

MUSIC IN THE SOCIO-CULTURAL LIFE OF THE UZBEKISTAN PEOPLE

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Abstract: The role of the musical art of the Turkic peoples in the social and cultural life of the peoples of the world, its significance for the past, present and future, the views of Eastern thinkers on this issue, their individual points of view expressed in their scientific works, as well as the rapid penetration of modern Western music into the cultural life of the Turkic peoples, including the Uzbek people, and the processes of development of musical art, which have occurred and are occurring in cultural life, are discussed in this article.

Keywords: music, culture, social thinking, education, ability, aesthetic education, art, rhythmic ability, intellect, spirituality, Jadidism

Introduction: music is an expression of national identity, culture, and is an important factor connecting and uniting the past, present and future of the people. In particular, the Uzbek people have historically expressed their inner world, spirituality, joy and pain through music. Music plays an incomparable role in preserving the spiritual values, customs and traditions of the people, social relations established with fraternal peoples and abroad, and historical memory. As it is necessary to prove each idea, we cite as evidence a number of folk epics widely spread among the people: "Goro'gli", "Alpomish", "Kuntug'mish", "Bazirgon", "Oshiqq'arib va shoxsanam", maqoms: "Bukhara shashmaqomi", "Khorazm atiyarim maqomi", "Tashkent Farg'ona maqom yo'llari" and songs and dances characteristic of each local style.

Music has always been present in the lifestyle of the Uzbek people. Let's look at this with a few examples.

Wedding ceremonies: When a new child is born in a family, the Uzbek people hold the first ceremony called "Beshik toyi". Of course, during this ceremony, songs and various dances are performed by family members and close relatives. Giving a baby a cradle wedding from the first days of life is considered a normal event in every family in everyday life.

Sunnat toyi: This solemn ceremony, which is given only to boys, takes place when the child is 3-5 years old. Each family may conduct this process differently depending on its social status, but during this ceremony, various songs are sung live by sosada and singers, and dances are performed by close relatives. Usually, this ceremony is held differently in different regions, but the main essence is the same.

Wedding: in almost all countries of the world, this solemn event is not complete without singing, and it should be noted that among the Uzbek people this family ceremony is held differently than in others. This ceremony usually lasts 3-7 days, and each day, family members listen to music, songs performed by bakhshis and khalfas, and delicate dances performed by dancers.

In general, there are many aspects that can be mentioned in Uzbek music, and the importance of many ideas can be clearly and clearly demonstrated in just one word. The fact that maqoms such as "Shashmaqom", "Khorezm lagisi", "Boisun Bahori" and several other examples

of art are included in the UNESCO list of intangible cultural heritage is one of the main factors showing the place of music in the social life of the Uzbek people.

Literature analysis: Many educators and scientists have organized and continue to this day controversial discussions on the role of music in social life. Scientifically, the Uzbek philosopher Abu Nasr Farobi (870-950), who lived and worked in the 9th century, emphasized in his “Kitab al-Musiqa al-Kabr” (The Great Book of Music) that music has a direct impact on the human psyche, that music is a means of moral education, and that music plays an important role in the development of society. Another scientist, the sultan of medical science, Abu Ali Ibn Sina (980-10327), in his “Kitab al-Shifo” and “Donishnama”, emphasized that music has a positive effect on human health, can be used as a means of music therapy, and the great importance of music in spiritual education and aesthetic development.

In the modern world, there are enough scientists and musicologists in this regard, for example, academician Yunus Rajabiy (1897-1976) in his work “Uzbek folk music” and in the process of notating and scientifically systematizing “Shashmaqom” expressed his views on the spiritual wealth of the people, especially “Shashmaqom” and the great role of traditional music in preserving national identity. The great intellectual Abdurauf Fitrat Ozin, who emphasized the role of music in education, in his work “Uzbek classical music and its history”, states that music is a means of national awakening, the art of maqom is the highest peak of Uzbek music, and music reflects the spirit of the nation, and these factors are important in the educational process.

At this point, we consider it permissible to cite the views of European scholars. In particular, Jean Jacques Rousseau (1712-1778) in his “Emile or Or On Education” concluded that music is a part of natural upbringing, that a child understands the world through the experience of music, that music is a natural tool for development, not an artificial one, and that music can be a decisive factor in the development of natural abilities in a child. Friedrich Froebel (1782-1852), who lived later, when he created the preschool education system, advocated education through play and reading, emphasizing that music plays a key role in the development of a child’s creativity and that music is a central element of preschool education.

