

THE SIGNIFICANCE OF THE MUSICAL HERITAGE OF EASTERN SCHOLARS IN DEVELOPING THE PROFESSIONAL COMPETENCE OF FUTURE DIRECTORS

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Abstract:

This article explores the importance of musical art, particularly the musical heritage of Eastern scholars, in the development of professional competence among future directors. It examines how the musical legacy of such eminent figures as al-Farabi, Ibn Sina, Jami, Navoi, and Babur contributes to shaping the musical thinking of prospective directors.

Keywords: Culture, art, music, director, professional component, musical thinking, musical heritage.

Introduction

In the development of professional competence among future directors, issues of musical thinking and musical literacy hold particular professional significance. Future directors must be able to perceive music intuitively, select appropriate music for theatrical works, and analyze it effectively.

The acquisition of knowledge related to music plays a theoretical role in forming the necessary skills and competencies to work with music, serving as a foundation for the development of musical thinking in future directors. In this regard, the musical heritage of the East possesses fundamental importance. Using the musical works of Eastern scholars and thinkers as objects of academic research provides both scientific and spiritual depth to the topic.

It is well known that musical art holds aesthetic value in education; it enhances listeners' musical abilities, memory, taste, and, most importantly, worldview.

Eastern music is an inseparable part of Eastern philosophy and the worldview of the East. Its role in the global cultural heritage is immense. In one of the ancient museums of Samarkand, where you might be a guest, archaeologists discovered a musical instrument — a five-thousand-year-old nay — considered even more valuable than rare golden artifacts. Anyone who sees it cannot help but reflect on the rich history of Eastern music. For thousands of years, this music has touched human hearts and uplifted the spirit. With its subtle charm, it has nourished world culture and made a worthy contribution to universal human values [3, p. 322]. The priceless and unparalleled works of Eastern scholars play a crucial role in societal development, the elevation of spiritual values, and the formation of a virtuous individual. In their research, they authored treatises on philosophy, medicine, astronomy, music, ethics, education, logic, linguistics, literature, and other fields of knowledge.

Literature Review and Methodology

Many scholars have conducted extensive research on the art of music. Theories and principles of music were primarily formulated by medieval Eastern scholars and thinkers.

In this regard, notable works include al-Farabi's *The Great Book on Music*, sections on music in Ibn Sina's *Kitab al-Shifa (The Book of Healing)*, *Kitab al-Najat (The Book of Salvation)*, and *Danishnama (The Book of Knowledge)*, as well as Jami's *Risala on Music*. The views on music expressed by Alisher Navoi and Zahiriddin Muhammad Babur are also considered important sources.

Abu Nasr al-Farabi is regarded as an encyclopedic scholar, with more than 160 scientific works to his name. He made significant contributions to the development of science during the Middle Ages, conducting scholarly work across all areas of natural and social sciences. He left behind an exceptionally rich scientific legacy, authoring works in philosophy, music, philology, and various other domains of knowledge.

Archaeological excavations and manuscript sources indicate that during this period, music and musicology were highly developed, and music was considered a branch of mathematics. Al-Farabi, a great scholar of the time, authored *The Great Book on Music*, which addressed the theoretical foundations of music, melodies, instruments, the standards of musical culture, and terminology. This

medieval Muslim Eastern treatise on music theory consisted of two parts and three books.

In addition to The Great Book on Music, al-Farabi also wrote Discourse on Music, The Book on the Order of Rhythms, and On Shifts Added to Rhythm.

According to al-Farabi, “Creativity is such a great virtue in the process of cognition that a person must engage all other virtues to attain it.” Indeed, the creative process involves exploration, observation, research, analysis of results, and the drawing of logical conclusions — which are then tested through experience.

Thanks to his work The Great Book on Music, al-Farabi is also recognized as a leading musicologist of the Middle Ages. He examined music both theoretically and practically, considering it a means of nurturing moral character and strengthening human well-being. His legacy in the field of music is of great significance to the history of musical culture.

In The Great Book on Music, al-Farabi classified music into three types. According to him, one type of music brings pleasure and tranquility to the listener; another kind evokes emotions and excitement; and finally, there is a type of music that leads the listener into contemplation, encouraging deep thought and reflection [4, p. 63].

In his treatise Risala on Music, he emphasized: “O beware, O world of music, how fortunate we are that you exist; had you not existed, what would have become of humanity?” [1, p. 37]. The predominant genres in the works of poets and musicians of that era were musical-poetic compositions of laudatory nature, as well as satirical songs, which quickly spread among the people.

The above information illustrates only a portion of the immense contributions of the scholar Abu Nasr al-Farabi to the development of musical art. Similar insights can be found in the spiritual legacies of many other prominent scholars and thinkers.

