

GENESIS OF MUSIC

Umurzakov Islam Ilkhom ugli

Researcher at the National University of Uzbekistan

ABSTRACT

Today, attention to the art of music in the world has increased more than ever. Because now music has become not only a form of art, but also a means of education, as well as a force ensuring the stability of society. Music not only gives a person pleasure and cultivates aesthetic taste, but also affects their mood and heals them. Also, some music can worsen human health. For example, when noisy music combines with ambient noise, it begins to negatively affect the cardiovascular, endocrine, and nervous systems. Therefore, dissonance, loudness, sudden acceleration and deceleration of music, or vice versa, lead to strain on the body, which, in turn, activates the body's defense mechanisms, which leads to the release of stress hormones - natural narcotics. Constant stress exhausts the body.

Music is derived from the Greek word "mousiche," and the art of miracles is a type of art that reflects human emotional experiences, thoughts, and imagination through a sequence or combination of musical sounds (tones, melodies). Music does not require nationality, language, or translation. Music is diverse, and it affects consciousness differently. For example, "playful music helps to concentrate, while quiet melody helps normalize sleep." According to experts, music played on the piano affects the activity of the thyroid gland. The violin heals the soul. Activates the feeling of compassion. The cello apparently affects kidney function. The flute cleanses and expands the lungs. The organ balances the activity of the mind. Percussion instruments help restore heart rhythm. Effectively influences the circulatory system. During insomnia, it is recommended to listen to quiet music. For example, the music of Tchaikovsky. It's more effective to listen to Vivaldo's music and Schubert's serenade early in the morning. Beethoven's musical works have a positive effect on headaches.

Today, the speed of data circulation around the world is very high. At the same time, various materials in the field of music and art are also circulating at a high speed. In this process, the widespread popularization of "works" that have a negative impact on human consciousness, the loss of relevance over time of the role of national, traditional melodies and songs, the development of aggressive moods and deviant behavior among young people has become a pressing issue of the day. However, works of art should lead a person to goodness and elevate their spirituality. "Works of art are a mirror reflecting the peculiarities of the artistic thinking and spiritual growth of the nation. Every nation, as it ascends the stages of cultural development, expresses its worldview in works of art. The cultural heritage of a people reflects its everyday life and morality, types and characters, spiritual and aesthetic ideals. All these national characteristics and features, together with the social and geographical environment, give nationality to works of art. It is necessary to harmonize the national character in works of art with social reality and objective life, conducting them through an organized synthesis. "National identity in art does not stem from the eclectic combination of various characteristics or the isolated depiction of certain spiritual features of the people, but rather from the artist's interaction with the object and the ideological and aesthetic harmony of the work." Factors such as social life, the diversity of existence, the dynamic state of objects, the characteristics of relationships, and their contradictory course require harmony with the artist's artistic and aesthetic explorations, ideas, and style of depiction.

Art arose in ancient times as a result of the development of the labor process. In the process of labor, human thinking matured, the sense of beauty increased, and the concepts of beauty, convenience, and utility in reality expanded. The life, behavior, and customs of the people, their successes and failures, found their reflection in works of art. Modern musicology, based on archaeological and ethnographic data, substantiates the emergence of musical art in primitive society in a syncretic form with other art forms (dance, poetry, etc.) in the process of

human practical activity. In this case, music serves as a means of social communication, a means of organizing labor and ritual processes, and at the same time, aims to cultivate the moral and spiritual qualities necessary for society. In primitive times, percussion, wind, and plucked musical instruments appeared. When hunting was successful, primitive people would play musical instruments, dance, and have fun after hunting. The earliest musical instruments were made of animal skins and wood. Gradually, as a result of the growth of everyday culture, people learned to live as families, to make hunting and working tools from metal, and to make various musical instruments from wood and metal.

Archaeological research conducted in Uzbekistan indicates that music has been known to our people since ancient times. For example, during archaeological excavations in the village of Muminobod, Urgut district, Samarkand region, a strange pipe was found along with a human skeleton. Experts note that this flute dates back to the Bronze Age and is 5,000 years old. "This flute testifies to the fact that the most ancient tribes living in the Zarafshan Valley effectively used musical instruments 5 thousand years ago, and in general, music was an integral part of their socio-cultural life"¹. Musical examples are also found in the monuments of the Greco-Bactrian period. In particular, in the monuments of Greco-Bactrian art, one can see examples of Greek musical instruments, a woman playing the avlos, and figurines playing the mehrada. One can find many Ayritom portals, as well as angular chang players (harps), double-sided transverse drums, surnays, and various percussion instruments. The abundance of images of women performing music in the Greco-Bactrian state indicates that women were consistently engaged in musical art here. Male musicians were mainly depicted in the form of various animals, subjected to comedy." According to G.A. Pugachenkova, in the 3rd millennium BC. On figurines found in Khalchayan (Northern Bactria) dating back to the 6th-3rd centuries, two comedians performing roles, several women dancing and celebrating a ceremony with special musical instruments are depicted. In

¹ Hamidov H. History of Uzbek Traditional Singing Culture. -Tashkent: Teacher, 1996. - 11 p.

general, the participants of the circle showed their attitude towards nature and the surrounding world through a ritual, while comedians and jesters often depicted the image and behavior of an animal.² The figurines found in Khalchayan show that in ancient Bactrian society, music, dance, and performing arts had a certain ceremonial and cultural significance. Round dances with the participation of women, musical instruments, and jesters expressing animal movements through humor symbolically expressed a person's attitude towards nature and the world. This situation shows the harmony of social life, worldview, and aesthetic values through ritual art. Also, from these findings, it can be understood that the roots of ancient stage culture began to form in the early days.

