

The Process of Changes and Depreciation of the Aesthetic Effectiveness of Musical Values under Globalization

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Abstract: In this article, the process of changing and devaluation of the aesthetic effectiveness of musical values in the conditions of globalization, the views of Eastern scholars regarding the concepts of music and heritage are reflected in the article.

Key points: music, national heritage, melody, tone, cultural environment, composition, rhythm, tempo, dynamics, time signature, radii, signal.

INTRODUCTION

It is known that today in our society, special attention is paid to the preservation of the national musical heritage and the improvement of musical thinking. A number of programs are being developed in order to approach the art of music as a national-aesthetic value in the process of spiritual growth, to further develop the traditional and modern directions of music. In particular, a lot of scientific research work is being carried out on the preservation and study of our classical and modern musical heritage, as well as scientific conferences aimed at supporting the art of music are being held. At the same time, it should be said that organizational-pedagogical work aimed at improving the educational process of preserving the national musical heritage, introducing new approaches to it, and studying foreign experience is being carried out. This will create an opportunity to bring spiritual and educational work to a new level in our country.

We know that music has a global impact on the spiritual development of society compared to other types of art. In the process of spiritual renewal, a number of programs were developed in order to approach the art of music as a national aesthetic value, to further develop traditional and modern directions of music. In particular, a lot of scientific research work was carried out on the preservation and study of our classical and modern musical heritage, as well as scientific conferences aimed at supporting the art of music were held.

LITERATURE ANALYSIS AND METHODS

New approaches were formed to the general theoretical issues of work related to the impact of music on the aesthetic worldview of a person, its importance in the aesthetic mastering of reality, the formation of a high artistic and aesthetic taste in a person, and the education of aesthetic ideals of members of society. Now music is not only a form of art, but it has become a means of education, a force that ensures the stability of society. Looking at music from this point of view, it can be seen that today the need to study its philosophical essence and research its aesthetic content has increased even more. This process, in turn, requires the study of music and its significance in youth education as a general theoretical issue of aesthetics. This is the case:

firstly, today requires a scientific analysis of the aesthetic features of Uzbek traditional music from a philosophical point of view and enriching it based on the principles of modern music. Because

music and its aesthetic nature is at the center of ideological processes as an important tool that stabilizes both education and social development;

secondly, it is necessary to systematize views on reflecting the elegant and beautiful aspects of our national values by scientifically studying the importance of traditional music in the aesthetic education of young people, analyzing its place in the world musical heritage. Because, at present, the traditional musical heritage of the Uzbek people is gaining a worthy place in the world musical culture with its beautiful aesthetic features;

thirdly, in the era of globalization, the process and practice of performing folk music is fundamentally changing. However, studying it only as a system of tones leads to a one-sided approach to the problem. In fact, Uzbek traditional folk music shows beauty and gives aesthetic pleasure to a person by combining melody, melody and lament;

fourthly, Uzbek folk music has its own aesthetic form and content among art forms. It cannot be replaced by other forms of art: it is rare and unique. It is a set of melodic combinations, forms and genres, complex methods that regulate folk poetic creativity and the wealth of various melodies. That is why it is shown as a high example of the people's aesthetic culture. The question of researching this feature of music based on aesthetic criteria still remains abstract in philosophy;

fifthly, makoms, ritual music, folklore songs, which are considered traditional music of the Uzbek people, are a unique artistic-aesthetic genre system. However, the researchers of the former Soviet period approached the aesthetic content of Uzbek national music and its essence as a type of aesthetic activity. This situation ultimately created a gap in the aesthetic value of the Uzbek people. Now there is a need to study not only the historical significance of our national musical heritage, but also its theoretical and practical significance in aesthetic relations.

The ceremony is important as a cultural phenomenon, and it is valuable from a socio-philosophical and moral-aesthetic point of view. "Tradition", "custom", "ritual" are analyzed as concepts that are directly related to each other, therefore, a component of traditions can be a custom, and a component of a custom can also be a ritual.

