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The Role of the Musical Art of Past Thinkers in Forming the Spiritual and Moral Views and Musical Perception of the Young People

Alieva Nargiza Ravshanjon kizi

Master of Namangan state pedagogical institute

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Annotation: *This article provides detailed information about the emergence of the art of music, the formation of young people's spiritual and moral worldviews and musical perception of the art of music in the works of Eastern thinkers.*

Keywords: *music, morality, culture, art, work, work, human, education, image, musical perception.*

Music is one of the types of art. Along with painting, architecture, theater and other arts, music plays an important role in human life. Musical works of art are spiritual treasures and give people aesthetic pleasure, provide them with spiritual nourishment and educate aesthetic taste. Music is a constant companion throughout a person's life. The work done under the sound of music will be productive, and the rest with music will be enjoyable. People's holidays, weddings, and tragic mourning ceremonies are accompanied by music. Music is an art form that reflects human emotional experiences, thoughts, imagination through the consistency or set of musical sounds (tones, melodies). Its content consists of specific musical artistic images that represent changing mental states. Music embodies various human moods (for example, elation, joy, pleasure, observation, sadness, fear, etc.). In addition, music vividly reflects the will qualities of a person (perseverance, aspiration, thoughtfulness, restraint, etc.), and his nature (customer). These expressive and descriptive possibilities of music were highly evaluated, commented and scientifically researched by Greek scientists Pythagoras, Plato, Aristotle and Eastern thinkers Farabi, Ibn Sina, Jami, Navoi, Babur, Kavkabi, mystics Imam Ghazali, Kalabadi Bukhari and others. The amazing power of music to affect the human mind and emotions is due to its procedural nature, which is in harmony with mental processes. In the content of musical works, artistic ideas are presented in a generalized way and are formed in the process of mutual relations of musical images (such as comparison, conflict, development).[1] According to the characteristics of this process, the content of music can have different epic, dramatic, and lyrical characters. Of these, lyrics tend to express the inner world and mental states of a person, and are much closer to the "inner" nature of music. The content of music consists of the unity of personal, national and universal artistic values, in which the spiritual freshness, speed, social thoughts and experiences typical of a certain nation, society and historical period are expressed in a generalized manner. Musical forms meet the spiritual and educational requirements of each era, and at the same time, they are common to many aspects of human activity (certain collective activities, ethical and aesthetic interaction of people, communication processes).

The role of music is especially important as a means of forming the moral and aesthetic taste of a person, developing emotional feelings, and stimulating creative abilities. Like speech, sound signaling, and other sound-meaningful processes, music has the ability to convey certain information through sounds. In particular, music is similar to speech (speech intonations) in terms of the possibility of expressing a person's inner state with the help of high-low, thin-thick, long, short, strong, and other means of sounds.[2] However, Music, as an art form, differs from speech by its unique characteristics (for example, pursuing artistic-aesthetic goals, acquiring content and form as artistic value, especially the organization of musical sounds in certain musical systems).

Although each individual musical sound has a primary expressive potential, the high-low relationships of musical sounds are reflected in scale structures, and temporal ratios are reflected in musical rhythm and meter. In the musical culture of most peoples of the world, including Uzbek musical folklore, traditional music, and compositional creativity, diatonics in various forms form the basis of the scale. Along with diatonics, chromaticism has a wide place in compositional music (especially in the 20th century development trends). The main artistic tool in music is melody. In the oral tradition (monody) styles of music, the melody is the only and complete musical expression of the artistic image. Elements of harmony and polyphony also occupy an important place in multi-voice compositional directions. The development of melodies (themes) in a piece of music constitutes its composition (form). The form of music serves as a material embodiment of the content of the work and a means of creation. The form of musical works is characterized by regularly repeating content and elements, which to some extent contradict the characteristics of artistic content, such as variability and mobility.

