

THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF THE STUDY OF THE HISTORY OF HISTORY MUSICAL CULTURE

S. B. MURTAZOVA

Associate professor of the Department "History of Uzbekistan"
Karshi engineering and economic institute, PhD in historical sciences

ABSTRACT

This article analyzes of theoretical and methodological foundations of the history of musical culture, the use of various research methods in studying the topic, solving problems based on dialectical, synergetic, logistic and other methods of scientific knowledge in the study of historical processes.

Including in the article the question of the mutual connection of the philosophical outlook and musical expression, that music is one of the components of the process of creating a musical picture of the world.

KEY WORDS: History, national identity, historical consciousness, methodology, spirituality, historical reality, music, music philosophi, method, analysis, synthesis, comparison, synergetics, hermeneutics, modeling, integrative

INTRODUCTION

History, occupying one of the most important places in the system of social and humanitarian disciplines, is engaged in studying the past society of people, its development in various industries and the process of change.

Along with this, history, being the science of humanity, examines the past through research, it is a science that studies everything new created by humanity, and having studied the time that has passed before us, passes it on to the future replenishment.

As the President of the Republic of Uzbekistan Sh.M. Mirziyoyev states, "We must realize our national identity, study the ancient and rich history of our Motherland, strengthen research work in this area, and comprehensively support the activities of humanitarian scientists." [9].

For knowledge of the future, experience and the results of the past are important. The need to know all sorts of events, phenomena and processes occurring in modern conditions, as well as the factors that generate them and solve all sorts of social problems, becomes the reason for turning to history. And in general, history, always fulfilling the duty of social experience for society, is the basis for our modern activity. Through knowledge of history, a person cognizes himself, takes his place in time and space. Through information about their ancestors, the new generation learns its self. Therefore, the first president of Uzbekistan I.A. Karimov argued that "Knowing yourself begins with the study of history." [5; p.127].

If Cicero called history a teacher of life, according to Leonardo da Vinci, "knowledge of the past past tenses and the states of the world is an ornament and a product of the human mind." The father of Russian history N.M. Karamzin thought about it, wrote the following book of peoples, reflects their life and work, it is fragments of inventions and etiquette left by forefathers to generations, it is a necessity that serves as a model for the future and comments on the present." [11; c.11-12].

The conceptual formulation of the question of the research topic of the Soviet period, its theoretical and methodological foundations depending on the ideological doctrine, political and ideological factors had a strong influence on the activity and they were directed to the service of ensuring the implementation of decrees and instructions of the party and state.

During the years of independence of Uzbekistan, this problem was taken very seriously, much attention was paid to objectivity in the presentation of historical events and phenomena. Historical being and historical sources occupy an important place in the study of historical science, and the scientific approach to these two tasks in the literal sense is crucial for the precise definition of the theory and methodology of history. About this Russian scientist M. Barg stated the following: "Historical accurate events consist of real-life foundations, they occur in a specific space and time, their content does not depend on explanations and comments." [3].

The feeling and awareness of the world by a modern person being a very complex, multifaceted process, many contradictions, inconsistencies, problems have a negative impact on the formation of a complex spiritual inner world of a person.

For this reason, the rise of the inner spiritual world of the young generation to a qualitative, new level has not only theoretical significance, but also has a pronounced relevance. Based on the requirements of the current difficult period, it can be said that the formation of historical consciousness to determine one's self by the society of Uzbekistan, which follows the path of building a democratic state, is one of the important moral tasks. "Historical consciousness expresses a peculiar synthesis of love for the Motherland, a sense of belonging to the country where you are born and live to the people and all kinds of historical knowledge" [2].

In the formation of historical consciousness, the role of traditions, literature and the art of peoples is indispensable. In particular, art reflects certain historical phenomena.

And in music, which is one of the most important areas of art, the spirit of the times, the system of social relations, the interests and aspirations of people, their ideals, and attitudes to reality are also expressed.

But even if musical art cannot provide certain information about any historical period, it can overcome the facts that serve to study one or another aspect of a given period.

Musical culture as a whole is an important part of the human inner world. The significance of music in human life is not limited only to the expression of feelings. It penetrates more deeply affecting the subconscious and sets in motion the mechanism of the cultural and historical memory of people, actualizes the "twisted information" lying inside them in the water. Real music contributes to the development of human spirituality, adapts personality to the highest values of reality. Music establishes a strong connection between man and the cosmos in the form of harmony universe. The nature of music is two-sided, which marks the particular complexity of its analysis.

