Kadircan H. Keskinbora

Revisiting Ibn Sina's (Avicenna) Heritage

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Even well after his lifetime, Ibn Sina was renowned, not just in medicine or philosophy, but in other areas, especially in the Islamic world. In brief, he was an authority in the Islamic East, or an "auctoritas". However, in the west, his work was massively influential in not only the medical education curricula, but also in the important, innovative doctrines in philosophy. The most fundamental sections of his major encyclopedia, al-Shifâ being translated into Latin as early as the 12th and 13th centuries and spreading throughout universities dispersed this impact rapidly. Known as "the prince of physicians", Ibn Sina is the writer of the Canon of Medicine (al-Qānūn fi 'al-Tibb), which became a medical standard in the Christian west as well as the Islamic world.

The Editor
Kadircan H. Keskinbora became an ophthalmologist in 1987 and a professor in 2007. He concluded his second Ph.D. in "Deontology, History of Medicine and Medical Ethics" in 2006. Because of his studies on Avicenna (Ibn Sina), he was awarded the "International Avicenne Prize" in Paris/France in 2016. Besides books published in the fields of ophthalmology, history of medicine and literature, he has published many articles.

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In the memory of the beloved Ibn Sina (Avicenna), the Giant of Medicine and Philosophy, whom all writers accept as their teacher.

PREFACE

Ibn Sina – or Avicenna as he is known in the Latin West - is perhaps the most representative figure of medicine and philosophy in the world. His influence was not limited to the East, extending profoundly also to the West.

Even well after his lifetime, Ibn Sina was renowned, not just in medicine or philosophy, but in other areas, especially in the Islamic world. In brief, he was an authority in the Islamic East, or an "*auctoritas*". However, in the west, his work was massively influential in not only the medical education curricula, but also in the important, innovative doctrines in philosophy. The most fundamental sections of his major encyclopedia, *al-Shifâ* being translated into Latin as early as the 12th and 13th centuries and spreading throughout universities dispersed this impact rapidly. The second factor was lbn Sina's efforts to blend Greek and Islamic thought. This led Christianity to begin formulating its own fusion with Greek philosophy.

Large sections of his major encyclopedia, al-Shifâ, were translated into Latin. To translate accurately was - and still is - a difficult task. There are many versions of translations of Ibn Sina's work into Latin. Therefore, it is likely that the Latin translators first produced a literal translation, then revised it to create a more 'readable' text. During these translations, the scholastic scholars became familiar with Ibn Sina's thought, through which they learned about ancient philosophers.

More important was the direct impact of Ibn Sina's innovative ideas. Historians of philosophy have noted the extent of Ibn Sina's influence on important scholars like Albert the Great and Thomas Aquinas. Gundissalinus, Albert the Great and Roger Bacon are among the western thinkers whose works incorporate elements of lbn Sina's thought especially in relation to the character of the human will. No doubt, these effects highlighted the impact of Ibn Sina's thought among the Latin philosophy circles. Ibn Sina's legacy is so rich and complicated that many aspects remain as yet undiscovered and others await further critical investigation.

lbn Sina's thought had a clear and strong impact on the science, literature and philosophy of both the east and west. The many commentaries produced relating to his works and ideas, whether they embraced or rejected his thought, show the influence of his philosophical thought. Even criticism of his ideas did not keep his critics from utilizing many of his ideas. Only two examples among

many are Gazali's 1) logic and 2) philosophy terminology, which are largely taken from Ibn Sina.

It should also be recalled that Ibn Sina did not only write his major encyclopedia, al-Shifâ, as the manifesto of the systematized version of rationalism called the "Peripatetic Islamic Philosophy (*al-Falsafa al-Mashsha'iya*)" in Islam, he also compiled explanations and defenses for mysticism and knowledge in the last sections of his work "Remarks and Admonitions (*al-Isharat wa'l Tenbihât*)", wrote commentaries on the Qur'an, visited the tombs of the righteous, wrote treatises on the hereafter, and was the first to write a series of biographies in the history of Islamic thought.

