



Research Article

THE ROLE OF MUSIC IN HUMAN'S LIFE

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ABSTRACT

Music is a melody that reflects the inner emotional experiences of a person. "Music (Greek - art of muses) is an art form that reflects human emotional experiences, thoughts, imagination through the consistency or set of musical sounds (tones, melodies)." The genesis of music goes back to primitive times. There are different theories about this in science. Some researchers associate the emergence of music with a primitive ritual, some with the labor process, others with hunting processes (pre-hunting and post-hunting games).

KEYWORDS

Music, genesis, feelings, primitive, ritual, research, perform.

INTRODUCTION

Music has accompanied man for centuries, reflecting his work, life, feelings and experiences,

thoughts and hopes. It is known from the researches that the music developed in



accordance with the general development of the human society and the specific historical living conditions of any nation. So, historical living conditions played a big role in the development of music.

Materialists think about the origin of music mainly as follows: during the primitive communal system, people hunted animals in large numbers and ate their meat raw. When man discovered fire, that is, after learning to make fire by striking flints together, they learned to cook and eat the animals they hunted. After eating, around this fire there was a need for joy and entertainment, and they circled and danced around the fire.

For this, the first simple instruments are drums and drum-like instruments appeared, and later rattle, windpipes, and later learned to sing. So, in primitive times, there were musical instruments that were struck, blown, and clicked. When primitive people came from hunting, they played musical instruments, danced and rejoiced after the hunt. The first musical instruments were made of animal skins and wood.

Gradually, as a result of the growth of living culture, people learned to live as a family, to make hunting and working tools from metal, and to make various musical instruments from wood and metal.

According to academician A. Askarov, the information contained in the book "Avesta" supplemented by the analysis of archaeological monuments can give a complete picture of the social culture of our people at the end of the Bronze Age and the beginning of the Iron Age. It is

important to emphasize that the texts in this book were unique songs in the context of ritual performance and from the point of view of artistic perception for the community that listened to it. Also, its texts are subjected to special forms of recitation as well as songs. This is the basis for our conclusion as follows:

A) The art of singing and the art of music in general existed in the peoples of Central Asia and the East in general even before the Avesta, and its traditions are reflected in this book.

B) In ancient times, in Central Asia and other countries of the East, religion and singing appeared as cultural and ideological factors that corresponded to each other and at the same time complemented each other.

In our opinion, it is not surprising that the authors of "Avesta" have presented it in the form of a song and recitation. After all, such a method did not cause too much difficulty for those who mastered it. In this book, it seems that the cultural-ideological level and level of the peoples living in this area, their social demands and needs are taken into consideration. Because its inner dimensions are seen in the special poetic syllables, rhymes and stop measures that meet the requirements of song performance.

According to the opinion of the famous musician T. Zufarov: "The history of the music culture of the peoples living on the Turanian land, including the Uzbek people, began behind the horizons of BC. The structure of the instruments created in Turanian lands in ancient times, the presence of various types and performance methods, and

their perfection in terms of tuning are expressed in the instruments described in the Ayritom find. Due to the high musical culture and the development of the field of music, the Turanian land took a special place in the music culture of the peoples of the world and became the place of creation of new musical instruments (ud, gijjak, chang).

Between the 2nd century BC and the 8th century AD, the instruments made by Turonzamin spread beyond the borders of the country and spread throughout the Eastern and Maghreb countries. The maturity and development of the music of the peoples of Turkestan became a factor in the realization of the scientific theoretical knowledge of the art of music - "music science" already in the 8th-9th centuries. The theoretical and practical maturity of the music of Turkestan was the basis for the creation of the miracle of the Uzbek national musical art, and it has come down to our times over the centuries. The more the performer feels the music or the song, the more the listener will feel it and the level of influence will increase. Music can't just be played. It is essential that the heart, mind and skills work together while performing.

As we mentioned above, even in primitive times, music was reflected in various ceremonies. By the 21st century, this field has developed in such a way that today it is even possible to control a person with the help of music. That is, the method of using music to instill a thought, an idea into another person will help a lot. "The content of music consists of specific musical-artistic images that represent changing mental states.

Music embodies various human moods (for example, elation, joy, pleasure, observation, sadness, fear). In addition, music vividly reflects a person's volitional qualities (perseverance, aspiration, thoughtfulness, restraint, etc.) and his nature (customer). These expressive and descriptive possibilities of music have been highly evaluated, commented and scientifically researched by Greek scientists: Pythagoras, Plato, Aristotle and Eastern thinkers: Farobi, Ibn Sina, Jami, Navoi, Babur, Kavkabi, Sufism figures: Imam Ghazali, Kalabadi Bukhari and others".