On the one hand, it manifests itself in the form of culture, history, customs, a product of collective wisdom, a powerful factor in social interaction, i.e. an event that requires an objective approach. However, on the other hand, this huge object exists in that it feeds on experience, is created from experience, experience is always deeply individual, licensed, subjective. The most important periods in the development of society, the movement of philosophical opinions and processes taking place in different spheres of culture, have a deep internal connection between themselves. Various kinds of concepts, terms relating to music, used to some extent in philosophical creativity, can also mean a series of deep and accurate metaphors. Philosophical concepts in certain historical periods can comment to a significant extent on the existing qualities of music, the identity and direction of musical culture. Thus, musical culture in certain historical times, exerting a special influence on philosophical discussions, can become a philosophical worldview and even a picture of the world. This integration i.e. the possibility of the influence of musical creativity on the philosophical disputes of one or another historical period has not been adequately studied. The term "music philosophy", related issues gained a broad theoretical concept in Uzbekistan and abroad for the first time in the 30s, especially in the 70s of the twentieth century.

"Music" (from the Greek *musike*, *musa*) is a genre of art that creates, using various sounds, an artistic image that has an emotional and ideological content. [1].

The philosophy of music, concentrating mainly on the general methodological tasks of studying music, unlike other sciences that study music, takes on the responsibility of the most complex function of "metatheory", that is, conducts a theoretical synthesis of broad philosophical and art knowledge of music.

The interconnectedness of the philosophical worldview and musical expressions in the real sense today awakens scientific interest. Music has the peculiarity of being an integral part of the process of creating a picture of the world. Musical culture can manifest itself as the most effective result of targeted musical education, as an indicator of the highest level of development of musical creativity and as an existing specificity of the "philosophy of music" of a certain historical period, and in general as an organic part of the development of philosophical reflection. By the way, music can achieve the ability to display a high level of development, the attitude of the world to man and man to the world, can have a definite effect on the worldview of a person, on his criteria for perceiving the world, meaning it can be one of the components of philosophical reflection.

The art of music is a means of interaction between a person and the world, music as a value that enters into a dialogue with a person; it exists by performing worldview, ethical, aesthetic and other actions in a person's life. Which in turn affects its philosophical content. No wonder G.V. Leib with the help of music was able to identify many aspects of philosophy, i.e. ontological, epistemological, aesthetic, ethical, logical and social.

Philosophers of the twentieth century widely studied the social functions of music, the strength of its impact, its moral and educational role. For example, B.V. Losev sought to study music as a subject of logic B.V. Asafiev as a general picture of the world, Yu.N. Kholopov as an aesthetic value in the system of musical knowledge, A.A. Farfshtein-philosophy, A. N.Sokhor, V.N.Kholopova as an art form, M.S. Kagan, A.A. Shcherbakova.

In the history of philosophical views, there is a connection between music and cosmic numbers, legends, epics, affects of socio-historical phenomena and human psychology. Among philosophical concepts about music, the fundamental scientific works of A.F. Losev are especially distinguished.

They are guided by the phenomenological-dialectical approaches of philosophical knowledge of music. Yu.N. Kholopov talks about different areas of music and develops the idea of A.F. Losev about the essence of music, "Life of Numbers".

In a sense, music and its history need to be explored in a new way, on a new level. In this case, the history of various areas of music and its inherent features will be considered so that these features will apply to all other areas and sciences. This will make it possible to embrace such branches of research as philosophy, musicology, art history, history, and cultural studies.

To develop the theoretical and methodological foundations of the study, a number of works of historians were used. [4, 6, 7, 8, 10, 11, 12].

The methodological base of the study, based on historical principles, is analyzed by accurate historical facts. Dialectical, epistemological and logical approaches make it possible to comprehensively correctly resolve the issue under study in the study of historical processes. The correct and accurate choice of the research method is important to achieve the goal and the successful completion of the tasks, which has real evidence. Therefore, in this study, the following general scientific methods are used: presumptive deductive, general logical method, induction, systemic composite method as well, the cultural-historical principle of the philosophy of culture. As the basis of theoretical and methodological research, methods were used that provide the necessary generation and detail for the study of phenomena: analysis, synthesis, method of comparisons and conclusions.

The researcher chose the historical-generalizing method as the leading methodological tool, which makes it possible to systematize conflicting concepts about the ways of developing musical art and revealing the unified content of musical art from different eras and directions.

The integrative method made it possible to study the field of music not only in the form of musicology, but also as a philosophical, social, pedagogical and aesthetic concept.

Using the classification method, in terms of the simplicity and complexity of music, its types were determined, i.e. musical folklore, national music, musical art of Europe.

In turn, folklore music is classified into labor, ceremonial, classical music into poems, a big song, songs of complex shape and accustomed melodies, poppies.

Based on the content of the music, genres such as symphony, opera, camera vocal, musical drama and comedy were studied using sources and classified. Also, as a result of analyzing each area of music and summarizing the results, it became possible to identify problems and achievements, patterns of development of this type of art in the years of Soviet power.