Ibn Sina placed great importance on insight and some people's talent for unification without actively utilizing intelligence or persuasion, and applied "holy intellect", "holy faculty [or power]" and "the power [or faculty] of [a] holy soul" to a high degree of divination. As Ibn Sina wrote, if a person "burns" with insight to the extent that he effortlessly obtains immense scientific knowledge from active intelligence, he likes intellectual prophecy, "the highest of divination powers".

As Gutas determined, Avicenna masterfully brought together the dominant understandings of the tradition of Islamic philosophy before him, the basic texts of Plotinus and Proclus, the Neoplatonism of the Kindi circle, and the Fârâbî school in a philosophically dynamic and theoretically convincing system. He included all the intellectual interests of the Islamic society, such as the nature of prophecy, life after death, and the phenomenon of religion, in his philosophical system, and dealt with these issues in the concepts he developed. In his works, he used a writing style that is fully compatible with the needs of the intellectual discourse in society and is open to experimenting with different styles.

In experimental fashion, Ibn Sina incorporated some sections of his system with short allegorical stories. One of these is *Hayy Ibn Yaqzan*, meaning "Son of the Awake One Lives"; "Living" is active intelligence and it is a son of the first reason, which is always awake as a kind of emanation. Active intelligence is personified in the allegory as a wise old man instructing the narrator, who represents the rational human spirit about the nature of the universe.

Known as "the prince of physicians", Ibn Sina is the writer of the Canon of Medicine (*al-Qānūn fi-al-Tibb*), which became a medical standard in the Christian west as well as the Islamic world. Ibn Sina also wrote a series of scientific investigations into general medicine as well as specific diseases in addition to his masterpiece. He also wrote a book in which the principles of medicine were written in verse for medical students to learn more easily. While respecting the Hippocratic and Galenic traditions, he made the following revisions:

1. He blended the basic principles of Greek and Roman medicine and interpreted these within an Islamic framework.
2. He ensured that the theoretical and practical aspects of medicine represented parts of an integrated whole.
3. He documented the effects of medicines on the body. He commented on the necessity of, and applied, a methodology in the research of pharmacological problems.
4. He introduced a series of medicines and treatments unknown to the Greek.

Ibn Sina believed that the science of medicine was divided into two, i.e., practical and theoretical. Illnesses arose due to external or internal causes. It was an imbalance in the nature of the human body that led to disease. These causes could also be the result of psychological elements. Ibn Sina recommended various treatments and medicines for issues as wide ranging as psychotherapy and diet to exercise.

This book offers the reader 17 different topics concerning the philosophical as well as the medical works of Ibn Sina, written by experts who viewed the information in the light of modern knowledge.

I extend my gratitude to the outstanding authors of this collection for their invaluable contributions.

As one may expect, despite all efforts, books can feature minor typing errors. I thank the reader in advance for their understanding. I look forward to comments and contributions and hope that our book will benefit science and scientists.

Sincerely,
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REVISITING IBN SINA'S HERITAGE

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The Musical Philosophy of Ibn Sīnā

Abstract: Ibn Sīnā assigned special sections for music in his books, *Kitab el-Shifa, Kitab al-Najat*, and *Danish-namai Alai*. He also gave some important information on music in his other books in several subsections. His Works were welcomed because of their scientific and artistic value, not because of his personal fame. The subjects in his Works and his operational method made him a progressivist theorist. Ibn Sīnā's works are also important in that he revitalized the theories of music that the Greeks omitted for centuries. And the musicians who came after him benefitted from his Works widely.

Ibn Sīnā's final goal in his musical Works is to form a theory of music. According to him, music is one of the four mathematical sciences along with arithmetic, geometry, and astronomy. He embraced and improved the thoughts of al-Farabi on music. Then, he created new theories on music by following al-Farabi. To him ,music is an instrument that always leads humans to the more beautiful as it gives them personal pleasure. The beauty in Ibn Sina's language is nothing, but "perfection".

