

Music as One of The Philosophical Sciences

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Abstract: Throughout human history, music has been not only an artistic phenomenon but also an object of philosophical thought. Its nature, functions, and influence on consciousness and society have intrigued philosophers from ancient times to the present day. This article analyzes the main philosophical concepts related to music, its status, aesthetic aspects, its connection with aesthetics, and its role in shaping cultural and moral values. Special attention is given to the impact of music on worldview formation, its significance in cultural and personal development, and the philosophy of Eastern music.

Keywords: Music, philosophy, aesthetics, consciousness, art, Eastern music, culture, music pedagogy.

Introduction: Music is a universal phenomenon present in all cultures. Its perception does not require knowledge of language or complex symbolic systems, but at the same time it has a powerful impact on human consciousness. For centuries, philosophers have tried to answer the questions: what is music? How does it affect a person? Why does it evoke emotions? Ancient philosophers considered music in the context of harmony and cosmic order. Medieval thinkers studied it from the standpoint of theology, linking it with divine design. Then the philosophy of music shifted towards aesthetics, and in the 20th century it acquired an interdisciplinary character, combining philosophy, psychology, sociology and cognitive sciences. This article analyzes the main philosophical approaches to understanding music, its place in aesthetics and social philosophy. One of the most ancient philosophical views on music was proposed by the Pythagoreans. They believed that music is a manifestation of the harmony of the spheres - the mathematical order inherent in the Universe. Musical intervals such as the octave, fifth, and fourth were discovered to be mathematically precise ratios, which became the basis for subsequent philosophical and musical theories.

Plato argued that music had a profound effect on the human soul and could shape its moral character. He proposed the use of certain musical modes for education, while other musical forms, in his opinion, should be limited, since they could corrupt the soul.

Aristotle, on the other hand, viewed music as a means of purifying the emotions. He wrote that music could educate character and develop the capacity for aesthetic pleasure [1-383].

In the 19th century, Arthur Schopenhauer proposed a radically new understanding of music. In his work *The World as Will and Representation*, he argued that music is the purest expression of the will, the fundamental force underlying all existence. Unlike painting and literature, which represent the world through images, music, in his opinion, directly expresses the essence of being. Music, in his opinion, does not need intermediaries in the form of concepts or forms, therefore it affects a person more deeply than other types of art. Its ability to awaken emotions and an intuitive understanding of the world makes it the most metaphysical of all the arts. In the Confucian tradition, music plays a key role in education. Confucius argued that music, like ritual, helps to establish harmony in society. He distinguished between "correct" music, ennobling the soul, and "destructive" music, leading to moral decline. Eastern scholars in their books and encyclopedias initially considered music to be one of the subjects of philosophy and, undoubtedly, they took into account the artistic, aesthetic and educational role of music. During the heyday of the culture of the Arab Caliphate (10th century), the tendency to conceptualize the science of music in the works of Eastern scholars intensified, which indicates the emergence of its methodological

