

The Concept of Musical Culture in Performance Practice

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Abstract: this scientific article is intended to shed light on the concept of music culture. It is the concept of culture that is divided into science-based accounts of aesthetics and its juxtaposition with music. A notable aspect of the scientific article is that it is simply cracked. We will not exaggerate to say that the opinions of scientists served as the basis for the scientific coverage of the article.

Keywords: culture, progress, Music, tone, theory, style, spiritual, aesthetics, upbringing

INTRODUCTION

There are a huge number of definitions and interpretations of culture, which determine and scientifically substantiate the essence of content depending on the place and aspects of people in the processes of ijtī-Moi-cultural development, during the period of historical development. It is widely believed that culture is a social phenomenon. Its special emphasis is placed on the laws of development, factors of development, the product of human thinking.

The term "culture" is an Arabic word meaning "Madinat" - "city". The latter also has another meaning of "colorful". The Prophet Muhammad Rasulullah (S.A.V.) When they emigrated from Mecca to Medina, the old name of this city was Yasrib, which began to be called "Madinat an-nabi" (City of the Prophet) on the occasion of the arrival of the Prophet. That is why its fundamental Maono lies precisely in social phenomena, events and processes, the connection between nature and man, the laws of progress. The product of human labor is perceived as the "culture", the masterpieces of thought created by him, and is sealed in history. In the sources of world history there are about 300 terms and taorifs of culture, at the heart of all this lies the product of human thought.

For example: in the literature, the primary process is the letter. In music, the sound is. Second process: in literature – word, and in music-interval. Third process: sentence - verse - verse in literature, melody-melody in music. The fourth process: in literature, the Ode or poetry is a work in music, etc.K [1.10].

MATERIALS AND METHODS

The colorful interpretation of the culture of the peoples of the world is embodied in these terms and taorifs. In cultural studies, the interpretation of culture from the point of view of science is studied with a scientific approach, based on various theories, methods of interpretation, their scientific and methodological processes. Human labor lies in the Zamiri of all cultures. Because a cultural product is created for a person, has the property of satisfying his material and spiritual need. That is why it would be difficult to understand temperance as the appropriation of the world by humans. Man-made cultural assets are a kind of object that must be changed in-Son. In the process of mastering these riches, the spiritual world of the individual is enriched.

Pedagogical culture-the sum of the individual's views on education and upbringing, experience and relationships is called pedagogical culture. Theoretical and practical knowledge of education and upbringing forms the basis of the pedagogical views of the individual. Due to the fact that pedagogical culture covers all areas of human conscious activity in the vast Maono, it has the property of expressing spiritual culture in its entirety (moral, elegance, political, economic, etc.) from the point of view of one whole reflection and educational upbringing. Pedagogical experience is a system of skills and competencies of an individual regarding education. Pedagogical experience is usually composed and perfected in an individual's independent teaching activities. Its high level is called pedagogical skill.

Aesthetic culture-comprehensive, expresses a system of attitudes and values connected with aesthetic activity. Aesthetic culture is a part of the culture of society, the content of which is characterized by the settings of industrial and aesthetic relations. Aesthetic attitude and, in accordance with it, the KE-ladigan system of aesthetic values are stable elements of aesthetic culture.

Aesthetic purpose, beauty and excellence in the industry are the only goals. Due to the activity of aesthetic culture, manifested through industry, it can educate a person, provoke a struggle, awaken his mind, reflect on his feelings, laugh or cry. Artistic culture is the core of aesthetic culture. The structure of aesthetic culture is multi-layered and includes aesthetic consciousness, aesthetic moments, aesthetic education. In the context of national independence, the importance of aesthetic culture, like all elements of spiritual culture, increases.

The musical culture of the Uzbek people has a very long history. In the course of historical progress, close - knit performance views of folk classical music, traditional professional music, folk composing tracks, as well as the musical heritage of folklore-amateurism, have complemented each other in form and style. This musical heritage is still manifested today as an offshoot of our spiritual Mada-intention. Thanks to independence, the attention to our national and spiritual destiny, our customs, our forgetful, historically valuable traditions, the process of reforming them an important direction.