1. Ibn Sīnā's Musical Works

The works written by Ibn Sīnā, who is called "Shayh al-Rais (Şeyh ul-Reis)" by medieval scholars and "Prince of Philosophers" by western thinkers, did not remain in the shadow of his works on science and philosophy. Because although his works on music were few in number, he attracted all the eyes in terms of science and art. These works XI. It is very valuable in terms of reflecting the understanding of music of the century.

The information of Ibn Sīnā, who is alleged to have written his works related to music in Isfahan (Şa'rânî; 1987), where he stayed for ten or twelve years at the end of his life; The Arab, Persian and Greek music systems should not be thought of as cutthroat. Considering the science and performance of the period in which Avicenna lived, Greek scholars such as Aristoxenes, Euclid, Ptolemy and Pythagoras; Yunus al-Katib (d. 765?), Ibnü'l-Müneccim (d. 912), İshak el-Mevsili (d. 850), Ihvan-ı Safa, el-Kindi It is possible that he studied the works of Arab and Turkish scholars such as İshak, al-Kindi (d.874) and Farabi (d. 950) and benefited from their views. Although it is possible to find Ibn Sīnā's musical thoughts and theories as a whole in the music section of the book Şifa, there are also information about music in the other works we have written: *Kitabü'ş-Şifa "Cevamiu İlmi'l-Musika", Kitabü'n-Necat "Muhtasar fi*

İlmi'l-Musika", Daniş-name-i 'Alai, Risale fi'l-Huruf, Risale fi'n-Nefs, Fi Beyani Aksami'l-Ulum li-Hikemiyye ve'l-Akliyye, al-Kanun fi't-Tıp.

In his works on the science of music, Ibn Sīnā used a pure scientific method, which, in his own words, was far from various delusions and imaginations, and that he used some traditional scriptures of the previous ones. He did not compliment the stories and tales that were given before him, regarding the relations established between music and celestial bodies, as well as the invention of instruments, and stayed away from contradictory narrations that are not based on historical and scientific evidence.

Ibn Sīnā continued the musical system of a kind of Farabi in his works. Ibn Sīnā accepts and applies the thoughts briefly explained by Farabi in music; It examines, develops and turns them into assertive theories by expanding them further within its own systematic. This is the reality of "musical thought", which is the actual field of our topic.

2. Ibn Sīnā's Thought of Music

Music science in the classification of sciences by Avicenna; it is mentioned as the fourth science after arithmetic, geometry, astronomy. For this reason, he named his work on music as "Music Science, the Third Branch of Mathematical Sciences" (Yusuf 1962). The same theory has been accepted by Kindi and Farabi before. Because, with the translation of the works of Euclid, Ptolemy, Phythagoras and other Greek masters into Arabic, this classification became the common custom of Muslim scholars.

According to Ibn Sīnā, music is ***"a job based on what is always better; because it is the expression of personal pleasure"***. What he means is beauty, perfection. In other words, the commonality in music must include numerical principles and proportions and these must be sound (compatible). Human is always in a development in terms of knowledge and culture. Music will also evolve with the development of these two elements. In this context, Ibn Sīnā points out that the work of a person who is developing in terms of knowledge and culture will be better than the previous one.

Avicenna takes the Farabi side against the Muslim Pythagoreans in terms of the proper study of music based on theory. Like Aristoxenes, who lived before him, he reexamined the science of music as an auditory phenomenon. Although Ibn Sīnā focuses his ideas about music around the nature of music itself; he claims that it should have priority in Islamic thought. At the same time, this does not prevent Avicenna from approaching music with the "*Pythagoreans approach that considers numbers as an essential key to understanding music*". It

really is; It confirms, for example, that intervals and ratios can be thought of in their own time. What he affirms here is the truth of the musical ranges, which is essential for the musical element as an auditory experience (Shehadi 1993).

Farmer introduces Ibn Sīnā with his extreme fondness for Greek science. According to him, Ibn Sīnā attaches great importance to Euclid especially. He even reconsidered the problems that the Greeks threw aside. But whatever happens, the musical information in his works titled al-Shifa and al-Najat, XI. It provides us with valuable information about the musical performance of the century. Although his students Ibn al-Haitham (v. 1039) and Hüseyin b. Zayla (v. 1048) followed their teachers on many issues, they still could not reach the level of their teachers (Yekta 1985).

