



FUNCTIONS OF MUSICAL CULTURE IN THE FORMATION OF A SPIRITUAL WORLD VIEW

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Article history:	Abstract:
Received: November 11 th 2021 Accepted: December 11 th 2021 Published: January 18 th 2022	The article discusses the idea that music expresses complex social emotions, primarily moral emotions that reflect the tone of speech or weights of action in life, such as love, hate, pride, fear, aesthetic art or the subtleties of nature, glory, tragedy, humor.
Keywords: Musical Culture, Life Feeling, Mental System, Uzbek Music Performance, Art, Aesthetic Assessment, Dance Art.	

INTRODUCTION

Music belongs to the system of the expressive type of art. The music is also expressive of events. But it is not defined by the dimensions of space and material things as in architecture. Music is perceived by hearing, not by sight. Since the theme of music has its own character and does not cover all aspects of man and reality, first of all, it expresses the inner spiritual world of man, his feelings and moods. There doesn't have to be a pictorial side to the music. Music, in contrast to painting and sculpture, creates an image of the world - in contrast to painting and sculpture, it creates feelings and moods, not images of the world. Music creates an emotional image of reality.

MATERIALS AND METHODS

In music, emotions are not exactly the emotions of life, they are selected, cleared of random moments, understood in terms of specific dreams. Music is able to reflect all the colorful sparkles of human emotions. It can express even the most complex emotions, the most delicate experiences and moods. Music follows the criteria of time and covers the processes of change, increase and decrease of experiences.

Music represents complex social emotions, primarily moral emotions that reflect the tones of speech or weights of action in life, such as love, hate, pride, fear, aesthetic art, or the subtleties of nature, majesty, tragedy, and humor.

Music has a wide range of possibilities in expressing mood. The human mood is made up of complex emotions, from which secondary aspects are excluded, and the most important aspects that determine a person's feelings about reality are identified. The power of music is that it expresses joys, sorrows, fantasies, endurance, depression, and similar mental states in a private and general way that are

interconnected, intertwined. The masterpiece of Uzbek national music "Shoshmaqom" expresses the complex history, experiences, joys, sorrows, dreams and hopes of the people so deeply, deeply, elegantly, charmingly and passionately that it is as if the listener enters the world of sweet dreams.

Music, along with the emotional aspects of the inner world of man, can fully express the spiritual world and create a holistic image of his mental and will power. It also has the ability to express the characteristics of the mental system, to create national-mental states. In the works of great composers, the uniqueness of the features of the mental system, the states of emotion and the ability to reflect reality, which are characteristic of this or that nation, is obvious. In the process of reflecting the characteristics of the national spirit in musical instruments, folk music plays an important role.

RESULTS AND DISCUSSION

Music reflects thoughts and feelings through sound flashes, describing the moral issues that have plagued humanity at different stages of life. It also reveals the philosophical essence of music. Wonderful musical works are imbued with a deep philosophical content. Music reflects issues such as life and death, personality and society, goodness and oppression, power and weakness.

Music is a social phenomenon like any other art form. But its social content is masked, and it is more clearly seen in folk and everyday life music samples or in word-related forms of musical creation.

Music reflects all aspects of life. It resonates in both epic, lyrical, and dramatic tones at the same time, tending to be more lyrical by its expressive nature, while lyricism forms the aesthetic basis of music.

The music directly and indirectly reflects the humanistic aspirations of the world of sophistication. He



is able to express the best qualities and attributes in man.

Music also appears in song and dance, and later becomes an independent form of artistic creation. Music has a very specific "language" of artistic expression, and specially developed and selected sounds are the source of this "language".

Melody is the most important means of musical expression. Musical melody is like the tone of human speech. A person expresses his emotional state to others through the tone of speech, the tone of speech is manifested through the loudness, lowness, vibration, weight of the voice. It can be said that the enormous expressive possibilities of the tone of human speech create natural conditions for the musical tone, in which the tone acquires a completely new artistic quality. The tone of human speech music is the basis of artistic language and serves as a means of expressing the composer's attitude to reality in music. Centuries of experience in the possibilities of speech tone create a person's musical sensitivity and perception, the ability to perceive music.

In the system of musical expression, the melody represents the blood in the body of the work, the soul in the heart. The melody reflects the musical idea of its main text. The melody has one-voice (solo) and polyphonic (polyphonic) appearances, and the one-voice melody plays a major role in the music of the eastern peoples. Modern music, on the other hand, is more polyphonic. In polyphonic music, melody also dominates, and other parts of the musical "language" are expressed through percussion, weight, vibration, artistic system, melody.