The emphasis on our national values, customs, spiritual Boyle-gmiz has risen to the scale of the state. From the first years of independence, efforts were made to preserve and restore the spiritual resources left over from our ancestors and ancestors, including musical culture, in addition to taking steps in harmony with the Times. In this regard, our immense spiritual wealth, which our past ancestors inherited from us, serves as the main factor. Known from history, our musical culture, traditional songs, status performances, which are the main link in our spirituality, have always been eotirophied in the daily life of our people as a spiritual feed. The people sought salvation from music in their difficult days, and song and music accompanied them even on days of joy.

In his treatise” on exemplary education“, the world-famous medieval philosopher, compatriot Abu Nasr Ibn Mahmud Al-Farabi, known under the title” Aristotle of the East“, pauses about the activities of a teacher: "such a person, to achieve the highest level that a person can achieve, should take place at the peak of happiness. He is the one who is aware of all the ways in which a person can achieve happiness”. [2:70].

RESULT

By the 20th century the emphasis on studying and researching instruments popular in folk performance practice had increased. Abdurauf Fitrat [3], starting with his work, describes the šimmat data [4.13].

After all, on the day of today's blessed independence, it is natural to lean on our national musical culture, inherited from our ancestors, which was a branch of our vast spirituality in a time when we were realizing our identity, to turn to our traditional songs. All this is important in the upbringing of a harmonious generation, in the formation of a spiritual worldview of young people.

Our traditional music and songs have always appealed to people for faith, kindness, humanity. Even today, without losing this relevance, independence, the hardworking are on the way to the formation of on-GI, the upbringing of a harmonious generation. as a tool, it remains one of the main factors.

Musical culture is characterized by its brilliance. Especially since the rich musical heritage of the Uzbek people, whose deep roots reach ancient times, has not even fallen from our current everyday life. It includes a high sample of folk creativity, folpclor performance, song structure, meaningfully developed instrumental and song works, epic performance, and the so-called Maqam music, a complex series of performances. In addition, a significant place in folk musical culture is also occupied by the work of the folk composer-Ri, who has made significant contributions at all times.

DISCUSSION

The 9th-13th centuries left a very rich legacy in the history of Shark music culture. There have also been many experiments on the creation of note notation. The Oriental note script was first created by Abu Nasr Farabi (Kitabul musikiy al-Kabir). He created a table of types of vocalists, and this acts as a vocalization in the performance of the voice of singers. Al-Farabi's table included 26 lad and kharakat kurinis. French scientist D.Erlanje acknowledges that this table is a kind of note notation.

The second bulib, Safiuddin Al-Urmawi, developed the harfli table of notation, and this is the only notational tabulature of Azerbaijani musicology until the tabulature invented in the 13th century in garb in the 15th century.

In the second half of the 19th century, the tona tabulatura Ham, discovered by the scientist, poet and composer Kamil Khwarazmi, was a special innovation. About the power of influence of music, Abdulhak Dexlawi, Kavkabi, Darwish Ali, Jami and others comment on who created the statuses.

In this scientific article, dear reader, it was intended to explain the wide scope of culture. It has been cited that we should consider all aspects when becoming a perfect person. At the same time, music was considered to prove the importance of music in human life. Therefore, the labor of many of our scientists in the science of music in scientific reasoning is not a waste of our art types, which are rivalled today. But it is difficult to feed into the future without knowing history, so it is not for nothing that the history of our first Note Records is also mentioned.

SUMMARY

At this point, it is worth noting with pleasure that the masterpieces of the musical culture of the Uzbek people, which have reached us for several centuries, have been fully restored and notated to this day. In this, the services of our late great teachers are invaluable. After hundreds of years, this heritage will continue to be polished with New-newly completed performances, will continue to be the sacred spiritual wealth 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 deeply the creative power of art. It is not for nothing that the role, situation and attitude of the artist to art in society are fulfilled as a kind of criterion for the spiritual potential of society.

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