After studying all the sciences of his time when he was 17 years old, Ibn Sina said, "***Here is the human being, where is the other sciences?***" saying; When he attempted to deal with the application of music - observing the greatness of the science of music with astonishment- "***Here is science, where is man?***" started to say.

Ibn Sīnā, like Kindi, used music practically as a psychologist. His phrase "***Inter omnia exerciatia sanitatis cantane melius est" (Singing is the best health-preserving exercise)*** has been in the mind for centuries (Shehadi 1993). Nowadays, making music, especially singing; It strengthens the heart, stimulates intestinal activity, regulates blood pressure, reduces stress hormones, keeps memory fit, and strengthens trachea muscles.

The meaningful qualities in music are largely based on the conditions of the sound or the effect the music exerts on the listener: "***If the melody is similar in qualities (shamail), then the soul applies (adapts) to that quality and what it belongs to***". Avicenna returns here as a psychologist to the curative value of what he notices as an aesthetic expert.

In this context, Ibn Sīnā describes music personally as follows: *"Music is a mathematical science that studies sounds in terms of their compatibility with each other and the time periods between these sounds in order to know how a melody is composed."* Briefly, music is a mathematical science that deals with the study of sounds and related rhythms (Korlaelçi 1984). In this case, the science of music; It also examines whether voices are numb, disaggregated and even duration. There are two main elements in the above recipe. These two elements are directly related to some principles of other branches of science. Some of them are arithmetic, some are with physics; In very few cases it is related to geometry.

Aristotle, Pythagoras, Aristoxenes etc. The ancient Greek philosophers agreed on the harmony and disharmony of sounds in the saying *"harmony in*

music is what brings a person to peace". Some Islamic scholars also followed them. In fact, Safiyyuddin did not content with Ibn Sīnā's description of the note as "*the sound that comes out as a synonym with time in high-pitched and pesty"* and added as follows: ***"It is a sound that is equal to time in a degree of shrillness and pestiness and is pleasant to nature."*** (Yusuf 1962).

3. Sound and the Source of Sound

Before Ibn Sīnā entered the theory of music, he focused on the subject of music, the sound and the function of the sound. He stated that his evaluations on this subject are based on some assumptions and mental experiences; explains that the subject is analyzed within the framework of these correct assumptions and philosophical method.

According to Ibn Sīnā, who points out the importance of "sound" by saying "***The first thing we like in music is the heard and felt qualities of the sound"***, sound is like other sensible things. So for him the real criterion for sounds is the satisfaction or dissatisfaction of our hearing. For example, ***"some scents, even though they belong to the same type as normal and resemble it, may cause discomfort to the senses due to their excess, density and sharpness."*** he says. It's like the musky smell, which is extremely beautiful, irritates us when it is excessive. Although the sun's rays are beneficial to us, this is the kind of discomfort when excessive. Because in this case, our senses will be tired and uncomfortable. So is the sound: It will be pleasant or unpleasant by itself. When he is strong, our ears will be disturbed by him.

At the same time, according to Ibn Sīnā, ***"when a note is repeated (in the same pitch) at the level of treble and pestiness, this does not produce any musical composition. For composition arises between things (notes) that differ from each other in any way.*** "

The composition actually calls out to our mind power beyond our sense of hearing. In other words, "composition", the position of music related to shape; "Word" can be considered as its position regarding imitation between music-human and natural features. This is what Ibn Sīnā calls this "meaningful sound" of music (Turabi 2004)

According to Avicenna, ***"we like the sound qualities of the sound; more importantly, we like the reflection of the natural world outside music and the familiar qualities of man in sounds***; I mean, there are 3 things we like about sound:

a. The qualities of sound as sound,
b. Similarities between meaningful qualities of music - human - natural actions,
c. Organization of melodies in a musical composition.