The "language" of music represents the integral unity of all parts, the form of the work. Form is a material expression of musical content. The composer's thoughts, feelings, and imagination reach the audience through a musical form. Therefore, there is a wide way to master the "language" of music, to understand its essence, to master the richness of thoughts, feelings and experiences in music.

The art of music also has a system of outlets and appearances. These include sound harmony (symphony), oratorio, sound and word performance. The scenes will be associated with a set of relatively stable parts of the musical 'language'. What is important is that the image of any musical appearance is defined not by a single means of expression, but by a set of several means. These parts, in particular, the absolute weighting inevitably limits the possibilities of music, leading to a decrease in its ideological-emotional impact. In each case, the tool itself has a different place.

For example, the weight system plays a key role in military march music, and melody plays a key role in lyrical music.

Appearances of musical works are also manifested in certain performance modes. In Uzbek music, works written for musical instruments and maqom have existed for a long time, and there are such scenes as solo, double singing in unison (maqom).

Each piece of music has its own unique capabilities. At the same time, they are also limited to a certain extent. For example, the solo performance of nay, rubob, doira is not equal to the status of words on a large scale, "Lazgi", "Tanovar", "Big game". However, it must be acknowledged that the melody performed by nay and rubab also has a special kindness, spiritual subtlety, mystery, as if it is intended for every listener. The rich content of music culture is reflected in the diversity of human-created forms.

Music is an performing art. The art of music comes to life only in the process of performance, "enters the language." In folk music, the composer and the performer, and sometimes the listener, come together. In contemporary music culture, the performing arts have taken on a relatively independent form of musical creativity.

While music takes the lead when combined with dance, song types of art, it comes as an auxiliary tool in stage, film, and 'mirror world' works.

Music interacts with the most important areas of human activity, participates in labor processes and ceremonies, mobilizes people to a common goal as an important part of everyday life, unites them around a single feeling and enthusiasm. Music is a means of artistic and aesthetic education of a person, in which thoughts and feelings create delicate tastes and dreams, increase a person's creative ability.

Dance also plays an important role in the system of expressive arts. Dance originated in ancient times and was originally a symbol of hunting, war, and faith associated with everyday life. Dance contributed to the unification and organization of ancient people, and these features are still preserved in folk dances. Today, dance has become a delicate and complex form of specialized artistic activity, a profession, and it often comes mixed with other types of art. Dance cannot be performed without music. Music takes place in the dance texture and determines its emotional response system.

The art of dance is also closely connected with theater, it creates artistic images that embody important features of theatrical art. The softness of the human body is a key factor for dance. Dance can also



be called the art of musical expressive movements of the human body, because the ability to express the delicate movements of the human body through dance is the basis of its artistic image, "language". If the music is melodic, the dance is melodic and regular. It reflects the inner world of man, his most delicate and deep experiences, through the means of melodic and regular actions. In dance, the method of expression is predominant. The pictorial side is subject to it. It is reflected in the form of a gesture (pantomime) through the image. Sign art also has an independent status and is inextricably linked to dance texture. Excessive use of gestures in dance reduces the aesthetic potential of the dance, sometimes the imagery of the dance.

Modern dance has several forms: folk and party dances, stage dances, acrobatics, weightlifting, gesture dances, and more. Folk dances appear as both an art form and an activity type at the same time. In stage dances, the pictorial aspect is sometimes of special importance.

The highest form of European dance art is ballet dancing. In ballet, dance forms a structural unit with theater and drama (libretto). Ballet is both a type of dance and a play. Ballet is the most complex type of artistic mix. It combines the power of music and dance.

Creating a spiritual environment for the society of Uzbekistan by inculcating the spiritual masterpiece of our people in the hearts of young people is one of the most pressing issues. Indeed, the President of the Republic of Uzbekistan Sh. M. Mirziyoyev International Festival of Maqom Art, he said: focused on illuminating and promoting its mysteries.

In accordance with the resolution of the President of the Republic of Uzbekistan dated July 28, 2017 on increasing the effectiveness of spiritual and educational work and raising the development of the industry to a new level, the cultural and educational institution a system of propaganda aimed at increasing the sense of responsibility, strengthening ideological immunity against iodine ideas was formed.

Cultural and educational institutions are an integral part of this process of ideological and structural work, they play an important role in the socio-cultural life of our people. It leads them through all-round development, involvement in amateur creativity and the organization of meaningful recreation. Embodying the human values that are sacred to each person, the rich spiritual culture of Uzbekistan, its unique historical past, its invaluable philosophical and spiritual heritage, and the opportunities for mutual benefit and mutual benefit in the work of different cultures are opened.

Borbad (or Fakhlobod), the great musician and singer of Central Asia, was the name of dozens of musicians. is known to have composed songs about victories. In the epic "Khisrov and Shirin" Nizami, a classic of Azerbaijani literature, wrote about the extraordinary influence of Borbad art on the audience.