Ceremonial music is a spiritual phenomenon that has become an aesthetic value of the people. This can be justified as follows: a) the ceremony has passed the tests of history, is in line with the general interests of the people, and has an important aesthetic value as it glorifies the people's dreams and aspirations; b) through the ritual, a person perceives the spiritual world emotionally and manifests reality in artistic images; c) the ritual has the ability to describe the world based on criteria of refinement such as beauty, grandeur, harmony.

In the Middle Ages, Eastern musicologists emphasized the existence of 12 maqam paths, and compared these maqams to the twelve constellations of stars that travel along the path of the sun's annual movement. In the historical manuscripts related to the science of music, a specific procedure is given for the performance of these twelve statuses. Including: Rahavi status - from early morning until sunrise; Husayni status - in the first half of the day, when the guard changes; True status - during a dream; Statuses of Emptiness and Ushshaq - in the evening; Navo status - evening; Status of Isfahan - recommended to be performed before morning.

The aesthetic functions of Uzbek national music include relaxation, entertainment and educational features. In the paragraph entitled "Relaxing - the primary aesthetic function of music", the author of the study says that the beauty of music is manifested in the harmony of melody, melody and composition, therefore, good music cleanses the soul, lifts the mood, relieves a person from sadness, showing that he gets rid of depression moods, getting rid of defects and bubbles, such a situation can be explained by the doctrine of "catharsis" in the science of philosophy. For example, the philosopher and scientist Abdulla Sher analyzed Aristotle's teaching about forgiveness, in which, in essence, due to fear or pity, the human heart is freed from negative emotions, as a result, if, on the one hand, a person begins to calmly look at the events of fate, on the other hand, feels a sense of sympathy for those who have fallen into the vortex of misfortune, says: "After perceiving a work of art, you get rid of petty feelings, and spiritually, you rise a head higher than yesterday. This is the

catharsis-forgetting that Aristotle said. Art educates a person through this means of learning. That's the aesthetic essence of foraging."¹

The beauty of music is manifested in the harmony of melody, melody and composition, so good music cleanses the soul, lifts the mood, frees a person from sadness and depression, and removes defects and bubbles. Having said that, such a situation can be explained by the doctrine of "catharsis" in philosophy. For example, the philosopher and scientist Abdulla Sher analyzed Aristotle's teaching about forgiveness, in which, in essence, due to fear or pity, the human heart is freed from negative emotions, as a result, if, on the one hand, a person begins to calmly look at the events of fate, on the other hand, feels a sense of sympathy for those who have fallen into the vortex of misfortune, says: "After perceiving a work of art, you get rid of petty feelings, and spiritually, you rise a head higher than yesterday. This is the catharsis-forgetting that Aristotle said. Art educates a person through this means of learning. That's the aesthetic essence of foraging."²

As part of the research, a sociological survey was conducted with students of Fergana State University. The results of the survey indicate that young people are not indifferent to the art of Uzbek folk music, that they have the opportunity to listen to and choose the music they want. In particular, "What kind of music do you listen to the most?" 214 out of 1008 respondents (21.23 %) chose Uzbek classical music, 258 (55.36 %) chose modern Uzbek pop, which shows that young people are not indifferent to our national musical heritage. Young people were also asked the question "What is your attitude towards listening to music?" The peculiarity of this question is that it shows us how the free time of young people is closely related to music. Out of 1008 respondents to whom the questionnaire was submitted, 400 (39.68%) listen to music on a player or mobile phone, 308 (30.56%) listen to music on the radio and TV, and 214 (21.23%) - they answered that they will buy special discs. So, most of the young people showed that they are always in tune with the music while they are on the street, in transport or doing some work.