To put it briefly, sound is not a sensation; It may seem pleasant or unpleasant to us, compared to our grasp, judging the idea he left in our soul and the role he played in the composition. So it is not our hearing power that makes musical compositions pleasant to us; it is our ability to reason that derives various suggestions from that composition." Hence the harmony between sounds, harmonious melodies and regular rhythm deeply captivate the soul. In short, we can call this "**personal pleasures**". The composition that a person falls in love with in sounds that are in order, is hidden in the strokes that imagine the sounds or in his proximity to the temperaments.

Avicenna asks: "*How should the voice be?*" He answers the question as follows: ***"Music, apart from its need for sound curtains; It should also have a measured (false / clear) sound range that we can apply to the melody-rhythm duo "***. According to him, whatever genre - in terms of the structure of the voice and the qualities of its meaningful character - should at least delight the listener. The "meaningful sound" a person makes can be for love or to dispel loneliness. People naturally compose melodies for various purposes; but a song - whatever its function - is different from a bird cry. In this sense, Ibn Sīnā clearly claims the functional importance of sound in human-animal life.

At the same time, although the natural sound and musical sound are the continuation of the "holy", they are actually part of the same reason, and a meaningful sound plays a different role in the life of living things than music. Composition and lyrics in music are formed on the same ground. But while meaningful sound is used for survival and communication, music is abstracted from this functional role.

Ibn Sīnā, who stated the existence of sound in animals, as the reason for their coming together; He put forward the reproductive order that God created among them. Because reproduction was provided by mating and mating by getting closer to each other. This discontinuous rapprochement includes animals that leave after fencing; to be able to contact when necessary, to call for help, to remember each other, to warn against danger, etc. Allah has given them the voice as a tool for such needs. Ibn Sīnā, here; It stands at a functional point regarding the efficiency of communication through sound in situations where human-animal individuals and species encounter in life. In humans, this function plays a more important role than animals. Because we are guided by

the need to share what is inside of us. This type of sharing and communication comes to life-limiting loneliness. According to Ibn Sīnā, when both human and animal are filled with a strong feeling at the moment of relief, they express it by means of "**calling**". It is for this reason that there is always a desire to turn to sound in human beings. People are different; mute, raise, lower, quickness, etc. such as making the sound more functional, making it suitable for many purposes.

In this context, the philosopher, who attributes a different meaning to "**imitation of sounds**", states that imitation is more suitable for human beings and that one enjoys imitation and enjoys finding the things they are looking for in this imitation.

Sound, which is the main subject of the introduction in the music part of Şifa, is mostly limited to the sound used in "**communication**" by human-animal species. Avicenna does not mean by "**natural sound**" the swaying trees, trembling volcanoes, or the sounds emitted by thunder, or their effects on living things. The sound he is talking about here is the sound that Aristotle talked about earlier. His interpretation, simply of the function and natural position of the sound, is also a means to explain the essence of music.

Concerning the origin of music, Ibn Sīnā is completely opposed to the Muslim Pythagoreans who put forward the relationship between music and celestial bodies. He prefers a naturalistic rather than a mystical explanation for the origin of music. On specific points he states that humans and animals instinctively use this - meaningful voice - to express certain things and communicate with each other. Avicenna attributes to this instinctual source a broader function than the ongoing experiences of humans and animals and the expressions of the satisfaction or dissatisfaction they reach as a result of these experiences. In his view, meaningful voice and music - in general - are a reaction to contentment or discontent. He distinguishes with his teacher Farabi at this point: Farabi determines a direct route to music in the form of origin itself rather than this instinctive source. According to Farabi, meaningful results of pleasant or unpleasant life experiences can be seen in the sad-joyful genres of music. According to Ibn Sīnā, the same source; it could be used to explain meaningful sound in general and to explain the source of music in particular.

In summary, in this philosophical preface, Ibn Sīnā emphasizes the communication feature of the sound, especially the meaningful voice, which is functional in animal and human life. At this point, Hıfni considers Avicenna as an authority. Because, Ibn Sīnā regarding this issue; He guides thinkers who interpret music as a functional language, such as Charles Darwin (1809–1882), British thinker Herbert Spencer (1820–1903), and Carl Bücher (1847–1930).

