

## **SOCIAL PHILOSOPHICAL GENESIS OF THE DEVELOPMENT OF UZBEK MUSIC CULTURE**

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### **ABSTRACT**

*This article discusses in detail the socio-philosophical factors in the development of Uzbek musical culture. In addition, the role of factors in the development of Uzbek music culture has been enriched.*

**Keywords and phrases:** spirituality, Uzbek music culture, teacher-student style, socialization, national pride, pride, philosophical, social thinking.

### **АННОТАЦИЯ**

*В данной статье подробно рассматриваются социально-философские факторы развития узбекской музыкальной культуры. Кроме того, обогащается роль факторов в развитии узбекской музыкальной культуры.*

**Ключевые слова и фразы:** духовность, узбекская музыкальная культура, стиль учитель-ученик, социализация, национальная гордость, гордыня, философское, социальное мышление.

### **INTRODUCTION**

The upbringing of a harmoniously developed person has always been of great social importance. At present, in Uzbekistan, more and more attention is paid to the problems of educating the younger generation on the basis of socio-cultural factors, which is the result of the spiritual and moral development of modern society. The educational system serves as a leading factor, environment and pedagogical mechanism in the purposeful process of social, cultural and spiritual development of the individual.

As the first President of the Republic of Uzbekistan Sh.M. Mirziyoyev noted, "Musical art as a cultural phenomenon has unlimited opportunities for the upbringing and development of a new generation." [1:344]

Music tends to socialize a person, recreate certain events and situations, attract and direct his attention, and also increase the productivity of people. Music is a way of communicating without words and without the ability to see. Music is a means of educating feelings, it can be used as a means of mutual coordination and integration of mental and physical forces, a source of energy, a means of revealing reality, a

weapon for transforming the human mind. Finally, music is also a force that connects people to the universe. You can continue this list or expand each paragraph, but most importantly, it is necessary to use a social phenomenon such as music, which has so many opportunities to raise human consciousness and thinking to a higher level.

At a new stage in the development of Uzbekistan, it is recognized that our national musical heritage, like other aspects of our culture, is a big factor in enhancing people's sense of national pride and shaping it as patriotic. Musical values, tunes and melodies play an important role in shaping the spirituality of young people. To this end, various music festivals have recently been held in the country, cultural and educational events are held in secondary and higher educational institutions. Information about her culture was widely disseminated in a number of periodicals, radio TV shows, and also on websites. This topic is also important at the national level.

The formation of the spiritual world of a person, his manifestation as a person and a specialist depends on the harmony of upbringing. It will be possible to educate highly spiritual youth only if we use all available opportunities and means to educate our country at the level of modern requirements. The first President of Uzbekistan I. Karimov, emphasizing 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.” [2:143]

Spirituality as a socio-philosophical category is a comprehensive concept, a combination of the spiritual and intellectual world of a person, its role in the formation of a harmonious personality, in raising the spiritual and educational level of a person is an invaluable factor.

Music, on the other hand, is one of the means of spiritual maturity, and any genre of it can be the basis of spiritual education. Music contributes to the acquisition of solid knowledge, national values, spiritual improvement, the introduction into the minds of young people, the way of life of old traditions and primordial teachings.

## **MATERIALS AND METHODS**

In the scientific heritage of Central Asian thinkers and scientists, musical science was interpreted as a factor that would lead to great changes in the social thinking of society and its members.[3:97] Moreover, if scientists-encyclopedias studied music as part of mathematics, then musical science developed as an independent science in the last centuries of the Renaissance. During the Renaissance, musical science included the sciences of iko, ilmu talif (al-musika al-nazariya) and

the art of composition and performance (al-musika al-amalliyya), each of which was widely studied in its own methodological approach. New studies of Uzbek orientalists and treatises of medieval thinkers on musical culture help us visualize the historical process of the development of traditional performing skills of the Uzbek people in the development of musical thinking.

The Book of Avesto and other monuments of ancient writing, as well as archaic elements of the Central Asian way of life, their customs and weddings testify that the musical culture was originally syncretic (mixed). formed.

The philosophical teachings of Eastern thinkers express a number of ideas about the art of music. They understood that the only task of education and upbringing is to prepare the ideal person who has the right to live in complete harmony, peace and prosperity, in full compliance with the requirements of society. Music, on the other hand, has been recognized as a social phenomenon that can fully express a person's spiritual world, along with the emotional aspects of his inner world, and create his mental strength and willpower, a holistic image. In their work, musical and educational views were interpreted in two ways. A) musical-theoretical (in the works of Abu Nasr Farobi, Ibn Sino, Al-Khorezmi, A. Jami). B) musical and didactic (in the works of Y. Kaykovus, A. Navoi).