The more the performer feels the music or song, the more the listener feels it, and the degree of influence of the music increases. You can't just play music. It is extremely important that the heart, mind, and skills work together harmoniously during performance.

Musicians have been considered examples for the people at all historical stages. Kaykovus says the following about the behavior of musicians in the court of Sultan Mahmud, who lived in the city of Ghazni in the 11th century: "If you are a hafiz, be good-natured, cheerful, always keep yourself clean, let a pleasant scent emanate from you, be sweet-spoken, be occupied with your work, don't be rude or sullen. Don't always play heavy rhythms (maqoms) and don't always play light rhythms, because one shouldn't play the same rhythm, because not all people are the same, and their natures are not compatible with each other, because people are diverse. Therefore, the masters of musical science arranged musical instruments in such a way that they first composed Khusravona epics for royal assemblies, then created a weightless, heavy melody that could be performed with two pieces of music, which they called the heavy melody. This path corresponds to the nature of the elderly and educated people.

² See: Pugachenkova G.A. Art of Bactria of the Kushan Era. Moscow: Iskusstvo, 1979. - C. 129-130;

This path was created for such people. Then the teachers saw that not all the people were old and serious. Therefore, they developed a suitable method. Then they composed light lines for lighter poems, naming them "light," and after a difficult path, they played this light line, thinking both the elderly and young people should benefit from it. Then young children and people with pleasant natures were deprived. They created the melody for this people so that they too would benefit and enjoy it, for among all meters, there is no meter more pleasant than the melody." As can be seen from Kaykovus's opinion, musical paths became clear and began to differ from each other as early as the 9th-10th centuries of human society. Even in those times, music related to age, profession, character traits, and social status was created. Kaykovus also gave valuable advice to musicians and singers on human psychology, wisdom, intelligence, perceptiveness, and musical education and upbringing: "When you sit in a gathering, look at the people of the gathering: if the listener is red-faced and has a beard like mung beans, play on the second string of the musical instrument; if they are yellow-faced, play on the boom string; if they are dark-faced, mad, or thin, play more music on three strings; if their body is white and fat and moist, play on a thick string. Because they made one musical instrument for the four human natures. Don't learn every song without meter, don't write songs and ghazals without meter. When you sing, let your song not be from another place, and your instrument not from another place. Don't sing every song with a different meaning. Learn to memorize many poems and ghazals, and know how to write various poems. Therefore, learn ghazals about separation, union, advice, reproach, rejection, dissatisfaction, acceptance, loyalty, cruelty, charity, giving gifts, joy, and complaint, and read ghazals worthy of each time.

In conclusion, the genesis of musical art began in the early stages of human cultural thought and social life and was formed in connection with ritual practices and spiritual needs. In its evolution, music manifests itself not only as a means of expressing emotions, but also as an important factor ensuring social unity, enriching the spiritual worldview. In this respect, musical art serves to understand

the harmony of humanity with nature and spiritual connections in society. From a philosophical point of view, the emergence and development of music is an expression of the process of searching for harmony and meaning in the human mind. It connects the inner world of a person with external reality, creating the basis for the transmission of cultural heritage through time and space. Consequently, the genesis of musical art is important not only as an aesthetic process, but also as a universal phenomenon embodying anthropological and spiritual meanings.

REFERENCES

1.Lutfullaeva D. E., Yuldashev A. G. The Peculiarities of Defining Culturally Specific Uzbek Names in Associative Dictionaries //Вестник Санкт-Петербургского университета. Востоковедение и африканистика. – 2023. – Т. 15. – №. 3. – С. 485-496.

2.KHOLBOBOEVA A. THE IMPORTANCE OF TOURISM ADVERTISING DISCOURSE IN THE DEVELOPMENT OF TOURISM INDUSTRY IN THE SOCIETY //PHILOLOGICAL SCIENCE.–2021. – 2021.

2.KHOLBOBOEVA A. THE IMPORTANCE OF TOURISM ADVERTISING DISCOURSE IN THE DEVELOPMENT OF TOURISM INDUSTRY IN THE SOCIETY: THE IMPORTANCE OF TOURISM ADVERTISING DISCOURSE IN THE DEVELOPMENT OF TOURISM INDUSTRY IN THE SOCIETY //Central Asian Journal of innovations and research. – 2021. – №. 1.

3.Kholboboeva PhD Student A. The notion of advertising discourse in modern uzbek linguistics //Philology Matters. – 2020. – Т. 2020. – №. 2. – С. 102-113.

4.Kholboboeva A. Linguacultural aspects of rhetoric discourse in tourism advertising //Philology Matters. – 2021. – Т. 2021. – №. 1. – С. 89-106.

5.Kholboboeva A. S. GENERAL FEATURES OF TOURISM
ADVERTISEMENT DISCOURSE //Theoretical & Applied Science. – 2020. – №.
4. – C. 261-263.