In the chapter “On the Singer and the Instrumentalist” in Qabusnama by Kaykavus, the spiritual and aesthetic dimensions of music and song are discussed. He writes:

“O son, if you are to be a singer, be cheerful and well-mannered; always remain pure and kind-hearted. Avoid bad character and coarseness. Do not always perform in a monotonous style, for not all melodies and tones must be played in the same way—people are not alike, nor are their perceptions the same; in other

words, people are diverse. Let all communities enjoy your music and your voice” [2, p. 122].

In Eastern medicine, physicians made extensive use of herbal remedies, animal-derived substances, various minerals, healing waters, and salts. They paid close attention to the natural and harmless nature of these treatments, ensuring they did not provoke additional illnesses.

However, in addition to physical ailments, psychological and mental disorders were also observed. In such cases, representatives of Eastern medicine widely utilized music as a therapeutic method.

The significance of musical art and the science of music has been the subject of study by scholars across various educational systems and scientific disciplines. In this research, the methodological approaches of contemporary scholars are often rooted in the views of Eastern scholars and thinkers on the science of music. Historically, music was regarded as a hallmark of intellectual refinement. Consequently, many medieval thinkers such as Narshakhi, Beruni, and Babur, as well as literary figures like Ferdowsi, Kaykavus, Nizami Ganjavi, Aruzi Samarkandi, Khusrau Dehlavi, Navoi, Ahmadi, and Vasifi promoted ideas related to the science, practice, and pedagogy of art. New literary forms, such as noma and bayoz, emerged from the synthesis of poetic and musical thought.

Transformational processes in the art of music, particularly in vocal performance, were significantly intensified during the reign of Amir Timur. It would be accurate to associate the emergence of democratic tendencies in this field of art with the Timurid period, as it was under the initiative of the Great Amir himself that poetic-musical competitions began to be organized. Creative collectives composed of musicians, singers, and poets primarily drew upon folk and classical traditions.

During the Timurid dynasty, the foundations were laid for music to take its rightful place alongside other forms of art. Singers and instrumentalists became regular participants in official diplomatic ceremonies, military events, and other public celebrations, to the extent that public performances and mass festivities were considered incomplete without their presence.

Alongside the traditional music of the Uzbek people, military-ceremonial music, classical maqom art, and the musical folklore of other Turkic, Arabic, and Persian-speaking peoples of the region also developed. Most importantly, musical instruments came to symbolize bravery and valor.

Amir Timur himself was well aware of the emotional power of music and skillfully employed it in practice. No palace celebration was held without music, and he never neglected musical instruments even during military campaigns. He introduced several innovations into military practice, which were later recorded in history. For instance, before launching an attack on a city or village, trumpeters and drummers would be discreetly sent ahead. The sudden sound of these instruments at dawn would frighten the local population and give the army a significant advantage.

During the Timurid era, it became customary to build special drum towers (naghara-khana) above the main gates of palaces — a vivid testament to the high regard for the art of music. It is known that palace music ensembles primarily consisted of karnai (long trumpet) and naghara (drum) players, with their leaders referred to as mehtar. These ensembles actively participated in public festivities and ceremonial events.

The spiritual uplift characteristic of the Timur period created favorable conditions for the flourishing of nearly all areas of musical art — including instrumental performance, vocal artistry, music education, composition, and the science of music. The traditional “ustoz–shogird” (master–apprentice) educational system, developed over centuries, expanded significantly during this time.

During the reign of Sahibqiron Amir Timur and his successors over several generations, all branches of musical art — composition, performance, theory, and formal education — reached their peak. The grand public festivals and performances organized in honor of each achievement and success clearly reflect this cultural flourishing. In the second half of the 14th century and throughout the 15th century, during the rule of Timur and the Timurids, all forms of Uzbek art flourished alongside advances in science and culture. Their representatives made significant contributions to the treasury of world culture and art through their outstanding creative works.

At the beginning of the 15th century, Amir Timur — the founder of an independent state that united the nation in Movarounnahr— played a vital and unmatched role in the development of Renaissance-era culture, science, and the arts. His name continues to be a source of pride and admiration for future generations. Today, the comprehensive study of the arts during the Timurid era, and the search for ways to apply its rich traditions in modern artistic development, remains an important and honorable task for artists and scholars of art history.

It is worth noting that many literary-musical texts were originally created by a single individual. This is evident from numerous folk songs and poems where poets themselves composed the accompanying music. In his work Baburnama, Zahiriddin Muhammad Babur wrote that the great thinker and poet Alisher Navoi was not only a composer but also a skilled instrumentalist who sometimes set his own ghazals to music.

In his work Uzbek Music and Its History, Abdurauf Fitrat mentions that the melody Qari Navo from the Shashmaqom repertoire belongs to Alisher Navoi. In addition to composing music, Navoi also mentored the most talented students and greatest masters of music. Baburnama also provides original information on this matter. According to historical sources, in his efforts to develop the science of music, Navoi sought guidance from his mentor Jami and even wrote a treatise on the subject.

