Harmony of Music Culture and Cultural Concepts

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Annotation:
This scientific article seeks to shed light on the concept of music culture. It is the concept of culture that has succeeded in illuminating science as it goes hand in hand with aesthetics and music. The remarkable aspect of the scientific article is that it is so simply highlighted. It is no exaggeration to say that the opinions of the scholars served as the basis for the scientific coverage of the article.

Keywords: Culture, Development, Music, Tone, Theory, Style, Spirituality, Aesthetics, Education.

Introduction

There are many definitions and interpretations of culture, which define and scientifically substantiate the essence of content in terms of the role and aspects of human beings in the processes of socio-cultural development, in the period of historical development. It is common to see culture as a social phenomenon. Particular emphasis is placed on its laws of development, factors of development, the product of human thinking.

The term "culture" is an Arabic word meaning "Madinat" - "city". Secondly, it also means “colorful”. When our Prophet Muhammad (S.A.W.) migrated from Mecca to Medina, the old name of this city was Yathrib and it was called “Madinat an-Nabi” (City of the Prophet) due to the arrival of our Prophet. Therefore, in its essence lies the concrete social phenomena, events and processes, the relationship between nature and man, the laws of development. The product of human labor, the masterpieces of thought he created, are accepted as “culture” and are engraved in history. There are about 300 terms and definitions of culture in the sources of world history, all of which are based on the product of human thinking.

For example: the primary process in literature is the **letter**. And in music, **sound**. **The second process: in literature - a word, and in music - an interval. The third process: sentence in literature - verse - couplet, melody in music. The fourth process: a poem in literature is a work in music**, etc. [1.10].

The colorful interpretations of the cultures of the peoples of the world are reflected in these terms and definitions. In cultural studies, the interpretation of culture from a scientific point of view is studied with a scientific approach, based on various theories, methods of interpretation, their scientific and methodological processes. At the heart of all cultures is human

labor. Because a cultural product is created for man, it has the property of satisfying his material and spiritual needs. That is why culture should be understood as the assimilation of the world by human beings. Man-made cultural treasures are a unique object that must change over time. In the process of mastering these riches, the spiritual world of the individual is enriched.

Pedagogical culture - the sum of an individual's views on EDUCATION and upbringing, experience and attitudes is called pedagogical culture. Theoretical and practical knowledge of education and upbringing form the basis of a person's pedagogical views. Because pedagogical culture in the broadest sense covers all areas of human conscious activity, it has the ability to reflect the spiritual culture (moral, sophisticated, political, economic, etc.) as a whole and to express it as a whole in terms of EDUCATION. Pedagogical experience is a system of skills and competencies of an individual in EDUCATION. Pedagogical experience is usually integrated and improved in an individual's independent teaching activities. Its high level is called pedagogical skill.

Aesthetic culture is a comprehensive system of attitudes and values associated with aesthetic activity. Aesthetic culture is a part of the culture of a society, the content of which is characterized by the development of industrial and aesthetic relations. Aesthetic attitudes and the corresponding system of aesthetic values are sustainable elements of aesthetic culture.

Aesthetic goal, beauty and perfection in the industry is the only goal. Because of the activities that aesthetic culture manifests through industry, it can educate, challenge, awaken the mind, affect the emotions, make people laugh or cry. Art culture is the core of aesthetic culture. The structure of aesthetic culture is multi-layered and includes aesthetic consciousness, aesthetic moments, aesthetic upbringing. In the context of national independence, the importance of aesthetic culture, like all elements of spiritual culture, is growing.

The musical culture of the Uzbek people has a very long history. Throughout history, folk classical music, traditional professional music, folk compositions, as well as folklore - amateur musical heritage have complemented each other in the form and style of performance. This musical heritage is still manifested today as part of our spiritual culture. Thanks to independence, attention to our national and spiritual values, traditions, forgotten and historically valuable traditions, the process of their new reform has become a priority.

Attention to our national values, traditions, and spiritual wealth has risen to the level of the state. From the first years of independence, a lot has been done to preserve and restore the spiritual riches of our ancestors, including musical culture, as well as to keep pace with the times. In this regard, the great spiritual wealth left to us by our ancestors serves as a key factor. It is known from history that our musical culture, which is the main link of our spirituality, our traditional songs, maqom (suite) performances have always been recognized as spiritual nourishment in the daily life of our people. People sought salvation from music in their difficult days, and songs and music accompanied them in their happy days.

Abu Nasr ibn Mahmud al-Farabi, a world-famous medieval philosopher known as the Aristotle of the East, described his work of a teacher in his treatise “On Exemplary Education” that he should be located at the top. He is aware of all the ways in which a person can be happy. ” [2:70]. By the twentieth century, there was a growing focus on the study of instruments that are

popular in folk performing practice. Abdurauf Fitrat [3] begins this in his work and explains valuable information [4.13].

After all, in today's blessed day of independence, at a time when we are realizing our identity, it is natural to rely on our national musical culture, which is part of our great spirituality, inherited from our ancestors, to address our traditional songs. All this plays an important role in the upbringing of a harmoniously developed generation, in shaping the spiritual worldview of young people.

Our traditional music and songs have always called people to faith, kindness and humanity. Even today, without losing its relevance, it remains a key factor in independence, as a tool for the formation of the consciousness of workers, in the education of a harmoniously developed generation. Musical culture is distinguished by its diversity. In particular, the rich musical heritage of the Uzbek people, whose deep roots go back to ancient times, has not fallen from our daily lives. It includes high-quality examples of folk art, folklore performance, melody structure, content-rich instruments and songs, performance of epics, and a series of complex performances called maqom (suite) music. In addition, the works of folk composers, who have made significant contributions to the folk music culture at all times, also play an important role.

The IX-XIII centuries left a very rich legacy in the history of Oriental music culture. A lot of experimentation was also done on creating the note. The Eastern notation was first created by Abu Nasr al-Farabi (Kitab al-Musiqi al-Kabir). He created a table of the types of vocalists and this serves as a vocalist in the performance of the singers ’voices.

Al-Farabi's table includes 26 lads and movements. The French scholar D. Erlange admits that this table is a peculiar note. The second was Safiuddin Al-Urmavi, who developed a alphabetical table of notes, and the tablature created by this Azerbaijani musicologist in the 13th century was the only notation tablature in the west until the tablature invented in the 15th century.

The tone tablature, discovered in the second half of the 19th century by the scientist, poet and composer Kamil Khorezmi, was also a novelty. Abdulhak Dehlavi, Kavkabi, Darvish Ali, Jami and others comment on the power of music and who created the maqoms.

Dear reader, in this scientific article an attempt was made to explain the breadth of the concept of culture. It was said that in order to become a perfect human being, we must take into account all aspects. At the same time, an attempt was made to prove that music plays an important role in human life. Therefore, the fact that the work of many of our scientists in the field of music on a scientific basis has not been wasted is a testament to the art forms that are developing today. But it is difficult to look to the future without knowing the history, so it is no coincidence that the history of our first notes was also touched upon.

It is worth noting that the masterpieces of the Uzbek people's musical culture, which have survived for centuries, have been fully restored and notated. The services of our late great masters are invaluable in this. Hundreds of years later, this heritage will continue to be refined with new performances, and will remain a sacred spiritual treasure of our people. One of the important laws of human spiritual development is that as a person matures, he begins to feel more and more the creative power of art. It is no coincidence that the role of the artist in society,

his status and attitude to art are evaluated as a specific criterion of the spiritual potential of society.

References

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