## **RESULT AND DISCUSSION**

In the first half of the twentieth century, A. Fitrat's contribution to the creation of the theoretical foundations of Uzbek music was great. His book "Uzbek classical music and its history" showed that new views were formed in the music culture of Uzbekistan.[4:43] According to him, 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 twentieth century, along with classical melodies and melodies, pop music also developed in the republic. At present, its directions are being strengthened, which both positively and negatively affects the education of young people.

Makom - an invaluable spiritual heritage of our people. This art has gone through a long period of development, and many Hafiz-artists, composers-singers have contributed to its gradual development. They contain the subtlest nuances of human experience. When we talk about classical statuses, in our minds, of course, the image of master artists who showed spiritual courage and zeal in the difficult conditions of the recent past is embodied in the coming of this priceless value to us. Bukhara is the birthplace and place of revival of Shashmakom. Bukhara is also a multi-ethnic city, one of the oldest regions in the world, embodying the brightest

examples, traditions and styles of Uzbek and Tajik musical culture. It is worth acknowledging that the Uzbek maqoms have made a worthy contribution to the development of Shashmaqom to this day through the work of hafiz, musicians and composers who are masters of their profession.[5:1]

Today, as a result of the high attention paid to spirituality, the problems of improving the traditional performance skills of young people, updating this process, raising it in line with modern requirements and expanding the artistic and musical worldview of young people have become topical issues of society. The philosophical essence of the idea that "in order to preserve and study our classical musical heritage, to pass it on to the younger generation, many contests, prestigious international music conferences are held regularly" [6: 140] is to improve the process of renewal of youth musical thinking. focused on meeting the need.

The study of the rich musical heritage of the Uzbek people and its promotion among the general public was the responsibility of the enthusiastic initiators and talented performers of our art. Because in the direct transfer of the great musical heritage that has survived to our time from teacher to student, the saints not only served as a bridge, but also exemplified with their traditional performance skills.

In particular, Ota Jalol Nosirov, Ota Giyas Abduganiev, Hoji Abdulaziz Abdurasulov, Mulla Tuychi Tashmuhammedov, Shorahim Shoumarov, Matyusuf Kharratov, Matpano Khudoiberganov, Madrahim Yakubov (Sheroziy), Yunus Rajabiy, Domla Halim Ibodov, Usta Olim Satra, Sultanov, Mamadov, Mamad Tukhtasin Jalilov, Safo Mughanniy, Khodzhikhon Boltaev, Nurmuhammad Boltaev, Mamurjon Uzokov, Fakhridin Sodiqov, Komiljon Jabborov, Imomjon Ikramov, Ganijon Toshmatov, Saidjon Kalonov, Nabijon Khasanov, Mukhtorjon Murtazoev, Doniy Zokirov, Matiljon Fatiyazhonov, Komiljon Othonup Otanhonov, Rasulqori Mamadaliev, Tavakkal Kadyrov, Sultanali Mannopov and others are sacred teachers who are able to continue the centuries-old traditions passed from teacher to student and instill new content and new ideas.

From this point of view, the study of the role of musical culture in improving the traditional performance skills of young people and expanding their spiritual outlook is particularly relevant today.

“Maqom” is one of the works that have become a national value in the Uzbek national music culture. Their deep content amazes ordinary musicians as well as mature musicologists and opens up new horizons. Tanovor melodies, songs and dances are also a real national value of the Uzbek people. The National Anthem of Uzbekistan is also valuable among the socio-political musical works. This heritage

can serve as a means of ideological and emotional upbringing, which can provide a significant spiritual and spiritual nourishment in shaping the spirituality of our youth, bringing them up as full-fledged human beings.

In all types of folk songs, the lofty, noble idea is expressed in concise artistic forms. These include lapar, yalla, terma, songs, and are intended for most listeners. The content of the song should reflect the spirit of call to the youth and compatriots in general, the great value of the independence of the Motherland, its respect and protection, the duty and sanctity of the youth.

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 scope of creative cooperation and cultural and spiritual ties, during the years of independence in the republic "Sharq taronalari", "Asrlar sadosi", Conferences such as "Maqom" and "Handicraft" festivals will be held, and they will certainly be effective in educating the younger generation in the spirit of love for the art of national music.

## **CONCLUSION**

Today's demand is to look at the national music, which is the highest example of the development of Uzbek music culture, not only as a meaningful means of recreation, but also as a wise way to raise the spirit and spirituality of our people. To this end, we offer the following recommendations in perpetuating the unique place of the forms and principles of our national musical genres, developed on the basis of the "teacher-student" method of education:

- Defining the role of the Uzbek national musical heritage in the development of society;
- to determine that traditional performance is an important psycho-emotional factor in personal development;
- creation of sufficient conditions for the development of musical abilities, talents, talents, creative activity of young people;
- It is necessary to develop modern pedagogical methods of traditional performance.

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