It is known that Farobi is the second teacher after Aristotle for the peoples of the world. in a strong connection, and rhythm is the connection that unites poetry with music.

The great orientalist Ibn Sina was also involved in the theory of music. In some sections of the work of the thinker there is information about music, its physical properties, musical curtain and rhythmic basis. The works of scholars reflecting the high level of science and culture of the Middle Ages serve as an important source in our study of the musical culture of this period.

During the Samanid period, performance on musical instruments developed on a large scale.

During the reign of Timur and the Timurids, Central Asia gained a great external position. Architecture flourished. The state capital Samarkand and Temur's hometown Kesh (Shakhrisabz) were beautified and decorated with huge buildings. From the occupied cultural centers of Khorasan, Iran, and Syria, Timur also brought a variety of artisans, including musicians.

Well-known scientist and musician Abdulkadir Maroghi Temur later served in the palace of his successors. He is the author of a pamphlet describing the musical forms of the palace.

By the second half of the 15th century, literature and art-architecture, painting, and music flourished in Herat. The existence of cultural life here is connected with the name of Navoi. Because he was the right-hand minister of King Sultan Bayqara, he encouraged and guided poets, musicians, and artists, especially one of the most highly regarded forms of art - the masters of miniature.

Alisher Navoi loved music and was a great scholar. Even he himself was engaged in the creation of musical works. In Bobur's "Boburnoma" the poet Zaynuddin described in detail the activities of musicians who lived and worked in Herat. Kulmuhammad and Husayn Udi (musicians in ud and gijjak), Sheikh Nayi, composed a number of ghazals by Navoi. Hodja Abdullah Marvarid was a full-fledged staff of musicians at the Bayqara Palace, where he could play a number of musical instruments and compose various songs, and their leader was the famous drummer Sayyid Ahmad, the son of Timur's grandson Mironshah. In his treatise,



Darwishali Changi called Sayyid Ahmad "an equal artist, the adornment of all the great and small of the world."

In the 15th century, playing musical instruments, especially stringed instruments, was widespread. The poetic depiction of the instruments is described in detail in the original work of the 15th-century Uzbek poet Ahmadi, entitled *The Discussion of Words*. It is a "debate" - a literary debate.

In the second half of the 15th century, Abdurahman Jami (1414-1492), who continued and developed the basic laws of music theory of his predecessors - Farobi, Ibn Sino, Abdulkadir Maroghi, wrote a treatise on music.

The work of Najimiddin Kavkavi, a 16th century poet and musician, as well as a connoisseur of music, aroused great interest. His "Treatise on Music" was a musical-poetic guide for his students (Haji Muhammad, Mavlon Rizo, Samarkandiy), who continued the traditions of the teacher in Samarkand and other cities.

In the XIII-XVII centuries, 12 positions were very common in the science and practice of music in Central Asia, Azerbaijan and Khorasan.

The scholar who left us complete information about them was the 17th century court musician and theorist Darveshali Changi. His work "Music of the Risale-i Nur" consisting of 12 maqoms (chapters) is very important. Unlike others, the author not only describes the basics of music theory, but also devotes much of his work to the activities of a number of musicians who lived and worked in different eras, as well as to the musical instruments available in the palace.

In the eighteenth century the earlier traditions continued. Branches of existing bodies were improved, new ones began to appear. As in previous centuries, khan sarays, like other spiritual and cultural spheres, serve as a center for music and musicology. It is written in special pamphlets and literary sources. The work of Muhammad Khoksor from Khorezm "Muntahab ul-lug'at" is noteworthy in this regard. There is also some information about music and musical science in Mavlon Nodir's "Khavt gulshan".

By the 19th century, along with musical-theoretical pamphlets, Bayoz also appeared. They were a collection of lyrics that featured the names of specific melodies. The development of this tradition is clearly reflected in the work of Hamza Hakimzoda Niyazi. Hamza compiled a collection of "National Poems for National Singers." The poet writes poems in the spirit of national and patriotism to the well-known singers, informs them about the way in which they are sung, where these songs are distributed and performed. Hamza's work as a composer is also noteworthy. Uz is

distinguished by its spirit and fighting spirit. It should also be noted that Hamza created the first waltz in the history of Uzbek music.

Abdurauf Fitrat's contribution to Uzbek musicology is invaluable. At the beginning of the century, he wrote a special work on national musical instruments.

In the twentieth century, Uzbek music folklore, music theory has developed with a new quality. Recording of folk songs and folk melodies has been established. These include the creation of the Uzbek musical encyclopedia, the study of the life and work of scholars who lived in the past and contributed to this field.

