

FUNCTIONAL SIGNIFICANCE OF MUSICAL CULTURE IN THE DEVELOPMENT
OF AESTHETIC THINKING OF YOUTH IN OUR REPUBLIC*Rasulova Saida Sabirovna*
*Kokand state University**Associate Professor of the Department of Instrumental Performance and Musical Sciences*

ABSTRACT: Ushbu maqolada yoshlar estetik tafakkurini **yuksaltirishda** musiqiy madaniyatning funksional ahamiyati haqida soʻz yuritiladi. Musiqiy madaniyat estetik, psixologik, ijtimoiy, kommunikativ va boshqa sohalar oʻzaro bogʻliq boʻlgan juda murakkab taʼlimlardan biridir. Bu murakkab taʼlimning asosi esa - musiqa bilan bogʻliqdir. Musiqaning qadr-qimmatini odob-axloq bilan tanilgan boʻlib, komil va goʻzallikka koʻtariladi.

KEYWORDS: Musiqa, madaniyat, musiqiy madaniyat, musiqa falsafasi, axloqiy va estetik his-tuygʻular, musiqiy did va ehtiyojlar.

АННОТАЦИЯ: В статье рассматривается функциональное значение музыкальной культуры в развитии эстетического мышления молодёжи. Музыкальная культура – одна из сложнейших областей образования, в которой взаимосвязаны эстетическое, психологическое, социальное, коммуникативное и другие сферы. Основой этого сложного образования является музыка. Ценность музыки осознаётся моралью, она возводится в ранг совершенства и красоты.

КЛЮЧЕВЫЕ СЛОВА: Музыка, культура, музыкальная культура, философия музыки, нравственные и эстетические чувства, музыкальные вкусы и потребности.

ABSTRACT: This article discusses the functional importance of musical culture in improving the aesthetic thinking of young people. Musical culture is one of the most complex areas of education, in which aesthetic, psychological, social, communicative and other areas are interconnected. The basis of this complex education is music. The value of music is recognized by morality, and it is elevated to perfection and beauty.

KEYWORDS: Music, culture, musical culture, philosophy of music, moral and aesthetic feelings, musical tastes and needs.

Introduction. Musical culture is one of the most complex disciplines in which aesthetic, psychological, social, communicative and other areas are interconnected. The basis of this complex education is music. The value of music is known for its morality, it rises to perfection and beauty. Plato and Aristotle conducted many studies to confirm the educational, transforming and regulating role of music in public affairs. In ancient times, such spiritual categories of music as attitude, formation, process, action were confirmed. Music has its own characteristics in the formation of universal human values. This uniqueness is of great importance not only in the development of the aesthetic and moral needs of the individual, but also in the rise of spiritual culture within the framework of the power of music with high moral content.

Music is the art of a coordinated combination of sound components that affect a person's emotional state. It is a specific type of intonational sound activity that is organized in a fixed frequency and time, aimed at conveying images, thoughts, and feelings.

Music is a type of art that encourages us to be good, inspires us, gives unforgettable emotions. Thanks to music, a person can relax, unwind, and receive spiritual nourishment for his thoughts. Music can radically change a person's mood (uplift, sadden, feel longing). Music can change a person's worldview, attitude to life. Music enhances the state of mind, reveals feelings, mood. It is emotionally saturated, creates spiritual uplift, gives energy, inspires creativity, and inspires the creation of new things. Man is drawn to music from birth. It occupies a wide place in our cultural life and plays an important role in the formation of a person's aesthetic thinking. Literature analysis and methodology. As early as the 4th century BC, the Greek philosopher Plato, one of the philosophers of Western countries, expressed the following idea: "Music has a certain spiritual effect on the human soul, and therefore it affects the growth of young people's thinking." Plato also put forward the theory that "Music inspires the whole world, provides wings to the soul, and helps the flight of imagination." In ancient Greece, music was considered to have healing powers. In the "School of Pythagoras," all students cleared their minds with songs and hymns before going to bed. Plato said: "If you use music correctly, it has a beneficial effect on health." The ancient Greek philosopher and Plato's student Aristotle said about music: "Music can to some extent affect the aesthetic side of the soul"; "Music elevates morality." Music, based on the rules of the game of auditory sensations, animates it, excites it in various ways, so it is as if feelings are language, musical sounds are melody and serve the ear in the same way. They convey emotions to everyone present in this space and are able to provide society with undiminished pleasure, no matter how many participants there are," says the German philosopher I. Kant [1, p. 389]. This statement by I. Kant notes not only the impact of music on a person, but also its social significance. Kant also drew attention to the fact that the perception of music can be collective, and the satisfaction of the aesthetic needs of an individual can also occur together. I. Kant also emphasized another important aspect of music's contribution to human development, namely: "Music, dance and performance are wordless communication."