Results;

The impact of music on intellectual and cognitive development: Analyses conducted based on the methodological systems of Émile Jaques-Dalcroze, Carl Orff and Zoltán Kodály show that music activates human thinking processes. The results that can be obtained through this are:

1. Rhythmic exercises strengthen attention and memory.
2. Musical literacy develops logical thinking.
3. Singing improves speech fluency.
4. Musical hearing develops analytical thinking.

It can be observed that students who regularly engage in music have higher scores in subject mastery. This confirms the integrative effect of music on cognitive development.

The effect of music on emotional and psychological stability Based on the views of Jean-Jacques Rousseau and Johann Heinrich Pestalozzi, the following results can be drawn:

- Music reduces emotional stress.
- Creates a positive mood in students.
- Provides mental balance and inner harmony.
- Facilitates the process of social adaptation.

Especially at the primary and preschool stages of education, music is an important factor in the emotional development of children. Through music, the child learns to express his feelings.

The role of music in the development of creativity: Based on the methods of Friedrich Froebel and Carl Orff, the following scientific results can be formulated:

- Music develops creative thinking in children.
- The ability to improvise is formed.
- Independent thinking and initiative are strengthened.
- Interest in art increases.

Using a creative approach in music lessons ensures the individual's free thinking. This meets the requirements of modern competency-based education.

The importance of music in the formation of social competencies:

In the process of music education, the following results can be achieved through ensemble, choir and group lessons:

- Teamwork skills are developed.
- A culture of mutual listening and respect is formed.
- A sense of social responsibility increases.
- Leadership and organizational skills are manifested.

In this regard, music is an effective tool in the socialization process.

Scientific results arising from the teachings of Abu Nasr Al-Farabi:

In his work *Kitab al-Musiqa al-Kabir*, the great thinker of the Eastern Renaissance, Abu Nasr Al-Farabi analyzed music on a scientific and theoretical basis and deeply illuminated its place in the human psyche and social life. Farabi justified music mathematically, philosophically and aesthetically, interpreting it as a means of education.

Based on his views, the following scientific results can be formulated:

1. Music is a means of moral development

According to Farabi's theory, music has a direct impact on the human psyche. Certain melodies and tones affect a person's character and mood.

Music is a factor that develops scientific thinking

Farabi explains music on the basis of mathematical ratios and a sound system. This leads to the following results:

Music is an element of the upbringing of an ideal society:

In the concept of "Fozil Shahar", Farabi emphasizes that the spiritual perfection of society depends on the upbringing system.

A major representative of the Jadid movement, Fitrat, highlights the importance of maqom art and national music in his work "Uzbek Classical Music and Its History". He interprets music as a means of national awakening and spiritual renewal.

Based on Fitrat's views, the following results are formulated:

1. Music is a means of understanding national identity

Fitrat evaluates the art of maqom as an expression of the spirit of the nation. Based on this:

- Music education strengthens national identity.
- Historical consciousness and cultural memory are formed in students.
- Traditional music serves to preserve national values.

2. Music is a factor of spiritual awakening

According to Fitrat, music awakens the spiritual strength of the people. This leads to the following results:

- Spiritual immunity is formed in the younger generation.
- A sense of national pride and honor is developed through art.
- Aesthetic education increases the spiritual level of society.

3. Music is a means of modern and national harmony

Fitrat emphasizes the need to develop the development of national music on a scientific basis. Based on this:

- The harmony of traditional and modern music increases the effectiveness of education.
- Innovative pedagogical approaches are developed based on national heritage.
- The music education system is modernized based on national culture.

So it can be understood that music has a strong place in the social life of not only the Uzbek people, but also any other peoples, and is a valuable tool in upbringing, education, and mutual relations.

Conclusion

Music has always played an important role in the socio-cultural life of the Uzbek people, expressing national identity and ensuring the spiritual development of society. The results of the study show that music is not only a source of aesthetic pleasure, but also a powerful educational tool that forms social consciousness and ensures the continuity of cultural heritage between generations.

Uzbek folk music - in particular, maqom, bakhshi, folklore songs, and traditional instrumental performance - reflects the historical memory, worldview, and spiritual world of the people. This rich heritage is actively used in various aspects of socio-cultural life, including rituals, traditions, holidays and everyday life, and serves to form the aesthetic taste, national values and spiritual maturity of members of society.

In the conditions of modern globalization, preserving the national musical culture and passing it on to the younger generation remains an urgent task. In this regard, strengthening approaches based on national heritage in the music education system and harmonizing traditional and modern musical directions are of great importance. Through music, it is possible to develop feelings of patriotism, national pride and cultural identity in young people.

In conclusion, music is manifested in the socio-cultural life of the Uzbek people not only as a form of art, but also as an important social institution that unites society, strengthens spiritual values and serves national development. Its in-depth study, development and wide promotion serve as an important factor in ensuring the spiritual well-being of the future generation.

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