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philosopher and music theorist attracted people from all parts, who thronged to his lectures, which were held in the delightful gardens in the outskirts of the city. His work on logic, ethics, politics, mathematics, astronomy, philosophy and music. Many of these works were translated into Latin, and Al-Farabi, as he was called in the West, had an immense influence on the culture of Medieval Europe [8, 175].

The military band had now become one of the most important symbols (*musabih*) of the sovereignty of the Khalif. Instrumental music in general was considerably developed during this period, and the careful descriptions of musical instruments in the *Kitab al-Musiqa* of Al-Farabi are extremely valuable. The *rud (rak)* was still - the most generally used - instrument, and was still string with four strings in the East, although in Andalus it possessed five; that innovation having been introduced in the ninth century. A fifth string is certainly postulated by Al-Farabi, but seemingly only as a theoretical makeshift, just as Al-Kindi had done in the previous century. An arch-lute or zither called the *shablan* was invented by a certain *Ibrahim ibn Abi al-Sughdi*. It had a compass of three octaves [8, 174].

On the question of the perception of musical sounds, of Al-Farabi, as opposed to the Pythagorean school, which did not recognize the authority of the hearing in the field of sound and takes the starting point of reasoning only calculations and measurements, he says that only hearing is crucial in defining the sound, adhering to this issue to the harmonic school Aristoxenus.

CONCLUSION

"The Great Book of Music" is the the greatest heritage of the "Muslim Renaissance" but according to famous Kazakh scientist A. Kayenchanov it is "East Renaissance" period [3, 97]. Scientific interest that arose to it in the Middle Ages as a unique historical experience of the philosophical interpretation of musical science still has not stopped.

Al-Farabi made a great contribution to the development of scientific musicology and his work has a special historical position in the formation of musical science in the East. His musical theory and theoretical views are only unique on the background of modern Western Europe and the Arab-Muslim science of music.

Al-Farabi presented encyclopedic knowledge and aspirations to determine the deep questions of musical science.

In "The Great Book of Music" Abu Nasr al-Farabi considers the musical heritage of their ancestors, and the genesis of the theoretical foundations of musical science. For him, the value aspect of music - the harmony, the result of which is - perfection and beauty in music. This unity of the philosophical, ethical and aesthetic views of al-Farabi affects on his teaching about the music, which combines all aspects of musical aesthetics - philosophy, ethics, aesthetics and sociology.

So its influence to philosophy shows how it is important to understand music, to get harmony, happiness and perfection.

The concept of perfection is one of the main in Al-Farabi's works and it can be achieved by knowledge and science.

Meaning of ethical processes concerning art, music effects on human spiritual life originates from the musical experience.

Deep humanistic framework of ethical thoughts of Al-Farabi is a man, his important place in nature, and the connection of knowledge, goodness and beauty together.

A copy of this manuscripts on music is kept by Columbia University library, USA (www.columbia.edu/iaa/textarchive/mre3.html) as a part of "Omar Khayyam's collection. This manuscript is dated 13th century [9].

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The theme of the musical-theoretical treatise includes: musical science methodology; the concept of musical harmony, equipped with the general system of scientific outlook; philosophical concept of musical science; it is closely related to the comprehension of philosophical and cultural issues in the context of the Arab-Muslim culture.

Basic idea of "The Great Book of Music" disclosed in the following:

- emphasizes the role of emotions, experiences, feelings and emotional perception as the aesthetic criteria that contributes to the formation of moral and perfect personality;

- a genuine composer in the process of realization of musical images are not simply reproduce the sounds of nature, doing an imitation. It seeks to translate feelings and emotions, to pass through itself heard, to express the images according to his spiritual outlook, to paint them in an emotional tone, do not contradict the musical and aesthetic basis of the people and his own musical thinking;

- true distinctive feature of the image of the music lies in the fact that the object itself is displayed in "the artist's sense of sounding" by its nature, as any other art, is displayed by means of historically specific instrument [4, 130];

Al-Farabi was keenly aware of the value of language since he spoke several languages himself that allowed him to compare cultures and tongues. After languages comes logic, the instrument of the sciences and their methodology, and leads to sound reflection; it is also closely connected with language. Furthermore, the Arabic word for logic (manāṭiq) includes both verbal expression and intellectual procedures, and this is why, in his opinion, language comes before rules about forming the mind, and prepares the way for it.

Then come mathematics, which the Muslim philosophers call 'the teachings' (al-ilm). Al-Farabi considers that arithmetic comes first, since it is an important stage in the hierarchy of the theoretical sciences: "Whoever desires to learn the theoretical art begins with numbers, then ascends to magnitudes (measures), then to the other things to which numbers and magnitudes essentially belong, like perspectives (optics). The study of optics, astronomy and the natural sciences in general requires mathematics, and arithmetic is one of the basic tools."

Al-Farabi divides mathematics into seven parts: "numbers (arithmetically), geometry, the science of perspectives, scientific astronomy (contrasted with astrology), music, dynamics and the science of machines" [5].

