

SOCIO-CULTURAL FACTORS OF THE DEVELOPMENT OF UZBEK FOLK MUSICAL CULTURE

Teacher of Fergana State University

Isakov Ulugbek Tukhtasinovich

Annotation: This article comprehensively discusses the socio-philosophical issues of the development of Uzbek musical culture. In addition, it contains reflections on the stages of development of Uzbek musical culture.

Keywords: Uzbek musical culture, socialization, national pride, pride, philosophical, social thinking.

The formation of a person's spiritual world, his manifestation as a person and a specialist depends on the harmony of education and upbringing. Only when all the opportunities and means available in our country to conduct education at the level of modern requirements are used, it will be possible to educate highly spiritual youth. The first President of Uzbekistan, I. Karimov, indicating the importance of mature spirituality in the development of society, said: "Strengthening and developing the spiritual spirit of the people is the most important task of the state and society in Uzbekistan... This treasure gives a person stability in life."¹

Spirituality as a social and philosophical category is a comprehensive concept, the complex of the spiritual and mental world of a person is an incomparable factor in the formation of a well-rounded person, raising the spiritual and educational level of a person.

Music is one of the means leading to spiritual perfection, and any of its genres can be the basis of spiritual education. Music helps to acquire solid knowledge, national value, spiritual integrity, lifelong traditions and the teaching of ancestors in the minds of young people, and educational work with such factors as inculcating them into the way of life.

Music has the property of socializing a person, reviving certain events and situations, attracting and managing his attention, and also increasing the labor productivity of people. It is speechless and invisible communication. Music is a means of cultivating the ability to feel, it can be used as a means of coordination and integration of mental and physical forces, a source of energy, a means of revealing truth, a tool for the transformation of human consciousness. And finally, music is also a force that connects people with the universe. This list can be continued or expanded, but the most important thing is to use such a social phenomenon as music, which has so many possibilities, to raise human consciousness and thinking to higher levels.

At the new stage of development of Uzbekistan, our national musical heritage, like other aspects of our culture, is recognized as a major factor in raising national pride and honor in people, shaping them as

¹ И.Каримов “Юксак маънавият – енгилмас куч”, - Т.: Маънавият, 2009,143б.

patriots and people-lovers. Musical values and modern melodies and melodies are of great importance in shaping the spirituality of young people. For this purpose, various festivals and music holidays have recently been held in our republic, cultural and educational events are held in secondary and higher educational institutions, etc. Information about them is widely disseminated in a number of periodicals, radio and television broadcasts, and on Internet pages. This topic is also of great importance at the state level.

In the scientific heritage of Central Asian thinkers and scholars, musicology was interpreted as a factor that brought about major changes in the social thinking of society and its members.² In addition, if classical scholars studied musicology as part of mathematics, in the last centuries of the Renaissance, musicology developed as an independent science. During the Renaissance, musicology included the science of perception, science of composition (al-musiqā al-nazariyya) and the art of composition and performance (al-musiqā al-amaliyya), and each of these areas was studied in detail in its own methodological approach.

A number of ideas about the art of music were expressed in the philosophical teachings of Eastern thinkers. They understood the sole task of education and upbringing as the preparation of an ideal person who has the right to live in peace and prosperity, in full accordance with the requirements of society and in a single whole. Music, on the other hand, was recognized as a social phenomenon that fully expresses the spiritual world of a person, along with the emotional aspects of his inner world, and can create his intellectual and willpower, a holistic image. In their work, musical and educational views were interpreted in two distinctive styles: A) musical-theoretical (in the works of Abu Nasr al-Farabi, Ibn Sina, Al-Khwarizmi, A. Jomi). B) musical-didactic (in the works of U. Kaykovus, A. Navoi).

A. Fitrat's work in creating the theoretical foundations of Uzbek musical art in the first half of the 20th century was significant. His book "Uzbek Classical Music and Its History" showed the formation of new views in Uzbek musical culture.³ In his opinion, it is possible to achieve creative achievements by perfecting the advanced traditions of Eastern and Western music in world music culture. In the second half of the 20th century, along with classical melodies and melodies, pop music also developed in the Republic. Today, its directions have multiplied, and they have both positive and negative effects on the education of young people. Among the works that have become national values in Uzbek national music culture are "Maqoms". Their deep content attracts ordinary people and amazes even advanced musicologists, opening up new horizons. The rich melody, songs and dances are also a true national value of the Uzbek people. Among the musical works of socio-political content, the State Anthem of Uzbekistan is also valuable. This heritage can serve as a means of ideological and emotional education that can provide significant spiritual and moral nourishment in shaping the spirituality of our youth and raising them as fully developed people.

² Иброҳимов О. К семантике мақомов San at 1998 № 1-3

³ Джумаев А. "Узбекская классическая музыка Фитрата и борьба идей" «Центральная Азия и Кавказ». Центр политических исследований (Швеция) 1997-2005

In all types of folk songs, a high, noble idea is expressed in compact artistic forms. These include lapar, yalla, terma, and asula, and are intended for a wide audience. The content of the song should convey the spirit of appeal to young people and compatriots in general, how great a value the independence of the Motherland is, how it is a duty and sacred for young people to honor and protect it.

In order to widely promote the unique national music and songs of the peoples of the East, preserve national traditions, strengthen friendship between peoples, and expand the circle of creative cooperation and cultural and spiritual ties, such conferences as the “Sharq taronalari”, “Asrlar sadosi”, “Boysun bahori”, “Maqom”, and “Hunarmandchilik” festivals will be held in the republic during the years of independence, and they will certainly show their effectiveness in educating the younger generation in the spirit of love for the national musical art.

The list of used literature

1. I. Karimov “High spirituality is an invincible force”, - T.: Manaviyat, 2009, 143p.
2. Islam Karimov “Uzbekistan’s path to independence and development”. – T.: Uzbekistan, 1992.
3. Imam al-Bukhari. Hadith. (Authentic collection) 4 books. - T.: Komuslar Bash Tahiriyati, 1991 - 1996.
4. Dzhumayev A. "Uzbek classical music Fitrata i borba idey" "Tsentrlnaya Aziya i Kavkaz". Center of political research (Sweden) 1997-2005
5. Ibrohimov O. K semantike makomov San at 1998 No. 1-3
6. Daukeeva S. "Philosophy of Music Abu Nasra Muhammad Al-Farabi". Alma-Ata, 2002
7. Tashbaeva D. Aesthetic wealth and national color of Uzbek lullabies. Art. 1 / 2005.
8. Uzbek music and styke century (xx-xxI vv) trends, problems. T.2008, p. 200