Discussion and conclusion

As historical sources indicate, music and vocal performance are not mere entertainment or trivial art forms, but rather essential expressions of the human spiritual need and aesthetic development. They are arts that belong to the truly talented, the wise, and the scholarly.

In the era of Amir Timur, vocal and musical performances presented during grand events were not only seen as artistic genres but also served as cultural-aesthetic tools and spiritual means of strengthening unity and international diplomatic relations.

With its unique nature, music has a profound impact on the spiritual world of youth. It helps shape their artistic and moral culture, nurtures a sense of national pride and patriotism, develops creative skills, aesthetic taste, broadens intellectual horizons, and cultivates independence and initiative.

The meaningful and effective use of this power is a sacred duty of every music professional.

The Uzbek people have long stood out among the nations of the world for their rich spirituality, high regard for national and universal values, and their deep-rooted musical culture.

Music has a powerful influence on human consciousness and perception. Thus, it can serve as a source of spiritual beauty, but it can also habituate individuals to

vulgarity, cause despair, or foster selfishness — all depending on what kind of music one listens to and how one interprets its essence.

It must be emphasized that our national and classical music, with its captivating melodies and deep philosophical meaning, has enriched the consciousness of humanity and provided aesthetic pleasure throughout all stages of world music history. Therefore, in shaping the spiritual world of our youth and raising them into well-rounded individuals, our national and classical music will remain an unparalleled source of moral and cultural education.

It is widely acknowledged that Uzbek national music — like that of other peoples — plays an important role in the ideological and aesthetic development of individuals. Traditional folk music, in particular, has the ability to affect people quickly and be easily understood, shaping their aesthetic attitude toward the world. Additionally, folk music stands out for the naturalness and simplicity of its melodies.

As a means of educating the individual, music evokes noble thoughts and feelings, delicate beauty, inner joy, sorrow, and dreams. It enhances creative ability. From this point of view, although art differs from science in its methods and immediate aims, it remains deeply interconnected with science. Every work of art, in one way or another, reflects and encompasses philosophical problems studied by science.

It should also be noted that the influence of music on a person's aesthetic worldview, its role in the aesthetic assimilation of reality, and its importance in shaping refined artistic taste have led to new theoretical approaches to music education. Today, music is not only an art form, but a force for moral upbringing and a contributor to social stability.

Analyzing the social essence, moral value, and role of music in the spiritual and ethical development of the individual and society, we observe that music shapes artistic and aesthetic ideals and integrates beauty into social and spiritual life. It establishes and reinforces artistic and aesthetic values as a powerful cultural factor.

Today, in independent Uzbekistan, it is essential to establish a well-structured system of music education and to fully and effectively utilize all the possibilities offered by our national musical heritage. The positive influence of world music culture on our national spirituality cannot be denied. However, regardless of how extensively we draw upon the positive pedagogical examples of other nations in

the field of music education, the national musical values of Uzbekistan will always remain the foundation of our spiritual development.

In the formation of creative individuals, scientific creativity and logical thinking play a vital role. Therefore, studying the scientific and methodological foundations of this process, developing effective models, and implementing them in practice — all while drawing upon both traditional and modern educational systems — remains one of today's most pressing tasks.

The issue of human development and education has long been central to Eastern scholars, thinkers, and sages. They elevated the human being, considering it the highest among all living creatures.

The philosophical insights of past thinkers — concerning the purpose of human life, the creation of a perfect society, the ideal ruler, and the concept of a fully developed person — continue to retain their value and relevance, offering lasting service to humanity.

Conclusion

In developing the musical thinking of future directors, it is essential to integrate the musical views of Eastern scholars and thinkers into the content of educational activities. The purposeful and meaningful use of classical musical works in stage productions, as well as the incorporation of Eastern musical heritage in enhancing the musical atmosphere of festivals and performances, has a profound spiritual and aesthetic impact on the formation of musical thinking in future directors.

To further improve this process and enhance the role of Eastern musical heritage in cultivating the musical perception of future directors, as well as to deepen its integration into the educational system, the following recommendations are proposed:

- enrich theoretical and practical classes in directing with knowledge related to music;
- incorporate classical musical compositions into students' creative coursework and independent directing projects to enhance musical expression;
- organize coursework, essays, and independent study sessions focused on this subject matter;
- arrange master classes featuring composers actively working in theater, public festivals, and performances;

– further develop the organization of students’ professional internships through direct involvement in theatrical productions, celebrations, and public shows;
– strengthen creative collaboration with specialized higher education institutions in developed countries and implement relevant international experiences.
Additionally, practical outcomes can be achieved through organizing roundtable discussions focused on the spiritual heritage of Eastern scholars and thinkers, hosting meetings with leading scholars in the field, attending theatrical performances, and arranging excursions to museums and exhibitions.

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