

MUSIC AND AESTHETICS

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ABSTRACT:

This article describes the aesthetics of music as well as the beauty of music. In particular, there has been an attempt to show that musicians have a high aesthetic taste. At the same time, scholars' opinions are quoted.

KEYWORDS: Aesthetics, music, art, texture, timbre, dynamics, articulation, agogica, rhythm, harmony.

INTRODUCTION:

Aesthetics comes from the Greek word *aisthetikos*, which means "to feel". The term "aesthetics" as a name for a particular field of science was first introduced into science by the German philosopher Alexander Baumgarten in the middle of the eighteenth century, but it is a mistake to think that it was the beginning of aesthetics.

Only when man feel is a part of the people, when they think about and work hard on it are spiritually connected." [3.72]

J According to Locke, "The happiness of the people depends on the proper upbringing of children." "The cultural values and spiritual heritage of the people for thousands of years served as a powerful school of spirituality for the Orient."

True creativity has always been highly esteemed. [1; 203] A person who is indifferent to art is indifferent to this society, and one can only say that he has no taste or aesthetic view of the person who does not feel the beauty around him. [2; 82] Beauty is a high aesthetic value, enjoying the perfection of color and color of things in nature, as well as a sense of the intellectual and emotional satisfaction of beautiful works of art, and the spiritual

qualities of man - his work and his ethics is the product of enjoying the grandeur of the struggle for the motherland [4.9].

In the book "The Main Principles of Political, Social and Economic Perspectives of Uzbekistan" (1995), he emphasizes that ethics is at the core of morality: "Man is not just a man of greeting. Ethics is, above all, a sense of justice and fairness, faith and honesty." [5.53]

V. A. As Suhomlinsky says, "Music is a powerful source of thought. Without a musical education it is impossible to have a literal mental maturity." N.W. Gogol says, "Laughter is precious: it does not take lives or property, but it is like a rabbit caught in the face of laughter."

The peculiarity of 20th-century art is that it has no basis at all. The creator cannot see the principles of his own method on the basis of one method. Therefore, the descriptions of the novelty of atonal, athematism, and illogical were preserved in music. As a result, there was no attempt to upgrade the old language system.

This kind of turn in professional writing. In this philosophy and musical aesthetics, the classical theory of knowledge of the universe and art has ended. Romanticism has not been interrupted by the works of classical logic, but has renewed it and expanded its possibilities. But by the end of the nineteenth century, this powerful concept had to pave the way for a new concept.

The great turn of the year certainly gave rise to numerous declarations of new art. They have admitted that they have studied their relationship with the past. Traditional canonism is reversed and experimentation comes first. This process began in the last years of the 19th century: symbolism, impressionism - they were the pioneers of new art. At the same

time, such slogans as "refusing to let loose the art", "to remove the intimate problems of the author from the artistic text" came to the fore.

It addresses the imaginary or epic forms of characterization of emotions through artistic thought. This is where the folklore and neoclassicism are born - neobarokko, mythology, urbanism, and fauvism.

A turning point in the musical recordings was a way for musical instruments to redefine expression paints.

While classical text was the basis of music and harmony, the role of texture, timbre, dynamics, articulation, and agogica in the new musical language increased. The independent function of the rhythm unrelated to the melos grows. This review was based on ladogharmonic innovations, and first of all, the dissonance, release, and the discontinuity of the harmonic ladder's 12-tonne central denial function. The powerful organizational capabilities of the classical harmony had to give way to other organizational factors. Examples of this are writing techniques. Although these techniques are different, their intersection points and flat salvage systems are felt. It should be noted that in all of these techniques, the role of intonation-melodic beginnings is diminished. Instead it was supplemented by the rise of phonological or rational organizational roles. What is interesting is that the adherents of a particular technique sought to individualize but failed to achieve individuality. This is due to the shift of music intonation to the secondary. All subsequent music history has led to the search for a way out of this situation, the expansion of the musical expressive paints.

Music created for voice or many voices is the earliest form of musical art. Vocal music includes a large number of different genres; - song, romance, works for vocal ensembles, choral music and opera. And everywhere there are two elements: Music and the Word. Vocal works without words, such as Vocalization.

There is much in common between word and music. In human speech itself there is a musical element - intonation. It not only gives speech expressiveness, emotionality, but also carries a certain meaning. In music, especially vocal, intonation is the basis of expressiveness. Sometimes a melody of a musical form directly arises from the intonations of speech.

In all forms and genres of vocal music, its natural connection with living breath, with the intonations of speech is invariably preserved, which makes vocal music such a natural and sensitive reflection of a person's feelings and experiences.

Transmission of words in music can be recitative or cantilean. Recitative allows you to convey the subtlest shades of intonation in music. The opposite of recitative is cantilena, that is, the transmission of the text in a generalized - song melody. In vocal music, a mixture of recitative and cantilena is also possible.

The main forms of chamber vocal music can be reduced to three main varieties:

- 1) A couplet (stanza) form is a form of vocal music in which all the stanzas of the text are accompanied by the same unchanging music.
- 2) A couplet-variational form (varied stanza) is called one in which, while maintaining the division into stanzas, each of them or some individual ones may not be an exact repetition of the first, but its variant transformation, sometimes very significant.
- 3) The end-to-end form is the form of vocal music based on free musical deployment.

The origin and development of opera - the origin of the individual elements that make up modern opera in the synthesis, should be sought in ancient times. Folk games and ceremonies were a combination of songs, dances, pantomime. Music was an obligatory participant in ancient tragedy, and in the middle Ages - "sacred" performances. As a special kind

of art, opera first took shape at the beginning of the 17th century in Italy.

Opera is a genre of vocal musical and dramatic art. Its literary and dramatic basis is the libretto (verbal text). Therefore, the same libretto was often used by many composers. Later, the libretto began to be created by the librettist in collaboration with the composer, which more fully ensures the unity of action, words and music.

Opera is a synthetic genre combining various types of arts in a single theatrical action: music, drama, choreography (ballet), visual art (sets, costumes).

Opera in Russia was formed as a democratic genre; in music, to a large extent, everyday intonations and folk songs were used.

These lines, quoted by L. Soldadze from Ibn Sina, may further emphasize our words: "You, Hussein, are standing in front of you large and small jugs of water with examples of philosophy from various schools of philosophy. Hercules, Democril, Plato, Aristotle ... The best and brightest of them is Aristotle's philosophy ... You have enjoyed all the jugs. Where is the source of the water in these jars, and from which well? ... This well was built on the Zoroastrian doctrine."

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