The influence of national musical factors on the processes of spiritual renewal, the problems of their place in the aesthetic culture of the individual and society, as well as the theoretical ideas related to the improvement of aesthetic taste through the development of musical culture are also important. For example, studying the issues of "The effect of the tone factor in music on the spiritual maturity of a person", the researcher emphasizes that the perception of music has both theoretical and practical importance. After all, it is impossible to fully understand the theory of music and reveal the socio-spiritual nature of the melody without studying the aesthetic perception. The issue of music perception directly affects the aesthetic maturity of a person. Accordingly, the distinctive feature of musical perception is:

- firstly, it is determined by the influence on the nature of artistic creation and the essence of sociality of art;
- secondly, the study of the laws of aesthetic perception creates an opportunity for art and artistic creativity to fully reveal their content and essence.

In addition, the tone factor reveals the philosophical essence and aesthetic content of music. This process takes place through perception.

We have also tried to analyze the comparative analysis of sound and tone and analyze that any sound cannot bring aesthetic pleasure to a person. First of all, the sound provides preliminary information about the shape and form of the event. For example, the voice of a frog helps us visualize its appearance, while the voice of a person helps us distinguish it from other people. And that of the thunder creates a vision of a natural phenomenon. Therefore, all three voices are devoid of aesthetic pleasure. Secondly, the dictionary meaning of voice in Uzbek means "sound", "noise",

¹ Abdulla Sher, Bahadir Husanov, Erkin Umarov. Aesthetics. Methodical guide. -Tashkent: University, 2008. - 40 p.

² Abdulla Sher, Bahadir Husanov, Erkin Umarov. Aesthetics. Methodical guide. -Tashkent: University, 2008. - 40 p.

"sound" and it is "formed by the vibration of the vocal cords with the impact of the air coming out of the lungs".³

Ibn Sina connects the origin of music with the richness of human speech: the voice lowers when flattering, and resounds strongly when speaking proudly. He says that music is an imitation of human mood.⁴ Eastern scholars initially considered music to be one of the sciences of philosophy and included it in encyclopedias. In this, they undoubtedly took into account the artistic-aesthetic power and social educational role of music.⁵ The law of "identity" of philosophy expresses the equality, similarity, exactness of an object with itself, or the equality, sameness of several objects. Therefore, philosophy and aesthetics are important in the main components of music. This can be compared on the basis of:

The first component is the melody. The arrival of sounds of different heights and lengths in a certain rhythm and key in an artistic state. The melody and its development features have their own philosophical dialectics: in folk tunes and statuses (income) - that is, the melody develops from the beginning of the song to the climax. We understand inner and outer beauty in melody, so melody can be compared to the category of "possibility" of philosophy. Everything, the concept that expresses the direction of development in the event, is the same thing - a state that can appear and develop under the influence of the laws of the development of the event. The main means of expression of the tune in music are - key, rhythm, meter, timbre, harmony, etc.

The second component is harmony. That is, harmony, the combination of several sounds heard in one way. For example, Pythagoras' agreement of different voices is universal harmony, or in ancient Chinese philosophy; His ideas that each part of the universe is like a flute that produces a separate melody and together form a harmonious melody are of special value.⁶ In the science of philosophy, "harmony" is a concept that means a state of mutual compatibility, proportionality, organic closeness and connection between the elements and components of a certain system during a certain period of development.⁷

The third component is frets. Interrelationship of sounds of different heights, striving for one "tonic" of unstable sounds. In music, each note is a prelude to a certain aesthetic category. For example: the "major" key calls for more excitement, solemnity, and grandeur, while the "minor" key leads to more sadness, lyricism, and tragedy.

Also, it is appropriate to compare the components of music, such as composition, rhythm, tempo, dynamics, time signature, with the categories of philosophy. All the musical components come together and, first of all, evoke a certain emotion in a person. If emotion is considered to be a system of signals that informs about the happenings in existence and the important aspects of things for a person, then music is a "signal" in this system. Music - gives an emotional tone, (tone) emotional state, mood to the components of the emotional sphere of a person, which is experienced by a person. So, depending on the music, human feelings can change.

As for the lament, in European music there is a concept of "interpretation", which means the interpretation in the creative performance of a piece of music. However, in European music, creative freedom occurs only within the limits of a certain notation. The lamentation in our national music cannot be accurately expressed in notation. Therefore, the performance of a lament is a purely artistic creative process, and the performer cannot perform the lament in the same way every time, it depends on the emotional and aesthetic state of the artist at the time of performance.

