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HARMONY AS THE BASIS OF MUSICAL ART

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Annotatsiya

This article describes in detail the individual elements of the methodology of teaching the harmony of music.

Introduction.

This article is devoted to the study of the main musical and theoretical work of al-Farabi "The Big Book of Music". The significance of this source in the field of aesthetics at the present stage is truly unique. The "Big Book of Music" deeply explores the issues of musical science, presents individual topics - mode and rhythm, the technique of musical composition, and describes Eastern and Central Asian instruments in detail and widely. In his treatise, al-Farabi systematically and consistently covers the issues of theory and practice of musical art. Based on the traditions of ancient music theory and the ideas about music in the Middle Ages, the scientist compares, analyzes and creates an original musical concept.

The main part.

In the aesthetic heritage of al-Farabi, harmony is a criterion for the existence of not only the universe, but it is the basis of poetry and music. Harmony is the basis of musical art. Even the ontological picture of the stages of being, and the hierarchical development of the world in the works of al-Farabi are based on the principles of harmony. Studying and analyzing the musical heritage of al-Farabi, one can note the extensive and complex theoretical basis of musical science. A number of al-Farabi's theoretical concepts about music and musical harmony really reflect the connection between music and the universe. This problem is covered by such categories as harmony, proportionality and proportionality. All of the above is inherent in both the universe and musical science.

In his writings, Al-Farabi considers music as an art based on mathematical laws: "as it is believed that geometry and arithmetic have goals and efficient causes, just as they imply, musical theory also has goals and efficient causes[1]".

The thinker considers music as an integral part of mathematics. The rules of music and geometry are the same, - the scientist believes. Among the mathematical sciences, al-Farabi includes the following

[1] al-Farabi "Kitab al musiqa al kabyr"

disciplines: arithmetic, geometry, optics, astronomy, statics, the science of gravity, music and mechanics. In this series, the science of music occupies a special place; it explores the patterns of musical art. The basis for including music in the section of mathematical sciences is the use of numerical methods of musical elements in it - sounds, rhythmic units. On this occasion, al-Farabi writes: “We take some of the foundations of the art of musical theory from the generally accepted sciences, some from natural science, some from geometry, some from arithmetic, and some from the art of musical practice. We explained in the same way that music is related to mathematics, since its purpose is to study tones and everything connected with them, as magnitudes and quantities.

In the "Big Book of Music" Abu Nasr al-Farabi examines the musical heritage of the ancestors, the genesis and theoretical foundations of musical science. This book is in two parts. The first part of the book explores the principles of musical art, basic terms and the subject of music. The second part is devoted to musical instruments, compositions of various melodies, categories of melodies and other aspects of musical art. The term "music" is defined by the thinker as a melody. Describing the art of music as a melody, the thinker gives the following definition: “musical art is what deals with melodies (song) and what makes them harmoniously composed, thanks to which they become more perfect and more pleasant[2]».

Such a definition reflects the original unity of philosophical and aesthetic principles in Al-Farabi's scientific approach to the art of music. For him, the value aspect of melodies is harmony, the result of which is perfection and beauty in music. Such a fusion of philosophical, ethical and aesthetic views of al-Farabi also affects his teaching about music, which combines all aspects of musical aesthetics: philosophy, ethics, aesthetics and sociology.

The main categories of philosophy, ethics and aesthetics are presented as the most necessary components of musical art: for example, natural and artificial, perfect and imperfect, harmonious and disharmonious, and others. The use of these terms in the art of music makes music valuable and varied. The content of opposing concepts and their weight as value criteria of musical art symbolizes a certain “golden mean”, the excellent being of an object, identified with the philosophical absolutes of perfection, beauty and goodness.

