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## **MUSIC AS A FACTOR IN THE FORMATION OF SOCIAL IDENTITY AMONG YOUNG PEOPLE**

**Makhmudova Sumbula Abdumalikovna**

Teacher of the Department of vocal and instrumental studies of the  
Faculty of arts of Fergana State University  
[sumbulam806@gmail.com](mailto:sumbulam806@gmail.com)

### **ABSTRACT**

*The study is of interest to music specialists and allows them to take a fresh look at the problem of teaching music to young people.*

**Key words:** *Musical identification, musical preferences, and musical identity.*

### **АННОТАЦИЯ**

*Исследование представляет интерес для специалистов в области музыки и позволяет им по-новому взглянуть на проблему обучения молодежи музыке.*

**Ключевые слова:** *музыкальная идентификация, музыкальные предпочтения и музыкальная идентичность.*

### **ANNOTATSIYA**

*Tadqiqot musiqa sohasi mutaxassislarida qiziqish uyg'otadi va yoshlarga musiqani o'rgatish muammosiga yangicha qarash imkonini beradi.*

**Kalit so'zlar:** *musiqiy identifikatsiya, musiqiy afzalliklar va musiqiy o'ziga xoslik.*

**First, the music, but I'm free to talk about music..**

**B. Akhmadulina**

### **INTRODUCTION**

Self-identification of a person based on music has a multi-level nature. It can occur on a conscious or subconscious level, on a professional or socio-cultural level. Different stylistic and genre trends in music determine its multifunctional essence as a socio-cultural phenomenon, the scale of which we rarely think about, despite the fact that it has become a phenomenon of everyday life. The impact of a piece of music on the listener was studied by T. Adorno, who considered it a task of the sociology of music "to know the relations between listeners of music as socialized individuals and the music itself." As a musician and as a sociologist, he understood the close connection of music with the process of socio-cultural identification of the individual. T. Adorno, studying the influence of musical genres in art on the development of social structure, believed that " for sociology, music should mean

something more than ... awareness of its structures and purely informative knowledge of musical phenomena." He assumed that the sociological reading of music consists in a concrete decoding of the path of the non-musical into music and a concrete decoding of the musical as social.

## **DISCUSSION AND RESULTS**

The irreversible process of historical and social development makes us look at music not only as an art phenomenon that blurs the boundaries between different cultures, historical epochs, and areas of knowledge, expanding the areas of contact between people, but also as a basis for social identification and self-identification of an individual at any stage of its cultural development.

In the modern social theory of identity, there are two approaches: socio-psychological and actually sociological. The socio-psychological approach to identity theory was developed by E. Erikson. He associated the acquisition of identity with the process of social adaptation of the individual, the resolution of the youth crisis that arose due to the mixing of identities during the period of introducing a young person to the system of social ideology, as well as with the development and development of a convincing picture of the world and finding a place for oneself in it. "The main thing in this process of identity acquisition," wrote Erickson, "is the coincidence between personal experiences and external circumstances." According to E. Erikson, the concept of identity "in addition to personal identity, immutability in space also implies integrity, continuity of personality in time, therefore, identity is thought of not only as personal, but also as a group one."

Representatives of symbolic interactionism (James, D. Mead), considered social interaction as the interaction of two autonomous systems—the individual and society—coming to the conclusion that their study should occur at the micro level in order to identify patterns of private and public. On the one hand, society defines the identity of the individual by setting norms and laws of existence; on the other hand, the individual sets his own definition in choosing goals and values: "By ridding the world of clearly defined communities, we create a space for greater differentiation, in which individuals are capable of self-determination." [5] The central concept of the microlevel remains the self as a synthesis of the history of society and the biography of a particular individual, "the highest measure of the development of the self is the acquisition of the ability to social activity and social interaction." [6]

The sociological form of discussion of identity theory consists in understanding identity as a personal source of meaning and experience. Harvey Ferguson, a Scottish sociologist at the University of Glasgow, in his monograph "Self-identity and

Everyday life" treats identity as referring to what is realized, what is thought to be realized, and as something that simply exists. Identity has a wide range of diverse forms that have internal contradictions or opposites of the singular and plural, objective and subjective. H. Ferguson concludes that " the construction of identity as a source of meaning and experience includes the following stages: similarity; difference and empathy." [8] Similarity, difference, and empathy are non-essential. Not only forms of interaction between group and personal principles, but also modern forms of identity acquisition both of an individual and of entire groups in various socio-cultural contexts. Empathy or empathy is the most common way of identification in modern day life. Unlike fundamental forms of identity, such as nationality, gender, ideologies, and others, "empathy is the borrowing for a relatively short time of such elements as, for example, style in clothing, preference in any art form, religious belief, or language, in order to" try on " one or the other the identity that exists in modern society. Such manipulations are not limited in time or space and can be associated with an actual or fictitious object." Empathy, according to Anthony O'Ger, "can be used as a methodological principle for understanding history, as a kind of way to understand the situation of other people who exist in a different social and cultural context." [10] As an example of empathy, one can cite Prokofiev's musical fairy tale "Peter and the Wolf", in which each character is endowed with a bright musical image, and a musical performance with the participation of fictional characters, representing a fictional world, evokes a sense of empathy, empathy, and the desire to include oneself in the action taking place among young viewers, and gives new impressions.