Only the person who has managed to achieve a state of perfect man, who has risen to the level of "divine", can distinguish between right and wrong, moral from immoral, and can consider yourself lucky; people who can not distinguish between moral values have happiness imaginary and not real [4, 82].

The science of language is not only connected with the humanities, but also natural. Muslim scholars believed that the science of language and poetic tradition became the basis for a philosophy or adab.

Already in the works of al-Khwarizmi the question of the language due to physiology and psychology. It raises the problem of language in the philosophical level

of al-Farabi, as it turned out, became he believed that only philosophy can develop a research methodology for language problems and reveal their essence. Formation of the language as a historical and social phenomenon associated with the formation of consciousness, thinking, psyche, mentality, etc. There are levels of language development (as adverb, verbal and nonverbal), the phonetic of fluency, differential signs character. Signs in the language are the combination of social and cultural space of the Medieval Islamic world, all communications were included in the following models:

- books, Quran;
- letter, calligraphy;
- music, poetry, art.

These models have penetrated into each other, forming a deep communication links between people and the being and the time in which they happen to live [4, 85].

In the Preface of the book Henry George Farmer wrote: "On the theory of music, as Al-Farabi himself tells us, the Arabs possessed in their own language most of the writings of the Greeks. He himself had written Kitāb al-Musiqa which was, probably, the greatest work on music written up to his day" [6].

Unlike other theorists, Al-Farabi was a practical musician of no mean reputation, and this gave him a distinct advantage over others. Under the patronage of Harun al-Rashid, Saif al-Dawla, he settled at Aleppo, where he wrote his most important works, and earned a reputation as "the greatest philosopher the Muslims ever had".

The Grand Book of music was looked upon as the most authoritative work of its kind in the East, and all the great Arab, Persian, Turkish, and even Indian writers on music from the 10th to the 16th century to Utrud in the twelfth century, make their obeisance to the name of Al-Farabi and his famous treatise which had become a text-book even in the Jewish schools, as we know from Ibn Aquin [4, 5-6].

According to famous scientist A.Mushayev "Al-Farabi could define similarity and harmony of different sciences" [3, 7].

Explaining types of tunes he divided them to three:

So, there are three [kinds] of perfect tunes, "exciting" [mukawwiyat], "relaxing" [mudayyimat] and "balancing" [mu adilat]. The last two kinds of some ancient called "caring" [ishkariyyat], believing that they inspire the listener to emotional stability and peace of mind.

Since many state, mood and behavior [man], as explained in the civil art, reflect the feelings of the soul and existing in it images, perfect melodical not only to facilitate the transfer of these states and moods and encourage the listener to some desired action, but cause [by its desire] to the attainment of all other spiritual benefits [al-Kharat al-nafsiyyat], such wisdom and knowledge, as it was typical of the ancient melodies, rising Pythagoreans [7, 242].

According to Farmer "Having mastered the sciences of the Greeks, he soon surpassed his contemporaries". He is informed that he was "a perfect and erudite musician" and "an excellent performer on the ud [lute]". His fame in music led Saif al-Dawla the Hamdanid ruler to invite him to settle in Aleppo. Here, the great

It is widely thought that music is forbidden in Islam. Scholars cite hadith, or sayings of the Prophet Muhammad, to state that certain types of music detract from worship, and that music is a source of temptation that leads to committing other excesses and sins. Others, however, cite hadith showing that the Prophet Muhammad did permit singing, as long as the purpose of the song itself is beneficial, and the words used in the song fall within the range of permitted speech.

Arabic poetry is a tradition related to music and song. It began in pre-Islamic times and continued after the coming of Islam, drawing upon the themes and forms of centuries of pre-Islamic poetry. During the first centuries of Islam, poetry was the major art form which spread with the expansion of the Arabic language into the new lands under Muslim rule. Poetry was the basis of song traditions in Arabia that were influenced by contact with many cultural traditions and had a great influence on them that is still felt today.

As the Arabs came into contact with other cultural influences through expansion and conversion of new Muslims, various traditions of music, musical instruments, and rhythmic forms blended into the mix of Muslim culture. Literature and scholarly traditions expanded beyond the religious disciplines, coming into contact with the high cultures of Persia, India, and Byzantium, as well as the Greek heritage.

The Abbasid translation effort brought exposure to mathematics and philosophy, which included ideas about music theory, through the translation of Greek works, that treated music theory as a branch of mathematics [1].

The "Kitab al-musiqi al-ʿArabī" (The Great Book of Music) explores ideas such as the effect of music on the soul. Despite his immense impact on the arts and fields of his contributions to music, philosophy. He laid the foundations for music as a therapeutic tool, and he described music in emotional, and psychological terms in ways that had never been attempted before.

Al-Farabi's perspectives on the relationship between music and the intangible human spirit were revolutionary, and have continued to inform the way we think about music for a thousand years since his death. The Book of Great Music also established a number of philosophical principles and technical details that have helped to shape the way Arabic music is understood, performed and engaged with, ever since. Al-Farabi is credited, perhaps apocryphally, with the invention of a number of important musical instruments including the five-stringed oud, the qaman and the rebab, an ancestor of the modern violin. He believed that "only the maker of a musical instrument is greater than music itself because his work is an art of a higher level". He was a master performer himself, although few reliable records remain to testify to just what he played, much less how in his technical writings he explored such fundamental, though by no means obvious, concepts as tuning, modes, rhythms, harmonies and octaves and species [2].