Indeed, when we listen to music, watch dances, and enjoy performances, no matter what era they are from, we feel as if we are communicating with the artist of that century, as if we are walking in that era. The views of one of the Eastern philosophers, Abu Nasr al-Farabi (9th–10th centuries), on music are especially noteworthy. Al-Farabi calls music an educational science and says about its importance: "This science is useful for balancing the behavior of the young, perfecting the imperfect, and maintaining the balance of those who are unbalanced. It is also useful for the health of the body, because when the body is sick, the soul dies, and when there is a problem in the body, the soul suffers. Therefore, in order for the body to heal, the soul is treated under the sounds of music"[3]. The great thinker and scientist Ibn Sina (10th–11th centuries) made a great contribution not only to the musical culture of the East, but also to the development of world musical culture with his numerous musical-theoretical works and researches. They are distinguished by the accuracy and scientific basis of their research. In his treatises, which are part of his musical heritage, the advantages of music, its aesthetic aspects, important problems that were not solved by previous scientists and were unknown to them, and their solutions were explained. Taking into account the emotional impact of music on a person, Ibn Sina paid great attention to the issues of musical aesthetics. In this regard, Ibn Sina tries to reveal the psychoemotional essence of melody. In this regard, Ibn Sina says: "If we pay attention to the movement of melodies, high sounds evoke feelings of anger and tension, while low sounds evoke feelings of softness, humility, and justification. Such movements of melodies create an image of wisdom and prophecy in the human heart" [4, p. 91]. Ibn Sina made statements about the role of music in human life and the principles of its influence on the body

in many treatises, such as “The Canon of Medical Sciences” [5, 145], “On Love” [6, p. 22], etc. This indicates that Ibn Sina studied music in all aspects. Also, Ibn Zaylo (11th century), Safiuddin al-Urmawi (13th century), Mahmud ash-Shirazi (13th century), Abdulkadir Marogi (14th century), Abdurahman Jami (15th century), Zaylobuddin Husayni (15th-14th centuries) and others conducted numerous studies on the development of musical culture and its role in the development of individual aesthetic thinking. The great thinker poet Alisher Navoi, the sultan of the ghazal realm, deeply studied the importance of music education in his works and said: “Music is an important foundation of social life. Only music brings clarity, balance to a person’s heart and makes him happy.” We know from history that our great commander, Amur Temur, even played shashmaqom to inspire his troops before entering battle, and promoted the spirit of war with the accompaniment of drums when entering battle. Many Russian philosophers and scientists conducted research on music at the beginning of the 20th century and left their thoughts. Among them, the Russian thinker and philosopher Grigory Savvich Skovoroda outlined the beneficial effects of music on humans in his works. His hero says in one of his dialogues: “Music is a great medicine and consolation in sorrow, and pleasure in happiness” [8, p. 113]. It is noteworthy that during this period, one can see a great interest in music among Russian philosophers. They tried to explain the unique philosophical essence of music to the best of their ability. For example, A.F. Losev considered music to be a kind of prayer to God.