It is advisable to cover various areas of musical art based on different sources. Since based on the requirements of the ruling ideology, which areas of music have developed or were banned. For example, as a result of the colonization of Central Asia by the Russian Empire, national musical art was banned, and vice versa, musical traditions of Europe that were contrary to the views and morals of the local population were forcibly promoted. Events of this type were commented differently in the sources of that time.

Using the methods of analysis and synthesis, information was collected on the directions of musical art, and each of them was studied separately. Particular attention was paid to the integrity and reliability of the information collected. The collected information was distributed among the areas of the sphere and time periods, and their causal relationships were determined.

For example, we analyzed the state of the culture of national music during the reign of the Russian Empire, the process of introducing the traditions of European musical art in our region. The main attention in the analysis was given to the study of historical documents regarding the activities of the sphere.

Summarizing information from sources that serve to create the history of the classical, folklore styles of music, final conclusions were drawn. Naturally, there were difficulties in this matter.

For example, there are no archival documents that serve to fully cover the situation of national music in the years of Soviet power. A large amount of information from archival documents belonged to the musical art of Europe. In the archival documents of Soviet information relating to poppy and a big song, its executors, about the ways of its formation.

By the method of comparison, in order to ensure the accuracy and reliability of the opinions and conclusions issued, all the information collected within the framework of the possible was compared and studied.

Along with this, among the proposed methods to date, the method, called "synergistic" for its versatility, plays an important role in the preparation of all studies. "Synergetics" - from the Greek "help", "cooperation" means the cooperative nature of complex system elements and the cooperation of scientists in different fields of knowledge. The effective use of this method in an objective study of history makes it possible to correctly apply various approaches of historical science, to draw deep scientific conclusions.

Hermeneutics, the methodological principle developed by G.G. Gadamer is based on the concept of a whole unit and a single whole. According to GG Gadamer, "The mutual agreement of the partial and the whole is the criterion of correct awareness." Using this principle implements an analysis of the culture of music in a certain historical period:

1. Awareness of the historical conditions associated with the formation of various areas of music;
2. Awareness of the creation of musical works under the influence of a certain ideology in the corresponding period;
3. Awareness of the state of the musical art of the nation in the Soviet period and the period of independence through comparison.

The rallying of historical and logical methods of analysis occupies a special place in the study.

The method of historical reconstruction determines the main periods of development of various musical directions.

The modeling method assists in the construction of the project areas of music. To study individual tasks, the elements of composite analysis are used, in this way the structure of the apparatus of the level of awareness of the philosophical foundations of musical art and the cohesion of the content are determined. In determining the factors of the social environment that influenced the formation of the culture of music, the analytical method is used.

So, musical art consists of different directions, a variety of principles for the development and formation of certain industries, requires the study of different research methods.

CONCLUSION

Today, the cultural approach, which is a universal tool for drawing together the humanities such as philosophy, history, cultural studies, sociology, psychology, art history, demonstrates great opportunities for analyzing the history of music.

The culturological approach creates the conditions for attracting the methods of these sciences in musical analysis, thereby it provides an opportunity for the implementation of intersubject communications in the research process.

REFERENCES

- 1) Akbarov I. Dictionary of music. T., "Teacher", 1997, - page. 179.
- 2) Alimova D., Gulyamova D. On the study of the historical consciousness of students at the present stage. Uzbekiston Tarihi, 2001. 4-dream. - page. 48.
- 3) Barg M. A. Epoch and ideas: the formation of historicism. - M: 1987.
- 4) Zevelev A. I. Historiographic research: methodological aspects. M.: Higher school, 1987;
- 5) 5.Karimov I. A. We build our future with our own hands. 7, T., "Uzbekistan", 1999, - p. 127.
- 6) 6.Kovalchenko I.D. Methods of historical research. M.: Nauka, 1987;

- 7) 7.Kovalchenko I.D. Theoretical and methodological problems of historical research: Notes and reflections on new approaches. // New and modern history. / 1995. No. 1. -WITH. 3-33
- 8) 8. Nechkin M.V. History of history: Some methodological issues in the history of historical science.// History and historians. M., 1965.- p. 6-26;
- 9) 9.From the message of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev // 2018 December 28
- 10) 10.Sakharov A.M. Methodology of History and Historiography: Art and Speeches. M .: Moscow State University, 1981;
- 11) 11. Toynbee A. Comprehension of history. - M .: 1994., -p.11-12.
- 12) 12. Schmit S. O. On some general problems of the history of historical science. // Methodological and theoretical problems of the history of historical science. / Kalinin, State University. Kalinin, 1980. 109-117;