In the process of realizing the newfound identity, the individual acts as a social agent, taking into account the actions of other people. The author of the theory of communicative action that contributes to the social evolution of a person with developed cognitive abilities is Yu. Habermas. Taking into account the rationality of the worldview of modern man, he interpreted his social evolution as the development of cognitive abilities. The evolution of the " life world", according to Y. Habermas, leads to the fact that over time, human experience, including cognition and social interaction, is differentiated, and three relatively independent spheres are gradually distinguished in it: objective, social and subjective.

Thus, each social action should have a complex character, taking into account objective facts, social norms and personal experience. Identity does not exist outside of the mechanisms of social connections, it is social in nature. Music as one of these mechanisms has a socially differentiated character, so it can act as a

special identifier, including in the youth environment. Certain factors of the socialization process that are responsible for the acquisition of individual musical identity are combined in the concept of "musical socialization".

Musical socialization is "the process of the emergence and development of personality traits associated with music, depending on the social and material environment, which are more or less associated with music." [11] For example, the taste and attitude to music of the younger generation is influenced by the musical activity of parents; their social status depends on the musical activity of young people and their knowledge of music. The formation of musical taste and musical identity among young people also occurs through external factors (peers, classmates, fellow students, friends, and the media). The most important aspect is the connection between musical socialization and identification among young people. In addition to parents, the immediate environment, and the media, the musical socialization and identification of young people is influenced by such factors as socio-demographic and living conditions, the experience of musical socialization in school, or an interest group. The process of musical socialization and the state of a young person's personal development determine the conditions for using music in later life. Musical socialization and the state of personal development of young people are interrelated and are influenced by specific generally accepted life experience. T. Munch writes about this in his research

"Music, Media, and Adolescent Development". [13] He gives the following table, in which he compares the tasks of personal development and forms of musical activity. The table below describes in detail the tasks of personal development and the forms of musical activity corresponding to each of these tasks. We believe that this table is quite clear and does not need additional explanations and comments.

### **Relationship between the need for personal development and music**

<b>Task of personal development</b>	<b>Functions of music</b>
- Establishment of friendly relations, social solidarity.	- Sharing a passion for music through intensive communication, such as membership in a fanclub or punk band.
- Formation of skills for unity.	- Developing your own musical preferences as opposed to the musical preferences formed in your parents' home.
- Initial self-affirmation of the individual.	- Communication with music as a
- Period of professional training.	
- Formation of political orientation	
- Formation of the ability of orientation in the future of an adult.	

- Formation of identification based on orientation in relation to a certain life style.
- Personal maturity.
- Group integration.
- Physical maturity.
- Group integration.
- professional goal (making music, music journalism, music education).
- Acquisition of political knowledge from song lyrics and their interpretation; political positioning through music.
- Camaraderie based on connection with the youth musical culture and interpretation of it as a model for fulfilling the adult role of the individual.
- A partnership based on a connection to the youth subculture as a possible identity project.
- Turn to "adult music" and to the corresponding musical tastes.
- Adaptation of musical preferences to a certain circle of friends, making music together.
- Extensive body experience through reference to music, movement in dance.
- The first experience of contact with stars, moderators; falling in love with a musical interpretation that has a gender aspect.

From the table compiled by the German sociologist, music researcher Thomas Munch, we can see that there is a development of group and individual musical preferences in a young person in the social treatment of music, in contrast to the musical preferences formed in the parental home. Thus, as a result of analyzing the functions of music related to the tasks of personality development, Thomas Munch identifies the following orientations of young people in social treatment of music: parental, peer groups, individual. Attention is drawn to the fact that such types of group identity as intergenerational, socio-stratifying, gender, confessional, ethnic influence musical identity, providing mutual influence and interrelation of personal and group aspects in determining musical identity.

## CONCLUSION

Numerous domestic and foreign studies aim to show the power of music's influence on changing individual and social characteristics of a person and the ability of music to be a catalyst that accelerates the process of identification and socialization, the relationship between musical preferences and social stratification. Mathias Harnitz gives the following definition of the concept of social identity, based on the similarity of the theories of E. Erickson and G. Mead. "Musical identity," we read, " is a person's awareness of the uniqueness of their musical qualities." At the same time, there are three degrees of musical identity: interest in music, musical taste (interest or indifference to certain musical styles); musical skills and knowledge about music (playing musical instruments and singing, as well as certain theoretical knowledge about music); ways of dealing with music (a special approach, use of musical instruments). and understanding the functioning of music)".[14] Musical identification of young people is considered by us as an independent process of social identification, the main factor of which is music. Under the influence of music, a musical identity is formed, which manifests itself through musical preferences and musical activities. In musical preferences and in musical activities, the interaction of group and personal aspects of musical identity is clearly manifested. Thus, the three degrees of perception of a person's own musical capabilities can be compared with the "three pillars" of music teaching: listen-know – do.

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