Darwin; He argues that "*music melts into the generality of life*". However, it attributes to music functions such as a beauty that will make males desire females and thus the development of the species. Spencer is of the opinion that "music is a civilized language with a special effect." Bücher, on the other hand, attributes "*music to helping living things*." In the light of this information, the famous music historian Curt Sachs summarizes the issue as follows: "*Perhaps among these thinkers, Spencer's view that" music was originally an expressive language* "is the closest to the truth. The language he meant is not the language used today among people; They are animal sounds that have certain meanings. In the development stages of humanity, the desire for dialogue, mutual agreement and speech has carried these voices to the level of modern languages they come from today. "

4. Music and Astrology

Ibn Sīnā expresses at the beginning of the work that he is completely far from the idea that establishes a connection between music and celestial bodies. Farabi, for whom Ibn Sīnā guided him, is of the opinion that the celestial bodies do not produce any musical or anti-musical sound. This situation does not allow the claim that there is any similarity between heavenly and earthly music. According to Ibn Sīnā, celestial bodies can produce music as a result of their rapid rotation in their orbits; however, the similarity that may exist between these and human musical compositions is a random congruence that at best corresponds to the theory of our music. Those who confuse these extra musical ties are those who, as explained, are surprised by the original and the coincidental. Arithmetic connections can of course be made here; but this is a means to apply to the similarities between music and human nature traits, as will be seen at the end of this chapter. Therefore, while Ibn Sīnā demonstrates the autonomy of the science of music, he declares that such extra-musical connections within their existence and possibilities cannot guide us in understanding the essential nature of music. As far as we can see he speaks of the similarity between music and human nature; But this similarity is neither the focal point of the nature of music nor the source of the taste we get from listening to music (Yusuf 1962).

While explaining his methodology in the introduction of his work - anonymously - some have been the subject of his criticism. With the expression "a group of old philosophies", the Greek philosophers, with the expression "they inherited without sorting them", Kindi, "the helpless persons" and İhvan-ı Safa; By "colleague friends" he means Farabi.

5. His Thoughts on Music Therapy

Avicenna recommends occupation, shock, suggestion, music and biomedical methods for the treatment of mental illnesses. In this respect, he can be regarded as the founder of today's modern psychiatry. He says that the most effective way of treatment is to increase the mental and spiritual powers of the patient. For this, he advises him to listen to music and get together with the people he loves. This situation can be considered among the reasons why the philosopher emphasized "**sensation**" in music like Aristoxenes and Farabi. "***Singing is the best health-preserving exercise***." is remarkable in terms of briefly summarizing the effect of music on the human mind and metabolism.

For now, no information has been available on what types of music the thinker might have used for health protection and treatment purposes other than singing-listening. However, it is seen that he interspersed his assumptions about his psychological effects in his lectures in *Cevamiu İlmi'l-Musiki*.

According to the philosopher, small intervals lose their aesthetic value when they come one after another. Large ranges, on the other hand, are magnificent when used alone, not being mixed with small ones. The person gets more of the pleasure he gets from the moderate intervals from the melodies that are mainly used in large intervals.

The author states that the balanced intervals, translated with the phrase "**large superparticular",** relax the person and the person loses himself between those intervals. He declares that the transition between distant sounds gives a feeling of excessiveness and compulsion, and the transition from one note to the next one evokes laziness and stupidity and leads to stagnation. Based on these views of the philosopher, a theory in the style of "**harmony in sensation**" can be developed and its mental and physical effects can be examined.

Ibn Sina speaks of three types of "genders" which are grouped by music scholars unanimously as **"kavi (strong / diatonic), mu'tedil (mild, medium) and rahve (weak)**. He conveys that noncavid sexes give the impression of weakness, addiction and demoralization. Stating that "Rahve" can be named as "mulevven" (chromatic / colored) or "te'lifiyye" (enharmonic / harmonious), "mild" can be named as "rasima", he declares that these breeds are not used in their own land and their nature does not like them. Here, "**dislike of nature**" can be considered as a psychological concept together with its causes and effects.