³ An explanatory dictionary of the Uzbek language. 5 volumes. -Tashkent: "National Encyclopedia of Uzbekistan" State Scientific Publishing House. 2007, Volume 3. -79 p.

⁴ Abdulla Sher, Bahadir Husanov, Erkin Umarov. Aesthetics. Methodical guide. - Tashkent: UzMU, 2008. - 48 p.

⁵ Ishaq Rajabov Maqomlar Tashkent Art Publishing House, 2006. -19 p

⁶ Abdulla Sher, Bahadir Husanov. Aesthetics. Methodical guide. 2nd edition. - Tashkent: UzMU, 2008. -48 p.

⁷ Philosophy. Encyclopedic dictionary. -Tashkent: "National Society of Philosophers of Uzbekistan" publishing house. Chief editorial office of "Sharq" publishing-printing joint-stock company, 2004. - 81p.

In the performance of Nola, that semitone is further divided into several parts, so that the notation cannot reflect this process. However, this is a purely artistic, aesthetic, creative process, the "succession" category of philosophy is important in the performance of lament. Uzbek national music becomes an aesthetic law based on melody, lament and melody. This aesthetic law is a unique feature of music, on the basis of which a person feels reality, enters into an aesthetic relationship with it, and reflects reality in artistic images.

It is also necessary to pay attention to the content of national music as a factor in forming an artistic-aesthetic ideal, as well as a factor that harmonizes beauty in social-spiritual existence and determines artistic-aesthetic values. Accordingly, the tasks of music in determining aesthetic culture can be explained in the following directions:

1. The role of musical culture in the formation of the aesthetic ideal, which is considered an important subject.
2. The formation of the culture of listening to music in young people becomes an aesthetic need.
3. The necessity of national music for spiritual development and aesthetic culture.

In the conditions of today's market relations, the development of music is carried out in two directions.

First, music - in non-musical fields; In canoe production, new technologies are developing and this development is constant. In the Middle Ages, world religions used the factors of art to expand the sphere of influence of their ideas, even in today's era of market economy, huge industries that have nothing to do with art at first glance, make their products to the people. they use music widely in popularization.

Secondly, if the art of music is a helper in other fields, that is, a means of attracting and influencing the public's perception, today it is turning into a huge industry, a "commodity".

It is necessary to pay special attention to the aesthetic and moral aspects of the problem of singing with the existing phonogram. The artist always takes aesthetic pleasure in live performance, that is, he discovers new aspects of the artistic work. When singing with a live voice, the audience also becomes a participant in the artistic process to some extent. Tomashabin becomes not only a consumer, but also a participant in the process of artistic creation. The object and the subject are covered by aesthetic properties, aesthetic activity, aesthetic awareness. The object creates an aesthetic relationship by embodying the emotional and intellectual bolts that ensure the perception of sophistication in the subject. In this place, the subject realizes not only the external sophistication of the object, but also shows its inner sophistication or sophistication in the subject. This second aspect is determined by the aesthetic understanding of reality, a philosophical phenomenon that has the characteristic of creating an aesthetic process. These aesthetic processes are not observed when the phonogram is sung in front of the listener.

Also, the law of "negation-negation" of the science of philosophy is important in the solution of the above-mentioned and other problems in Uzbek national music of the present time, and these problems are also relevant for the science of "Philosophy of Morals" today. The spiritual-aesthetic content of music is reflected in the expression of high and delicate human experiences, in improving the artistic-aesthetic taste of a person. In our country, the attention to the improvement of the aesthetic culture of the individual and the society through the development of the art of music is based on the harmony of both aspects. So, sounds can form qualities and affect a person's mood only if they are in harmony with feelings. Accordingly, the art of music, which reflects a person's lifestyle and expresses his aesthetic world, is an integral part of human life activities.

