال ثانيّة المقالة) Article 2 (الموسيقى
(الاند تقالات مبادئ) “Basics of migration” (الأول
An example of this is the chapter entitled
(pages 418-435). It first defines the concept of
migration:

من ونيد ك قد و ، نغمة إلي نغمة من ي كون قد الانتقال إن
كانت إذا ، جنس إلي جنس من ي كون قد و ، بعد إلي بعد
من واحد كل ي كون أن أعني ، مختلفة أجناس من ألفت الجماعة
فيه أستعمل الجماعة في المنكثرة بالأربعة ال تي الأبعاد
و ، الآخر في أستعمل الذي الصنف غير الأجناس من صنف
تمديد من ي كون قد و ، جماعة إلي جماعة من ي كون قد
ي. [419-418;9]

Displacement (intiqol) -- from tone (nag'ma)
to tonga, interval (bud) to interval, from
gender to gender (if the speaker is composed
of different rocks, one type of rock in each of
the repeated intervals in the speaker, another
in another type can be used), from vowel to
vowel, from length (length (تمديد) – length of
tones, transposition, function) to length.

Following the definition of migration
(الاند تقال), Abū Naṣr al Fārābī focuses on
several types of migration (الاند تقال) and
describes them in detail.

CONCLUSION

The theme of migration (الاند تقال) continues
in the other part of the work. The second part
ال نغم و المشهورة الآلات في ال ثاني ال فن
من الأولى المقالة) article 1 's (ف بها المدسوسة
“Fundamentals of modulation
and construction of melodies” (مبادئ)
(الألحان مباني و الاند تقالات
The role and
importance of transmissions in the structure
of melodies is discussed in the chapter (959-
983-b). In particular, in this chapter the types
of octaves, fifths and quarters (p. 965), the
types of migration in octave construction: 1)
shift to correctness (إسد تقامة) (p. 967); 2) shift
to inclination (اند عطف) (971-b); 3) move to the

circle (إسد تدارة) (977-b); 4) shift to curvature
(اند عراج) (980-b) etc. are given.

The subject of migration (الاند تقال) has an
important place in the theory of Ilmu-t-ta'lif
(composition). The philologist, professor Z.
Aripov expresses the following opinion:
“Intiqāl (الاند تقال) – move, two parts of action
music theory - Ilmu-t-ta'lif (الاند تقال) –
ta'lif (composition) science and Ilmu-l-iyqā'
(الإيقاع علم) – is the season that connects the
science of rhythm ” [5;69].

In conclusion, the theory of Ilmu-t-ta'lif
(composition) is considered a major issue in all
works of musicology created in the Middle
Ages, and all issues related to the basic
concepts and principles of musicology (sound,
tone, interval, gender, movement, etc.). and
their species) have been analyzed and studied
in the context of this topic.

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