Philosopher's thoughts about the cruise in terms of explaining the mental effect of the melodic structure:

"It should be known that the transition to the treble notes evokes angry characters. Transition to pest notes; expresses understanding, humble and balanced

characters. Departures based on descent, which are obtained by spinning ascent, give the soul a prominent, wise and noble mood with a glory of sorrow. The contrary of these passages gives a delight inclined to lightness together with a sadness that is inferior to the soul. "

The practical equivalent of these sentences can be concretized by research.

The philosopher examines this concept under two headings in his talk. 1. "muvassal" (continuous), 2. "detailed" (discrete). After making the definition of these, it is stated that all of the classical (Iranian and Hüsrevani) compositions were created with mimassal ka; indicates that this has the ability to improve the state of the soul. Psychological points draw attention in these determinations of the philosopher.

Conclusion

In the classification of Avicenna's sciences, music is one of the four sciences; these are arithmetic, geometry, astrology-astronomy and music. For, this classification has been accepted by Muslim scholars for a long time, with the translation of the works of Euclid, Ptolemy, Phythagoras and other Greek masters on music into Arabic. In this context, we see that Kindi and Farabi realized this. For this reason, the title of Ibn Sina's work on music is "*Cevamiu İlmi'l-Musika*" *(Music Science, the Third Branch of Riyazi Sciences*).

Philosopher Ibn Sina accepts and applies Farabi's briefly expressed thoughts in the field of music; It examines, develops and turns them into assertive theories by expanding them further within its own systematic.

According to Ibn Sīnā, music; "*It is a job based on what is always better*". Because it expresses personal taste. What he means is beauty, virtue. In other words, the feature in music must include numerical principles and proportions and these must be sound, in other words harmonious.

Avicenna takes the Farabi side against the Muslim Pythagoreans in terms of making music subject to a theory-based study. Like Aristoxenes who lived before him; He reexamined the science of music - the rules and elements of music - as an auditory phenomenon. It really is; It confirms, for example, that intervals and ratios can be thought of in their own time.

According to Ibn Sīnā, who points out the importance of "sound" by saying "*The first thing we like in music is the heard and felt qualities of the sound*", sound is like other sensible things. So in his eyes, the sounds are as far as the satisfaction or dissatisfaction of our hearing.

"Among the living" sound imitated "is neither the jewel of the music, nor its most pleasant situation." This view is a different aspect of Ibn Sīnā who claimed

his independence from the Greek masters. Here, Ibn Sīnā explicitly asserts the functional importance of sound in human-animal life. As far as we can see he talks about the similarity between music and human nature; But this similarity is neither the focal point of the nature of music nor the source of the taste we get from listening to music.

Since they can be described, Ibn Sīnā expressed the sound intervals with mathematical proportions and listed them according to their relative degrees in vocal harmony. According to Ibn Sīnā, there are double or half ratios between all sounds. The two compatible voices are always in a numerical ratio. He divides the ranges into harmonious and incompatible.

Ibn Sīnā, who almost did not deviate from the line of Farabi in music theory and philosophy; While this was based on the theory of music, he was not a simple follower of the Greek music theory, he based his works on the music performed in his period. The fact that he used the Pythagoras scale does not show that he followed the theories put forward by the Greeks. Because this pentatonic scale was used in China long before the Hellenistic civilization and was found in West Asia independent of any Greek influence. Even today, it is not possible not to see the theories of Ibn Sīnā in the theory of Turkish, Iranian and Arab music and not to hear the voices based on those times.

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In 1996, "al-Kindi's Music Reseach" received his master's degree with his thesis; In 2002, "Ibn Sînâ 's Kitâbû'ş-Şifâ's Mûsikî" (Ibn Sînâ Mûsikî, Litera Publishing, Istanbul 2004) with his thesis on the thesis; In 2006, "Gevrekzâde Hâfız Hasan Efendi and Musiki Risalesi" (Rağbet Publications, Istanbul 2005) received his associate professorship degree. In 2011 he became Professor.

T.C. In the Itri Turkish Music Awards organized by the Ministry of Culture, it was awarded the "TURKISH MUSIC ACADEMY OF THE YEAR" award.

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