P.A. Florensky defined music as a rhythmic life-giving force of worship of God in accordance with the church canon. N.O. Lossky defines music as follows: “Music is such sounds that are the union of the visible and the invisible.” I.I. Lapshin sees the harmony of music and philosophy especially in the work of the composer Scriabin. E.N. Trubetskoy notes that the meaning of life is revealed to man through philosophy, which helps him understand that the meaning of his life is in union with God [9, p.23]. Such union requires creative activity from man. He emphasizes that the most striking example of such activity is music. The philosophy of music, one of the directions in philosophy, is an interdisciplinary science, which simultaneously belongs to the fields of musicology, philosophy, sociology, psychology, cultural studies and pedagogy. It is also possible to include in the science of music philosophy some mathematical (“Music is an unconscious exercise of the soul in arithmetic.”) [10] and other competencies related to the formation of certain musical-aesthetic principles (“...music is closely related to number, number relations, mathematics in general and its individual theories. Mathematics speaks logically about number, music speaks expressively about it” [11]. The philosophy of music differs from musical aesthetics in that it is distinguished by its uniqueness.

While the philosophy of music is one of the directions of aesthetics and is engaged in solving problems of an ontological, epistemological and axiological nature, musical aesthetics solves more musical problems and is recognized as a special scientific discipline due to its methodological orientation [12]. Musical culture plays a major role in the processes of formation of thought. Music is higher than wisdom and philosophy. Music cannot think, but it can embody thought. Music is truly a universal language. Music is the most powerful means of forming the musical and aesthetic culture of young people. History does not know a single civilization or world that has not been influenced by musical culture. The human world is filled with music, and it is objectively necessary for a person. The basis for the formation of the musical and aesthetic culture of young people is the perception of music. In the process of perceiving music, their life and musical experience increases, they begin not only to listen to music, but also to analyze it. Only then will musical culture fulfill its aesthetic function. Thus,

properly formed musical and aesthetic education enriches the aesthetic thinking of young people and plays a great role in their future development as worthy citizens of their country.

As our President Sh. Mirziyoyev said: "Music has an incomparable divine influence that cannot be measured or compared with anything"! Results and discussion. Philosophy and aesthetics emphasize the enormous educational potential of musical culture: its ability to actively influence the formation of a person's ideological and moral qualities (kindness, compassion, respect for the elderly, etc.), his creativity, discipline, and aspiration for excellence. Many thinkers have spoken about the importance of musical culture in raising the aesthetic thinking of a person. In the 4th century BC, Plato said: "Isn't the most important means of education the art of music, because method and harmony first of all capture the depths of consciousness." In this regard, Aristotle wrote: "Musical culture is a necessary spiritual attribute of human existence, capable of influencing the moral and aesthetic side of consciousness to a certain extent." The value of musical culture is known for its morality, which elevates it to perfection and beauty. Plato and Aristotle conducted numerous studies to confirm the educational, transforming and regulating role of music in public affairs. In antiquity, such spiritual categories of music as attitude, formation, process, and action were confirmed.

Musical culture is one of the most complex disciplines in which aesthetic, psychological, social, communicative and other areas are interconnected. The basis of this complex discipline is music. Musical culture is a rather complex and comprehensive concept. Many scientists have conducted research to study it (D.B. Kabalevsky, M.T. Usova, A.V. Sokol, L.G. Dmitriyeva, A.N. Sokhor, R.N. Shafeev). The most common concepts of musical culture are: - Descriptive definitions, for example, musical culture as a set of all types of musical activity (composition, performance, musical perception); - Historical definitions that emphasize social heritage and traditions (for example, inherited aspects of musical culture); - Normative definitions that emphasize social heritage and traditions (for example, musical culture as a way of life determined by the social environment); - Definitions that emphasize behavior and values (for example, culture is material values); - Psychological definitions, in which the significance of musical culture is seen in its solution to certain problems (for example, musical culture as a way of life); - Definitions that emphasize familiarity with musical culture in the educational process; - Structural definitions that emphasize the organization, classification or modeling of musical culture; - Genetic definitions that emphasize that culture is a product of the creativity of people (composers, performers, polishers, sound engineers), the product of their activity is passed on from generation to generation as a product of social interaction; - Definitions that emphasize ideas (for example, musical culture is a flow of ideas transmitted from subject to individual). It is impossible to master the art of music (perception, performance) without moral and aesthetic feelings, beliefs, musical tastes and needs, knowledge, skills and qualifications (perception, performance). Also, the musical and creative abilities of a person are an integral part of musical culture. Thus, musical culture can be presented by many researchers as a system in which the structural elements are interconnected. A.N. Sokhor in his work "Issues of the Sociology and Aesthetics of Music" considers musical culture as a complex system, the components of which are: musical values created and preserved in a given society; all types of activities for their creation, preservation and preservation; distribution, reproduction and use of musical values; all subjects of this type of activity together and their knowledge, skills and other qualities that ensure their success; all institutions and social institutions, as well as tools and equipment serving this activity" [13].

