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Arganun (Organon) - in the outlook of Medieval Eastern Thinkers

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The Uzbek people have a very rich, worthy ancient history. The discoveries by many scientists and archaeologists of our country confirm the huge contribution of Central Asia to the development of human beings.

During very long years of historical development, many great scientists in the fields of science, culture and art came out among our people. They have gratefully served for the progress of mankind. In this way, they raised the status of the nations of the East.

The first President of the Republic of Uzbekistan Islam Karimov proudly said about the spiritual wealth of our people: "Today, as we strive to live in harmony with all peoples of the world, we should never forget our ancient roots, who our ancestors were and how they contributed to the development of world civilization"[1]. Therefore, the research of the philosophical and aesthetic foundations of our culture on the basis of objectively illuminated historical facts is of great importance in the national-ideological section, defines a wide range of tasks and creates scientific and methodological opportunities for modern art criticism.

In this regard, I. Karimov's another idea is also relevant: "The support of our people - the spiritual heritage left by our ancestors - is a great treasure. This treasure should be used wisely. We must be faithful and worthy of the testament of our ancestors. Therefore, our spiritual foundation is enough to expect independence to the heights. Allah does not give such power, such inheritance to everyone. This is a great blessing of Allah to our nation" [2].

Oriental scholars in their musical brochures, tried to comment not only on the musical-theoretical and practical sciences of the East, but also on the musical creativity and musical instruments of Western countries.

Organ is considered as the "king" among the instruments of Western countries. Information about the ancient organ instrument has existed in Central Asia since the Middle Ages.

Its definition can be found in the pamphlets of the great scholars of the East as Abu Ali Ibn Sino, Darvesh Ali Changiy, Alisher Navoiy, Abdulkadir Maraghiy, Abu Nasr Farobiy, Najmiddin Kawkabiyy, Qutbiddin Ash-Sheraziyy, Fakhriddin Ar-

Raziy, Abu Mansur ibn Zayla, Abu Abdullah Khorazmiy devoted to the science of music, or in the musical chapter which is part of the pamphlet.

Some sources have suggested the existence of the organon [3] instrument in Western countries, and speculated about its structure and properties.

For example, Darvesh Ali Changi (late 16th century - beginning of the 17th century) says the following about the instrument: “organon” is an instrument that occurs in Rome. There will be two hundred strings, performed by forty people. It is like a box, around which teachers like carpet weavers sit and play. It's just a common saying, it's never known what kind of instrument it is” [4].

According to Changiy, although there are not forty people performing in the organ, in the early Middle Ages this instrument was very rough and large, and indeed many people were involved in the activation of this mechanism. According to the information given by N.N. Bakeeva, “In 980 large organ was built in Winchester Monastery. Its keys were very large and were played with fists or elbows, not with fingers. 70 people pumped air into the 14 air intakes. Two people played on two rows of keyboards” [5].

Abdulkadir Maroghiy (1353-1435), who lived and worked two centuries before Darvish Ali, gave a clearer idea about organ. In one of his excellent works, “Maqosid ul-Ilhon” Hoja Abdulqodir Maroghiy described this instrument as follows: “Organun is widespread in Farang (France). It consists of two rows of speakers. “Bam” sounds are longer and “zer” sounds are shorter. There is an air outlet on the back left. It will make magical tones through special air handling equipment” [6].

One of the great scientists who mentioned this instrument in one of his works is Qutbiddin ash-Sheroziy (1236-1310). The great thinker in his pamphlet named “Durratu-t-taj li gurrati-d-Deboj” also included a number of observations about musical science. In the section of mathematics of this encyclopedic pamphlet, musical instrument Organon is uniquely described. Instead of giving a detailed description of the instrument, Ash-Sheroziy simply said that Organon belongs to the

group of wind instruments, as well as unlike other wind instruments (trumpet, flute) Organon belongs to the group of non-wind-blown instruments [7].

A similar opinion was expressed by Najmiddin Kavkabiyy in his work "Risolai Musiqiy". He divides wind instruments into two groups too: wind-blown and non-wind-blown. And Organon was included in the second group. Both sources do not explain what sound is formed from Organon, what kind of instrument it is.

Several historical sources describe the powerful influence of musical instruments on upbringing, health and lifestyle of a person in various religious stories, narratives and hadises.

One of the great philosophers of the East Imom Fakhriddin Ar-Roziy (died in 1211) quotes many hadises about the discoveries of musical instruments. In his opinion, all musical instruments were created by the sages of musicology, by the grace of Allah.

For example, in the narratives of Ar-Roziy, the names of great personalities are given: "Before Pythagoras invented the instrument "soz", it became clear in his dreams, that Allah encouraged the scientist to do so through a dream, and the instrument "soz" was created by Pythagoras. The musical instrument "soz" has been made by various masters for centuries. And finally, when the master of world philosophers - Aristotle was born, the instrument became perfect. Incomparable scientist Aristotle later created the most complicated instrument Organon [8].