The goal orientation of the development of musical art in our country can be assessed as a high cultural phenomenon in the development of the national musical heritage. Because, in it, priority is given to the issues of aesthetic education of young people through artistic creativity, especially music. After all, music gives a person strength, spiritual support, not only in the days of joy, but also in other aesthetic activities, and invites him to live, live, create and enjoy beauty. In addition, real

works of art, in particular, beautiful music, have a universal language, and they have the ability to give artistic pleasure to all peoples, peoples and nations without a translator.

Music has the characteristics of socializing a person, reviving certain events and situations, attracting and managing his attention, as well as increasing the labor productivity of people. It is speechless and invisible communication. Music is a tool that develops the ability to feel. It can be used as a means of mutual coordination and integration of mental and physical forces, a source of energy, a means of creating reality, and a weapon for the transformation of human consciousness. And finally, music is a force that connects people with the universe. It is possible to continue this list or expand each item, but the most important thing is to use such a social phenomenon as music, which has so many possibilities, to bring human consciousness and thinking to higher levels. In all times, music has been able to direct people to the best deeds and great deeds, and especially, it has been a means of educating the young generation in the spirit of love for their country, Motherland.

It is known that the study of various genres of music, history, theory, prospects of today's development, scientific research of the works of individual composers are undoubtedly included in the research scope of musicology. Therefore, it is directly related to the deep, scientific study of the heritage of our ancestors, the restoration of our national-musical and cultural values, and the process of raising spiritually high youth. At the same time, it is necessary to apply the classical pedagogical traditions to the practice of the present time, to clearly define the role of music culture in the formation of the youth's spirituality, the most important issue in the life of the society.

The aesthetic features of Uzbek folk music and its importance in enriching the spirituality of a modern perfect person, as well as the perception of folk values in music, are among the subjects that have not been studied in detail in the science of aesthetics and the philosophy of sophistication. In this sense, through this research, an attempt was made to illuminate the historical and modern trends in the reflection of folk values in music and the improvement of human spirituality in the traditional music of the Uzbek people.

It is known that Uzbek folk music, like the music of other nations, is important in educating people ideologically and aesthetically. Among them, traditional folk music has the ability to quickly affect a person, to be easily accepted, and to form a person's aesthetic attitude to the outside world. In addition, folk music is distinguished by the naturalness and simplicity of melodies.

Music has the ability to reflect all aspects of social life. It evokes aesthetic pleasure in a person as it resonates in epic, lyrical and dramatic tones at the same time. In particular, its expressive and figurative nature is distinguished by its closeness to lyrics. At the same time, lyrics form the aesthetic basis of music. Also, music directly and indirectly reflects the noble aspirations of the human aesthetic world: it is able to show the best feelings and qualities in a person.

CONCLUSION

We know that music is a performing art. It comes alive and "enters the language" only in the process of performance. The aesthetics of folk music is based on the harmony of "composer-performer-listener". This is manifested in both archaic, traditional and modern types of art. In addition, music comes into contact with the most important areas of human activity, participates in labor processes and rituals. Therefore, in the music culture of the present time, performance art has taken on a relatively independent form of musical creativity. Music, as an important part of everyday life, mobilizes people to a specific goal, unites them around good feelings and enthusiasm.

Music is a means of educating a person, it creates high thoughts and feelings, sophistication, joys of the heart, hopes and dreams, and increases a person's creativity. From this point of view, art is always inextricably linked with science, although its purpose is somewhat different than that of science. Because a certain work of art covers philosophical problems that are being studied scientifically.

The goal orientation of the development of musical art in our country can be assessed as a high cultural phenomenon in the development of the aesthetic culture, taste and thinking of our people.

Because, in it, priority is given to the issues of aesthetic education of young people through artistic creativity, especially music. After all, music gives a person strength, spiritual support, not only in the days of joy, but also in other aesthetic activities, and invites him to live, live, create and enjoy beauty. In addition, real works of art, in particular, beautiful music, have a universal language, and they have the ability to give artistic and aesthetic pleasure to all peoples, peoples and nations without a translator.

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