Conclusion. Based on the research of many researchers, we can say that musical culture is a complex and multifaceted system that combines knowledge about music (musical genres, forms,

musical means of expression, composers, performers, the history of the creation of musical works). It consists of musical skills: the ability to perceive music of various genres and musical styles; musical qualifications: playing instruments, reading notes from a sheet. There is continuity in the development of musical culture, which involves the use of already developed musical values, in the process of development of musical culture, some musical values developed, while others are rejected. Innovations and changes in musical culture are not always positively perceived by society at first, but gradually the innovations take on a traditional character in musical culture. In connection with the modernization of the music education system, the use of modern information and multimedia educational technologies is becoming widespread. I.B. Gorbunova, in her article "The Phenomenon of Musical Computer Technologies as a New Educational and Creative Environment," writes, "New information technologies aimed at modern music education create conditions for the preparation of a musical instrument, along with traditional music disciplines, and she considers the musical computer as a new musical instrument". We interpret the functional importance of musical culture in improving the aesthetic thinking of young people as follows: - Educating young people based on the requirements of musical culture; - To form a sense of feeling and understanding the beauties of the world (people, nature, musical, spiritual and cultural works); - To educate a spiritually rich and aesthetically developed person who loves his people, culture and traditions, and understands and respects the cultures and traditions of other peoples; - To develop the ability to create musical creativity, to create an expressive artistic image in various aspects of art; - To form knowledge and skills about the directions of musical culture, to help master the specific features of the language of various types of art; - To educate as a listener of musical works and to develop the need to communicate with art; - To develop musical taste; - To develop musical, spatial imagination, figurative thinking, to improve emotional abilities and skills.

References:

1. 1. Kronenberg M. Kant's Philosophy and Its Significance in the History of Thought. Kaliningrad, 2005.
2. 2. Kant I. Works: In 6 volumes. Vol. 6. Moscow, 1966.
3. 3. Abu Nasr Forobiy. Fozil odamlar shahri. – T.: A. Qodiriy nomidagi xalq merosi nashriyoti, 1993. – p. 222.
4. 4. Ibn, Sino. Canon of Medicine / Sino Ibn // Selected works: in 3 parts; Part 1 / compiled by U. I. Karimov, E. U. Khurshut. – Tashkent: Fan, 1994. – P. 91.
5. 5. Ibn, Sino. Canon of Medicine / Sino Ibn // Selected works. : at 3 o'clock; Part 1 / comp. U. I. Karimov, E. U. Khurshut. – Tashkent: Fan, 1994. – P. 145.
6. 6. Serebryakov, B. S. Treatise by Ibn Sina (Avicenna) on love / B. S. Serebryakov. – Tbilisi: Metsniereba, 1976. – P. 22.
7. 7. Mavkulov A. Yorta asrlarda O'zbekiston san'atidagi transformation zharayonlar // "Orta asrlar Shark allomalari va mutafakkirlari tarixiy merosida san'at va madaniyat masalalari." The Conference of the Scientific and Practical Conference Materials.–Tashkent: Lesson Press, 2016.

8. 8. Skovoroda G. S. Works: in 2 volumes. - M.: Mysl, 1973. - Vol. 2. 486 p.
9. 9. Trubetskoy E. N. The Meaning of Life. St. Petersburg: Azbuka; Azbuka-Atticus, 2017. 348 p.
10. 10. Leibniz G. V., Works, in four volumes. Series: Philosophical Heritage. M.: Mysl, 1982-1989.
11. 11. Losev A. F., Music as a Subject of Logic, M. 1927.
12. 12. Asafiev B., Selected Articles on Musical Education and Training, L., 1965.
13. 13. Sokhor A. N. Questions of Sociology and Esthetics of Music: Collection of Articles. L.: Sov. Composers, 1980.294 p.