Thanks to our national independence, there is an opportunity for all-round development in our national music, which is our national value. Uzbek national music has reached new heights. The rich national musical heritage of the Uzbek people is one of the masterpieces of world culture.

Today, the contribution of Uzbek national music to world music is invaluable. The Sharq Taronalari International Festival, which has been held in Samarkand every two years since 1997, plays an important role in promoting the art of Uzbek national music to the world.

The celebrations of the Independence Day and Navruz celebrations, which have been held since the first year of our independence, make a significant contribution to the development of Uzbek national music. The fact that a number of competitions dedicated to this area have been held over the years is a proof of our opinion.

Significant work has also been done in the field of classical folk music, another folk music direction. Our traditional professional music, inherited from our ancestors for centuries, continues the new traditions. A lot of work has been done to develop the art of folk singing. In this regard, the establishment of the honorary titles "People's Guard of the Republic of Uzbekistan" and "People's Bakhshi of the Republic of Uzbekistan" by the decree of the President testifies to the attention paid to this area.

The emergence, formation and development of Uzbek traditional music is directly related to the historical processes experienced by our people. As in other nations, Uzbeks valued the importance of national music. In particular, they say that all types of music not only give people artistic and aesthetic pleasure, but also provide knowledge about the mysteries of the universe, which are very difficult to express in scientific terms, and help to understand the realities of life through



artistic and aesthetic means. It is impossible to imagine human existence and spiritual development without songs. All the scholars who have left an indelible mark on the history of mankind have managed to take full advantage of the rich potential of the art of music and singing, to conquer the peaks of spiritual maturity through art. The great philosopher Abu Nasr al-Farabi's "Great Musical Book" and Abu Hamid al-Ghazali's "Resurrection of Religious Knowledge" put forward the advanced ideas of human perfection that are very valuable and instructive today. In the eyes of the perfect, the great scholars, the word is divine and sacred. The art of singing gives charm to the word, which has a miraculous and sexy power, further enhances its impact, gives new life to the word. Due to the harmony of the music, the word becomes like a human being and a thrilling, exciting force. The Uzbek national music has a long history, dreams, knowledge and ideas about life of our people. The spiritual potential of each nation, its contribution to the development of world culture is determined by its musical culture. The history and philosophy of the homeland are not the history of events and happenings, but the history of spiritual uplift and the philosophy of spiritual upliftment. Maqom music, traditional folk songs, which are carefully preserved by our people and are related to eternity, are a significant step towards the great discovery and spiritual maturity of our wise and creative ancestors. It is worth noting that the masterpieces of the Uzbek national music, which have come down to us for centuries, have been fully restored and notated.

The services of our late great teachers are invaluable. One hundred years later, this legacy continues to shine with freshly filled performances. Mankind is beginning to feel more and more deeply the creative power of the essential laws of spiritual development. It is no coincidence that the artist's place in society, status and attitude to art are evaluated as a specific criterion of the spiritual potential of society. During the years of independence, the revival of our spiritual values, bringing the Uzbek national music to a new level, has created great opportunities for in-depth study and promotion of the works and activities of our great teachers, their unique and unique performance skills. Undoubtedly, every artist who has left an indelible mark on the history of artistic and aesthetic culture of our people, including national music, fully embodied the spirit of the time, the aesthetic taste, spiritual needs and potential of his fans, tried to meet the spiritual needs of his contemporaries. In-depth study of the masterpieces of national music and the life and work of great artists who have made a significant contribution to its

development in the creation of the ideology of independence, the promotion of its spiritual culture among young people is of great educational and enlightenment significance.

CONCLUSION

The marrow of independence continues to be tested in all spheres. In the process of radical reforms in the economic, political and social spheres of our country, special attention is paid to the factors of national culture and art, spirituality and art, spirituality and enlightenment and development in our society. It is important to restore as much as possible the invaluable national values and traditions inherited from our ancestors, to study our historical and cultural monuments, including our musical heritage. In his speeches on personnel issues, the head of our state noted that the most important task of every teacher (regardless of profession) is to work hard for the development of our youth in all respects. One of such means of education is the traditional performance of national music, which is a unique expression of the past life of our people in words and melodies.

The sounds of the music are organized on the basis of a certain fret and clearly it can be in the form of a melody and in the form of a song. What we know from the musical practice of the peoples of the world is that each nation has its own melody and ways of composing it.

When we pay attention to the musical works of the peoples of Central Asia, we can understand that the Uzbek national music is in harmony with the music of the Tajik, Karakalpak and Uighur peoples, and the music of the Kazakh people is in harmony with the music of the Kyrgyz people and partly with the Turkmen people.

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