One of the greatest discoveries of human thought is the art of music, and it has an ancient history. For more than a thousand years, along with handicrafts and various trade products, our musical culture reached East Turkestan, China, Korea and even Japan through the Great Silk Road. The Chinese scholar Sun Xiang said that the songs, dances and musical instruments of the Sugdians were constantly spread through the streets of the city and villages of the Chin country.

In addition, musicians from Central Asia and Eastern Turkestan were highly respected for their high art in the palaces of the emperor and high officials.

In the course of the development of the history of our culture, music has been enriched with its colorful genres, and as an integral part of people's lives, it has passed from generation to generation and has reached us. About the impact of music on a person and its educational value, the Greek philosopher Plato said in the IV century BC: "The greatest educational factor is musical art. After all,

if education is done correctly, rhythm and harmony will find a deeper way to the soul and give strength, make it beautiful otherwise; it will turn out to be its opposite.

His student Aristotle (Arastu) supported this idea: "Music affects the moral side of a person's soul to a certain extent, so it is one of the subjects that educate young people and should serve."

Musical aesthetics and scientific-theoretical teachings based on Greek music theory and musical traditions of local peoples were first formed within the framework of mathematics (al-Kindi, Farabi, Ibn Sina), and later as an independent science (Urmawi). Ishaq Mavsili and Kindi invented the first (literal) music notation in the East. And Urmavi adapted this writing to the purdah system.

Abu Nasr Muhammad al-Farabi described the effect of music on personality formation as follows: "This science is useful in the sense that it brings order to those whose character has lost its balance, perfects those who are not perfect, and maintains the balance of those who are in balance. This science is also useful for the health of the body.

Musicians were considered as role models for the people at all historical stages. Kaikovus says about the behavior of musicians in the court of Sultan Mahmud, who lived in the city of Ghazna in the 11th century: "If you are a hafiz, be cheerful, cheerful, keep yourself clean all the time, let a pleasant smell come from you, be sweet-spoken, busy with your work, rude. Don't be a tax on words and frowns. Do not always take difficult

paths (status) and do not always take easy paths, because you should not take the same path, because not all people are the same, and their natures are not compatible with each other, because people are diverse.

That is why the masters of music science arranged the musical instruments in such a way that first they composed epic epics for the gathering of kings, and then they composed a weightless heavy path that can be sung with two pieces of music, and they called it a heavy path. This path suits the nature of old people and educated people.

This road was created for such a people. Then the masters saw that not all people are old and serious people. Therefore, they developed a suitable way. Then they made light tracks for lighter weight poems, they named them "hafif", they played this light track after the heavy track, they thought that both the old and the young would enjoy it. Then the young children and people of pleasant nature were desolate. They have created a song for this people, so that this people can also enjoy it, because among all the songs, there is no song that is more pleasant than the song.

It can be seen from this opinion of Kaikovus that the ways of music became clear in the 9th-10th centuries of human society and began to differ from each other. Even in those times, music related to age, profession, character, and social status was created. Kaikovus also gave valuable advice to musicians and singers about human

psychology, prudence, ingenuity, intelligence, musical education and upbringing:

"When you are sitting in a meeting, look at the people in the meeting, if the listener is red-faced, with a mossy beard, play on the second string of the musical instrument, if he is yellow-faced, play music on the boom string, if he is dark-faced, thin, play more music on the third string, if the body is white and fat and moist, it is thick. Because, the rude musical instrument was prepared for the four natures of man. Don't learn every song without weight; don't write tarana and ghazal without weight. When you sing, don't sing from another place, don't have your tune from another place.

Don't say every song with a different meaning. Memorize a lot of poems and ghazals and know how to write different kinds of poems. Also, know ghazals about emigration, wasl, admonition, blame, rejection, displeasure, satisfaction, loyalty, malice, kindness, gift giving, pleasure, and complaint, read ghazals that are appropriate for each time. Don't read ghazals suitable for autumn in spring, suitable for spring in autumn, suitable for summer in winter and suitable for winter in summer.

It seems that our ancestors deeply studied the nature of music and knew its influence on people. They advised their students to know and understand which music is suitable for each person and play the music that suits them.

The conclusion is that as the times passed, views on music and art changed over the centuries. Music does not require nationality, language and

translation. It can be a work that the whole world can understand, regardless of the language (here we mean songs, chants) in which it is performed.

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