Abu Abdullah Khorazmiy (787-850) tried to give a more complete description of organ. His only work that has come down to us is called "Mafatih ul-Ulum", which means "The Keys of Knowledge". It is one of the first encyclopedic works written in Arabic and it covers all known fields of science in its time. The seventh chapter of the second part of the book is devoted to the music and it consists of three chapters. The commentary on the organ is described as follows: "The organ is a musical instrument of the Greeks and Romans. Made of buffalo (black cattle) leather, there are three large leather bags connected to each other, on the head of the middle one is mounted a large leather bag, and copper tubes with holes in a certain

ratio are attached to it. When they play, they make pleasant, cheerful and sad sounds” [9].

The above-mentioned opinions of Eastern thinkers confirm the availability of information about the organ instrument of the Middle Ages. In our unique historical sources, which summarize thousands of years of our musical culture, we do not find any comments on other types of European instruments. But the presence of more or less information about Organon, sometimes far from the truth, and sometimes very close, is of great scientific importance.

If we look through the ancient origin of organ, then it is worth memorizing the organ-like instruments that led to the discovery of the organ. In fact, the ancestors of the instrument are many, and their names and places of origin are also different.

However, among the existing discoveries, a simple but world-class instrument that is closer to the modern organ instrument was made by the engineer Ktesibi in the IV century BC. This instrument is called hydraulos (water organ) and a lot of information about it and its author is given in a number of sources[10].

According to Jean Perrault, the mechanic-inventor Ktesibi lived in Alexandria, ancient Egypt. During his lifetime (i.e. in the 4th century BC) the state as a major cultural center included universities, academies, libraries and museums. At the same time, in Alexandria, great importance was attached to the art of engineering[11].

Surprisingly, the organ was brought to the Central Asia not from the East, i.e. from Egypt, where it first appeared but from Europe as a unique souvenir. It is known from history that the trade relations of the peoples of Central Asia have existed since ancient times, not only between the Russian and Slavic peoples, but also between the Far Eastern and Western states. For centuries, the Great Silk Road connected Central Asia with many countries.

Diplomatic relations between the Russian and Asian peoples have been strengthening since the 10th century. For example, in 986, Prince Vladimir of Kiev sent ambassadors to the king of Khorazm, which is mentioned in many historical sources. In particular, such historical events can be found in the works of famous

writers, poets and scholars of the East, such as Firdavsiy, Nasiriy, Hisrav and Navoiy.

Also, according to ancient Russian writers, in 1364 it became known that many merchants from Bukhara and Khiva went to Nizhny Novgorod for trade. Musicologist S.M. Wexler writes, that “Central Asia had trade relations with Volga, the Urals, and Western Siberia. In the seventeenth century, from Russia to Central Asia were brought items that were unique to that period, such as watches, organs and cymbals[12]. According to P.I. Nebolsin in one of his studies on Russia's trade relations with Central Asian countries, "in the nineteenth century the wealthy households in Khiva had small organs imported from Russia” [13].

It is known from history that in the XIX century Khiva and Bukhara were known for their all-round development within the Central Asian states. In Khiva during the reign of Muhammad Rahimkhan Soniy (1864) a wide range of musical sciences was discovered, many musicians, leaders of musicology demonstrated their abilities and invented innovations in this field, as well as Khorazm tanbur line was created. All this testifies to the high level of Khiva culture and art. Therefore, it can be said that the views of the above researcher have found their proof.

Kalandar Donmas, a musician recognized as a master of many instruments who served in the palace of Muhammad Rahimkhan, is described in the “History of Khorazm Music” as follows:

“All Khorezm musicologists have admitted Kalandar Donmas's ingenuity and talent in music. He was able to write the songs of the seven maqoms on paper and play them in organ” [14].

The organ performed by Kalandar Donmas was called the mechanical organ and was invented in 1892 by Parisian master Anselmo Gavioli. His firm was one of the largest manufacturing firms at the time.

In fact, although the instruments mentioned above as mechanical organs are far from the real organs of Europe, i.e. modern organs, sound mechanism, timbre properties and a number of other similarities explain that it belongs to the family of organs. The instrument was brought to Khiva by traders from Europe via Russia.

Although the first appearances of the first organ like musical instruments appeared and developed in Egypt (the East), it followed the original path of development in Western Europe for thousands of years.

It is known that in the Middle Ages, all kinds of science, culture and art flourished in the Muslim East, and great thinkers also grew up in this period, on this land. Most of the written sources on our past culture and spirituality were created during this period. However, unfortunately, a significant part of them has been lost, and those that have survived have not been fully explored.

Thanks to independence, the gates of our spiritual treasures have been opened wide. It was possible to read the bright pages of our ancient history in its original form, and it became an important spiritual and ideological need of our time. As in any field, new horizons began to be discovered in the science of music.

From ancient times, different civilizations and cultures have lived side by side on our land, and our ancestors have enjoyed the art of other nations as well. This fact is confirmed by the fact that over the centuries, our ancestors, along with our national art, creatively mastered and developed the most advanced examples of world culture.

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