Such dialectic conflicts within the framework of communication and unity always find their solution in different ways in the process of creating and performing a piece of music. In the musical culture and traditions of different peoples, the relationship between stable and unstable elements of music is also different. For example: in musical styles of oral direction based on the criterion of traditionality, along with specific artistic content and aesthetic rules, the form of musical works is influenced by the characteristics of badihago, non-musical conditions (such as the time, place, and conditions of performance of the work).[3] The works of compositional art in the written tradition, aimed at expressing individual artistic images, are based more precisely on the rules of musical development, that is, on complete, integrated and stable forms. That's why for, compositional music plays an important role in notation, which is the main factor in expressing these forms and keeping them in an objective state. Music has a special place in human culture and collective life. It performs certain tasks during recreation and entertainment, various ceremonies, holidays, parties and celebrations, religious and official events, public and military marches, sports exercises and work. Therefore, musical works are divided into several groups of styles, types and genres according to their content. Genres such as Alla, zikr, marsia, sarbozcha, waltz, march, messa are related to household and other conditions in life.

The tasks of aesthetic impact are the main ones in chants, tableaux, instrumental tunes, status tracks, concerts, miniatures, romances, etc. Genres, in turn, merge into such types of music as religious music, youth music, household music, public music, military music, chamber music, symphonic music, choral music. Historical, national, local, personal (individual) music styles also include musical elements such as musical thinking, tone, rhythm, form, and reflect the totality of works of various genres belonging to a certain era or national culture (see Avant-garde, Baroque, Classicism, music in the oral tradition, Romanticism, Sentimentalism). Composers and composers use the combination (synthesis) of music and other arts in an effort to create a broader range of artistic images. The expressive possibilities of a piece of music, mixed with clearly understood words, stage movement, film images and other elements, expand (see Vocal music, Film music, Theater music).

Music also plays an important role in other art forms and genres. For example: in the genre of opera, Uzbek musical drama and comedy, singing, choral art, and orchestra connect music with drama. Ballet and other dance forms also express their artistic images with the help of Music. Music activity of a person is mainly carried out in 3 stages: creation, performance and listening (learning). At each stage, the content and form of the work will take shape.

At the creative stage, the artistic idea and form are born together in the mind of the author. In the process of performance, the form and content are changed by the performer in accordance with his worldview, aesthetic ideas, personal experience and creativity. Music lovers also accept the work being performed based on their personal taste, life and artistic experience. Thus, Music activity has a creative nature at all stages. In different (compositional and oral tradition) styles, the importance of performance is different. In the professional cultural system, Music is often manifested through the activities of artists who perform artistic works. Therefore, the majority of music performers (composers, singers) are real partners of composers and composers. They perform live in front of the audience the works that they have learned in the process of master-student relationship or have learned with the help of notation. In the system of musical folklore, music samples are created as artistic products of public consciousness and performed by amateur singers, musicians or collectives. Music performance is performed using musical instruments and the human voice. They appear individually, in ensembles, choirs, and orchestras. Music creation, performance and listening are not other types of music activities, music education, music education (musicology), music criticism, etc., together with other types of music, constitute the society's system of music culture. Since ancient times, music has been a powerful means of education widely used in all systems of education. Prominent statesmen, scientists, pedagogues have deeply influenced the consciousness and psyche of people in all types of art, including music, and considered it as a means of forming and developing high spiritual qualities in them, and they paid great attention to this. Those who gave Each genre of music and art contains the content of such topics, which express the spirit of the nation or the nation of one or another era of the country, people, and humanity. The strength of musical works lies in their ability to emotionally influence the inner spiritual world of people in their rightness and comprehensibility.[4] It is important to take into account this feature of the art of music when raising a mature generation.

The role of our musical heritage is also important in this regard, as the national program requires the training of highly qualified personnel who respond to highly spiritual students. Medieval thinkers Farabi, Ibn Sina, Abdurrahman Jami, Alisher Navai and others highly appreciated the wide-reaching educational potential of music. It is clear to all of us that Navoi was a great poet, thinker, scientist, musician, historian, pedagogue and a famous statesman. In his works, the poet highly appreciates the educational potential of music. He paid great attention to the art of music and considered this art as a tool that strongly influences the mind and psyche of people. In this, he pays particular attention to folk oral creativity and professional musical works, and these works are intended to inspire a person, develop positive qualities in him, and create a high feeling.

Science has the power to form feelings. The theory and practice of music education and education is closely related to our entire culture. Music, as in other areas of human culture, shows important features and laws in the process of studying the stages of its experimental development. The roots of Uzbek music go back to ancient times.

