



## PHILOSOPHICAL ASPECTS OF THE CONTENT OF THE DEVELOPMENT OF MUSICAL CULTURE

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<b>Received:</b> 3 <sup>rd</sup> February 2023 <b>Accepted:</b> 3 <sup>rd</sup> March 2023 <b>Published:</b> 6 <sup>th</sup> March 2023	The article analyzes the Philosophical aspects of the content of the development of musical culture; the phenomenon of music is considered as an inseparable unity of two hypostases - the essence of music (musical substance) and musical art belonging to the human world; a systematic analysis of such a way of human existence as activity is carried out. The specificity of music as a philosophical and aesthetic phenomenon correlated with the inner activity of a person's musical consciousness is determined. The connections between the processes taking place in culture and their reflection in the figurative structure and expressive sphere of musical art are revealed. The functions of the philosophical and aesthetic aspects of the phenomenon of music in culture are outlined: epistemological, humanistic, communicative, educational, educative, informative, normative, reflexive.
<b>Keywords:</b> Culture, image, music, spirituality, morality, personality, modernity, consciousness.	

The main measure of a person's ability to perceive the external world is the degree of development of human essential forces, which, on the one hand, are considered as a set of human abilities to cognize objects and phenomena in the external world. Many of their manifestations, on the other hand, find their most vivid embodiment in music, which is a reflection of a person's worldview and attitude. Homo Faber - A Creative Person - defines the ideological world, feelings and thoughts, as well as his own inner world and state of consciousness in musical works of art, while the central link of musical activity is musical imagination, which means the creative capabilities of the author and, most importantly, inner spiritual readiness to create new and beautiful, without which birth is impossible samples of genuine creativity.

Since ancient times, mankind has tried to comprehend the secrets of musical art in its specific impact on the spiritual formation of a person, which gave rise to a variety of philosophical and aesthetic concepts in determining the essence and role of musical art in the spiritual life of a person. Since antiquity, the specificity of musical art has been emphasized as the most sensual among other types of arts. The basis of such an interpretation is the special properties of the art of sounds. It was noticed that such specific components of music as melody and rhythm are able to influence not only the psycho-emotional state of a person, but also to rebuild his inner world. Aristotle explained this by saying that music is based on the germs of moral states. The melody contains movement. "These movements are active, and actions are signs of ethical properties".

The phenomenon of musical activity is also the fact that a person perceiving, listening to music, is also in a state of creative search, which manifests itself mainly in the creation of his personal "vision" - perception, cognition, subjective reproduction, comprehension of emerging artistic and life associations and in a kind of agreement of the composer's thoughts. At the same time, it is stated that "the musical substance is a constant unchangeable, it is the spiritual principle for the ordering ("harmonization") of artistic activity in music," and "before the beginning of our music (the one we know about in the history of culture), music is like a universal Rhythm, like an ordering harmony," and "our music - these are works, compositions that obey the internal laws of the universe, the universal Rhythm, which is followed by the "sounding substance".

Philosophical and aesthetic consciousness, being an internal ideal plan of musical activity, acts as an important component of the musical and aesthetic culture of the individual. I.Y. Pavlova notes that "musical and aesthetic consciousness does not always manifest itself in directly perceived forms, hidden internal processes such as needs, perception, thinking, representation, imagination are of great importance which characterize the attitude of the individual to art and the field of reality". Conducted by the Russian scientist-philosopher M.S. Kagan's systematic analysis of such a way of human existence as activity justified its manifestation in five main forms:

- in the knowledge of the world (science is the highest expression here);
- in the value understanding of being - moral, aesthetic, religious;
- in the projective activity and practical transformation of reality during the implementation of projects;
- in the communication of people with each other in their joint activities;

- in the artistic assimilation of the world, which unites into one whole knowledge, values, projects, material constructions and sign systems that serve the artist's communication with people.