foundations, important for the development of music as a science. Signs of such innovations are found in the "Treatise on Music" and "Philosophical Treatises" of al-Farabi [2-42], who was called the "second teacher" (Aristotle was considered the first), and who delved into the essence of musical science in every possible way. Al-Farabi also investigated the human perception of music, color and smell and revealed the ability of these physiological qualities to affect certain feelings. It was al-Farabi, who can rightfully be called the first major musicologist-methodologist, who actually formed the "science of music", which is based on knowledge related to art. Along with synthesis, he also used analysis. His books on music theory were the most complete and well-known in the East, and served as a source for the works of subsequent scholars of musicology. In his "Philosophical Treatises" and the study "The Great Book of Music", the following idea can be traced: "Music, developing, became a science thanks to innate gifts and instincts, and the sounds of music are the completion of a certain state of the soul" [2-3]. Farabi's valuable ideas served as the basis for a new philosophical movement and left a deep mark on spirituality and culture. His scientific views had a significant influence on his successors, representatives of the Arab-Persian region, including Ibn Sina, Al-Biruni. The philosophy of music in Central Asia is closely connected with the concepts of the universe, spiritual practice, ethical norms and principles. Music is perceived here not only as an art form, but also as a means of transmitting wisdom, a means of healing and an instrument for comprehending the highest reality. It represents a unique combination of cultural, religious and philosophical traditions. In some sources on music, a comparative analysis proves that Abu Ali ibn Sina in his works on music developed and brought to a higher level the musical and aesthetic views of al-Farabi. Thus, in the book "Konun fit-tibb" he recommended musical works as a "healing program" for mental illnesses. [3-105] Al-Farabi, ibn Sina, al-Khwarizmi and many other great scientists created scientific works in the field of music theory ("Ilmi musiqiy") and opened a whole period in the history of the development of musical science in the East, playing a decisive role in the emergence of music theory used by the peoples of the East. The pedagogical principle of thinkers is an educational and upbringing value. The concept of "musical education" has always had a special significance, since it initially carries the meaning of elevated spiritual nutrition of a person. Studying the history of national musical culture, musical education and upbringing is always relevant. Knowing the history of the people, its spiritual heritage, social and pedagogical activity of its best representatives, one can solve the problems facing modern education. Without

historical memory - there are no musical traditions, musical culture, without musical culture - there is no musical education, spirituality, and without spirituality - there is no personality, no people. Thus, the goal of musical education in pedagogy is the education of musical culture of youth, as part of the general spiritual culture. The concept of education of musical culture includes the level of development of emotional responsiveness, artistic thinking, aesthetic taste and musical and creative abilities, skills, the ability to perceive music as an art inextricably linked with life. The development of musical culture education in the context of the development of national musical education has a rich centuries-old history and one of the important principles for improving the quality of education is to turn to history, traditions of previous generations, in particular, to the legacy of Eastern thinkers. Music, being an integral part of spiritual life and a treasury of historical memory of the people, has formed moral and aesthetic ideals and the best features of the national character for centuries. Knowledge of the historical experience of musical culture education and musical educational practice contributes to the development of thinking in further creative activity, increases the general musical culture of the nation. Musical and pedagogical ideas of Eastern educators laid the foundations for the emergence of a modern system of national musical education and upbringing. In the system of national education, the musical and pedagogical heritage of outstanding encyclopedic scientists has gained practical significance: al-Farabi ("The Great Book of Music", "The Book of the Classification of Rhythms") and Ibn Sina ("Code of the Science of Music", "The Book of Knowledge", "The Book of Healing"). Education through music conveyed ideas about goodness, justice and heroism. They formulated provisions on universal musical education, ideas on the purpose of music in the system of moral and aesthetic values in the field of pedagogy.

Music, being not only an art but also a philosophical object, touches upon fundamental questions of existence, consciousness, ethics and aesthetics. From ancient ideas about harmony to modern cognitive studies, music remains a powerful means of understanding the world and man, an important subject of philosophical analysis, as it touches upon key aspects of human existence: time perception, emotions, cognition, spirituality and ethics. Its study not only deepens the understanding of art, but also expands the horizons of philosophical thinking. Modern philosophical and scientific research shows that music affects cognitive processes, including memory, attention and emotional state. Research in the field of

neuroaesthetics confirms that musical structures activate complex neural networks in the brain, which makes music a powerful tool for cognition and emotional impact. [4-434] Eastern traditions have long used music in meditation and healing, suggesting that certain sound vibrations can affect consciousness. In Islam, when reciting the Koran, students learned not only the moral and ethical criteria of Islam, but also musical, aesthetic and performance criteria, such as: preference for a quiet sound, moderate tempo, the presence of a beautiful voice, solo performance without instrumental accompaniment, narrative, manifested in the gradual melodic movement. The ideas of Eastern thinkers, cited in this article, prove that they have not lost their influence today. And therefore they are the most important means of education, an integral part of the general national pedagogical system.

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