Perfection is one of the central categories of philosophy al-Farabi, which symbolizes the "fulness" of human existence and the ultimate perfection of the divine being. The perfection of musical art is considered in two ways: firstly, a study on patterns of perception - the perfection of melody, full of sensations when listening to music, admiration and delight the listener, secondly, harmony and naturalness of music [2].

musical composition on certain parameters, for example, rhythmic and melodic ornament, a sequence of sounds and intervals, quality tools, performance and writing modes based on a musical composition, and most importantly, the structural correspondence of the three components of the composition - melody, rhythm and poetic language. According to al-Farabi, if the modulation tempo matches the tempo of the rhythm, while the melody writing is completed, Perfect music has defined such circumstances, the corresponding interval, the rhythm assess and the proportion in music. A person who is engaged in music, should be primarily a theoretician. He must carefully examine the genesis and development of melodies, carefully study the natural and unnatural methods including to improve their skills. Of course, the theory without practice is losing its essence. For this reason, al-Farabi considers theoretical and practical bases of musical art in unity. For this reason, al-Farabi considers the theoretical and practical foundations of music in unity. Further, Al-Farabi analyzes of perfect and natural tones. According to him, the tones can be combined in a particular order. This combination is meant by the scientist as a compound or combination of tones at the same time in harmony. The perfect union tones scientist calls a chord that is consonant harmony. A reverse tones or unnatural compound of al-Farabi calls dissonance tones. Also, al-Farabi considers the range of music, since the perfection of music sounds interval has a special place. In music, the distance between the tones is called the sound interval. Scientific analyzes octave, quint and quart intervals for music excellence.

In his writings on the art of music, al-Farabi forms the practical basis of music. He has ten perfections, which he called harmony: first harmony is added to the first composition, purpose is to increase the saturation and brightness or using this harmony melodies get short and colorations; second harmony is a harmony of time; then there is a gap between the notes that separate subsequent tone with the previous tone. According to Al-Farabi, the harmony of time is contained in the intervals between tones and time; third harmony is the harmony of different tones connection, it makes the same tone. It serves to improve the music. Al-Farabi called this kind of harmony "homogeneous" (kinds of musical tones); fourth harmony is a harmony of special groups of tone stages that make up the melody. Al-Farabi called this kind of harmony the category of octave (gamma operation), it also serves to perfect the same melody; fifth harmony is a harmony of combinations, special compositional musical tones, so that you can make a rhythmic system, the evolution of it. It serves as a distribution of upstream and downstream tones in their connection and also serves to improve one melody; sixth harmony is a harmony of compounds of similar tones, antiharmony or diatonic tones. Combinations of similar tones Al-Farabi calls "consonance"; seventh harmony is a harmony of musical rhythms steps that scientist considered as the main part of which will then be built melody from stage to stage (evolution). According to al-Farabi, it is preparing to promote the first tones in melody; Enrichment and analyzing the ten kinds of perfection in the musical heritage of Al-Farabi, we get reliable bases of musical harmony [3, 14].

In the "Treatise on the canons of the art of poetry" Al-Farabi leads poetry genres system that shows a high level of poetic art. It also notes the tragedy, comedy, drama, satire, poems, epics, and other genres. Although the description these genres are not exactly correspond to today, but for Medieval times, the discovery of these aesthetic canons and their numberatics is the greatest discovery [3, 116].

The main work in this area is the "Great Book of Music", which is an important source of information about the ancient Greek musical system, its cosmic qualities, and its influence on the East and the ancient Greek musical system. In this book Al-Farabi gives a detailed definition of the music, its category, describes the main categories of philosophy, ethics, and the most essential components of the musical art, for which, natural and artificial, perfect and imperfect, harmonious and disharmonious and others. The use of these terms in the art of music makes music full, complete and good.

INTRODUCTION

Keywords: Al-Farabi, music, theory, historical, philosophical problems and is reflected in word and Kazakh culture.

The article considers historical and philosophical problems of Al-Farabi's music theory and the latter the science is poem, and poem is the base of art, thus the art is science, and art is music. Also he considered science and art without division. According to Al-Farabi wrote about art of music, understanding of meaning and importance in philosophical, historical, cultural and ecological aspects. The theory of music in the life of people, its significance for spirituality and moral values is under historical and philosophical problems in his music theory can show it clearly. Hence, in Middle Ages, the scholar compares, analyzes and creates original musical concept, based on the ancient tradition of music theory and understanding of the music of music, Al-Farabi systematically and consistently covers the theory and practice of music, and is widely described in detail eastern and Central Asian instruments, composition, presented selected topics - harmony and rhythm, technique of musical instruments. "The Great Book of Music" deeply investigated questions of musical theory. There are many reasons.

ABSTRACT

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