Perfection is one of the central categories of al-Farabi's philosophy, which symbolizes the "fullness" of human existence and the absolute perfection of divine existence. The perfection of musical art is considered in two senses:

- firstly, the study of the question of the patterns of perception - the perfection of the melody, the fullness of sensations when listening to music, the admiration and delight of the listener;
- secondly, the harmony and naturalness of the musical composition according to certain parameters, for example - rhythmic and melodic decorations, the sequence of sounds and intervals, the quality of the instruments, the performance and composition of melodies based on the musical composition, and most importantly, the structural correspondence of the three components of the composition - the melody , rhythm and poetic speech.

According to al-Farabi, if the modulation tempo coincides with the rhythm tempo, then the composition of the melody can be considered complete. The perfection of music is also determined by such circumstances as the appropriate interval, rhythm of tones and proportion in music. “The most important thing is that the perfection of music depends on the professional,” Al-Farabi believes. A person who studies music should be, first of all, a theoretician. He must carefully study the genesis and development of melodies, carefully study natural and unnatural melodies, and, among other things, improve his skills. Of course, theory without practice loses its essence. Proceeding from this, al-Farabi considers the theoretical and practical foundations of musical art in unity. Further, al-Farabi analyzes

[2] al-Farabi “Kitab al musiqa al kabyr”

the perfection and naturalness of tones. In his opinion, tones can be combined in a certain order. This combination is meant by the scientist as a combination or combination of tones simultaneously in harmony. The scientist calls such a perfect combination of tones a chord, that is, consonant with harmony. And al-Farabi calls the reverse connection of tones, or the unnatural connection, dissonance, inconsistency of tones. Al-Farabi also considers the interval in music, since with the perfection of music, the interval of sounds occupies a special place. In music, the distance between tones is called the sound interval. According to al-Farabi: "This distance will serve as a measure of the excess height of the first tone relative to the second, or the excess lowness of the second tone compared to the first." Indeed, the interval is the difference between the pitch and lowness of a tone compared to another tone. The scientist analyzes the octave, fifth and fourth intervals for the perfection of music.

In his works devoted to the art of music, al-Farabi forms the practical foundations of music. He counts ten perfections, which he calls harmonies: The first harmony is added to the composition, the purpose is to saturate and increase the melodies, or with the help of this harmony the melodies receive brilliance and coloration; the second harmony is the harmony of time, that is, it is the interval between the tones that separate the next tone from the previous tone. According to al-Farabi, the harmony of time is contained in the intervals between melodies and time; the third harmony is the harmony of the combination of different tones that make up the same melody. It serves to improve the music. Al-Farabi calls this type of harmony "homogeneous" (types of musical tones); the fourth harmony is the harmony of a special grouping of tones that make up the melody. Al-Farabi calls this type of harmony the category of the octave (gamma, scale), it also serves to improve the same melody; the fifth harmony is the harmony of combinations, a special combination of musical tones so that you can compose a melody (build, its evolution). It serves as a distribution of preceding and following tones in their combination and also serves to perfect one melody; the sixth harmony is the harmony of the combination of homogeneous tones, anharmonic or diatonic tones. Al-Farabi calls combinations of homogeneous tones "consonance"; the seventh harmony is the harmony of the steps of musical rhythms, which the scientist considers as the main detail, from which the melody will then be built from step to step (evolution). According to al-Farabi, it serves as a preparation for promoting the first tones in turn in melodies; the eighth harmony is the harmony of intervals, separating the stages of coordinated tones. Al-Farabi calls this type of harmony a modulating interval, which is in tune according to the scale in order. This type of harmony serves to prepare the basis for high-pitched and low-pitched sounds, the scientist believes; the ninth harmony is the harmony of the same types of musical tones taken in different keys (movements, performances).

Conclusion.

t is contained in coordinated tones and serves to prepare tones in various musical series. Al-Farabi calls it "register" harmony; and, finally, the tenth harmony is the harmony of sounds, in the sense of high or low sounding. After all, the height or lowness of sounds gives the melody perfection and harmony, - says al-Farabi.

Listing and analyzing ten types of perfections in the musical heritage of al-Farabi, we get the reliable foundations of musical harmony.

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