In the context of the latter, the uniqueness of music as an art form is obvious. On the one hand, this is manifested in the special conditionality of the musical artistic language, which correlates with the specifics of auditory perception based on more generalized associative connections - compared, for example, with painting, where the figurative series is presented with a greater degree of concreteness. On the other hand, the uniqueness of music lies in its specific musical language, which is an expression of the emotional spirit of the epoch, a kind of "tuning fork" tuned to the highest point of its spiritual ascent, since it is the musical language that "most subtly reacts to all the changes taking place in the spiritual atmosphere of society, and therefore each epoch has its own, inherent only in her way of musical expression". In the context of such a vision, the philosophical and aesthetic understanding of the phenomenon of musical art is of undoubted interest.

If, from the first stages of the lesson, the teacher immediately begins to object to the performance of the student in relation to the technique of voice formation, he cannot show the positive qualities of talent inherent in him in the performance. Many begin their first lesson by putting on breathing, larynx work or tongue, but to achieve efficiency at work, we put the idea that it is necessary to take as much as the material and start by identifying a defect that interferes with the qualitative resonance and formation of the voice. Not every performer in music manages to master the art of singing academically. The Voice of an academic singer should be elegant, skillfully adjustable and make it the right way. Classical, professional singing has long been a high art and has been directed to a viewer who knows his history, understands his incomparable examples.

The art of singing is manifested in the skill of the performer in the singing voice as one of the ancient types of musical performance. In academic singing, the rigor and accuracy of criteria (requirements) is embodied as a condition of conformity to the style, genre and form of the work. The criterion for choosing expressive means as a prerequisite for the validity of the performer's experiences and the adequacy of perception by the listener is the requirement of vocal art. The progress of chamber art from its inception to the era of "microphone" singing consisted of changing the requirements for both the performer and the listener. The repetition of vocal classics with the help of sound recording partially disrupted the natural basis of the song and the acoustic perception of the singer's voice by the listener. In this regard, for the current stage in the development of vocal art, the problem of perception and performance of academic vocal music arises, since these processes require both the listener and the performer to be prepared in advance.

The Higher School today maintains the best traditions of pedagogical science and, on this basis, is developing a new educational concept. Many components of the educational process, which are considered from the prism of modern problems, are promoted due to the importance of simple components to priority. According to I.N. Nekhaeva, musical art is an insufficiently researched area of philosophical discourse, since it is usually the subject of the study of cultural and art history disciplines and within the framework of philosophical research proper is, as a rule, of applied importance. In this regard, the well-established definition of the musical field only as part of the linguistic reality is particularly noteworthy, which often leads to a superficial interpretation, impoverishes the concept of a musical phenomenon and determines the fact that in the context of the linguistic space, music loses itself as a specific area.

It is quite obvious that such a linguistic task "nurtured the subject-object sphere and thereby revealed a property of language that is especially alien to music: the opposition of subject and object, internal and external, as well as, in the context of the identification of music and language, the assumption that musical art has the ability to be intentional externally, allegedly in relation to a certain subject". However, it should be recognized that music is the most communicative art form that penetrates as much as possible into all spheres of human activity. Consequently, music has its own specific language, which arose from the needs of a person in communicating with other people and is the most important of the means used to convey aesthetic information. Thus, "the language of music performs primarily an informational and communicative function, contributing to the cohesion of the collective (especially in a society at the level of mythological worldview) and depends on the level of development of society, where it finds its being".

In philosophy, it is customary to distinguish between such concepts as "signal" and "sign". In music, this is interpreted as the following model: "sound - sign - image - symbol", where the sound acquires the meaning of a symbol, and the symbol, in turn, is formed in sound. In a musical sign (symbol), the relationship between material form and meaning is rather conditional, while a musical symbol is "a sign with a figurative meaning (second), characterized by universal significance; a universal category of musical creativity functioning at all levels of the organization of the music system".

**CONCLUSION.** Symbols in music can be either individual sounds, their melodic, harmonic, timbre and dynamic combinations, or strictly differentiated musical images conveyed by a specific musical structure; genre, author's style. The main task of the innovative artists was to introduce people to the art of the future - "quarter-tone music", and in general, the idea of expanding the boundaries of art in an era of global crisis, such as the crisis of the turn of the century, was quite popular in the creative environment.

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