The monuments of ancient culture, the rich literary heritage of great thinkers, poets and writers testify to this. History preserved the names of many famous musicians, poets and artists in the Middle Ages. Valuable information about Central Asian music can be obtained from written sources that have been preserved since the 9th century. Since in the Middle Ages, music was included in the single cycle of sciences along with mathematics and astronomy, many cultural figures of Central Asia devoted their

works to it, and special treatises were devoted to its theoretical foundations. Encyclopedist Muhammad al-Farabi occupies a special place among the famous musicians of Central Asia who gave great importance to music education. The scientist devoted considerable space in his works to the issues of educating and educating the young generation, which are inextricably linked with philosophical and political issues. Farabi occupies a special place. The scientist devoted considerable space in his works to the development of education, education and training of the young generation, which is inextricably linked with philosophical and political issues. Farabi is one of the founders of music theory, which became part of mathematical sciences in the Middle Ages.

The Uzbek music art are very ancient. This is evidenced by the information in historical literature and archeological finds. When Alexander the Great conquered Central Asia in the 3rd century BC, about 2400 years ago, the Greeks and Khorezmites were amazed by the rich musical culture of our ancestors.[5]

Their talented singers enriched their musical culture by learning the art of high performance of wonderful and heartfelt songs and melodies of our ancestors, as well as various musical instruments. As a result, some of our musical instruments were used in the practice of European nations and spread in a new appearance (shape) and name (ud, lute, dutor, dutor - guitar, organik - harp, etc.). According to the records of the ancient Zoroastrian religious book "Avesta", our ancestors also sang songs in various ceremonies related to the worship of gods.

The Arabs, who brought Islam to Central Asia in the 2nd century, were not left behind by the musical culture of our ancestors. By the 9th - 10th centuries, Bukhara became a center of high art and science in the Samanid state. During this period, world-famous scientists, poets and musicians grew up. The famous philosopher al-Farabi Akhmad Farghani, scholar Abu Rayhan Beruni the Great, Abu Ali Ibn Sina, Abu Abdullakh Rudaki, Abul Kasim Firdavsi and others made a great contribution to the Middle Eastern culture. During the 11th-20th centuries, the culture of the Uzbek people reached new heights. Uzbek musical culture developed especially during the Pomeranian period. In this regard, the services of great scholars such as Abdurakhman Jami, Alisher Navoi Mirzo Ulug'bek, and Zahariddin Mukhammad Babur deserve special respect. In the second half of the 19th century, the Khanate of Turkestan was conquered by the Russian tsarism, and as a result, the process of the influence of European music through Russia began on our musical culture. Various changes took place in our music culture during the Shuro period, for example the study of musical Europe as a subject was introduced in school education and music educational institutions, as well as theater concert institutions were established. As a result, Uzbek composers developed. Especially the children's music created in this style has gained attention.

As we mentioned above, the musical culture of the Uzbek people has a centuries-old history. The roots of the folk music heritage have been developing since the beginning of history and are inextricably linked with the social life of the people. As a result of the first appearance of the heritage of folk music and the development of thinking, it was created in the process of work by a person inspired by the beauty of nature. Indeed, human life cannot be imagined without songs and music. Art played an important role in people's spiritual development.

In the works of Uzbek poet and thinker Alisher Navoi, the names of many musical instruments are mentioned, such as tanbur, rubob, gijjak, flute, trumpet, sunray. In his works, the poet glorifies the beauty and spiritual wealth of man, his creative work and joy. In particular, the scientist highly appreciates the educational potential of music in his works. In general, when our thinkers of the past spoke about the art of music, they considered the spiritual and moral worldviews of young people, who are growing up and serving our country, people, and the whole world, and their music. they value their role in the formation of perception. This is not for nothing, because the mind and heart of a person who loves the art of music, who can feel it deeply from the heart and soul, and who can perceive it, always strives for beauty,

goodness, and good intentions. A person with a beautiful heart is afraid of and hates ugliness and selfishness, rudeness and dishonesty. That being the case, the main task of us future music teachers is to bring up a person with a pure heart, beautiful, and perfect in all aspects.

About ways to form students' musical perception during music lessons. As we know, the success of pedagogical work largely depends on the professional activity of teachers. Each lesson process puts a number of educational tasks and teachers in front of him. Sometimes these things happen unexpectedly for the teacher. That is why the teacher should skillfully use various methodical tools without relying only on the knowledge of his specialty. A teacher should have creative sensibility, ability to think quickly and clarity.

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