

Music As a Factor for The Formation of Social Identity in Youth

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Annotation: The study is of interest to music specialists, it allows a fresh look at the problem of teaching music for young people.

Key words: Musical identification, musical preferences, musical identity.

**First - music, but Voln talks about music ...
B. Akhmadulina**

Self-identification of a person based on music has a multilevel character. It can proceed on a conscious and subconscious, professional or socio-cultural level. Different stylistic and genre trends in music determine its multifunctional essence as a socio-cultural phenomenon, the scale of which we rarely think about, despite the fact that it has become an everyday phenomenon. The impact of a musical work on the listener was studied by T. Adorno, who considered the task of the sociology of music to be "knowledge of the relationship between music listeners as socialized individuals and music itself".

As a musician and as a sociologist, he understood the close connection of music with the process of sociocultural identification of a person. T. Adorno, studying the influence of musical genres in art on the development of social structure, believed that "for sociology, music should mean something more than ... awareness of its structures and purely informative knowledge of musical phenomena." He assumed that the sociological reading of music consists in a specific deciphering of the path of the non-musical into music and a specific deciphering of the musical as social.

The irreversible process of historical and social development makes us look at music not only as a phenomenon of art, blurring the boundaries between different cultures, historical eras, areas of knowledge, expanding the areas of contact between people, but also as the basis of social identification and self-identification of a person at any stage of its cultural development .

There are two approaches in the modern social theory of identity: socio-psychological and strictly sociological. The socio-psychological approach to identity theory was developed by E. Erickson.

He associated the acquisition of identity with the process of social adaptation of the individual, the resolution of the youthful crisis that arose due to the mixing of identities during the period when a young person was introduced to the system of social ideology, as well as with the development and development of a convincing picture of the world and finding a place for oneself in it. "The main thing in this process of acquiring identity," wrote E. Erickson, "is the coincidence between personal experiences and external circumstances."

According to E. Erickson, the concept of identity "in addition to personal identity, immutability in space also implies integrity, continuity of personality in time, therefore, identity is thought not only as personal, but also as a group."

Representatives of symbolic interactionism (W. James, D. Mead) considered social interaction as the interaction of two autonomous systems - the individual and society - coming to the conclusion that their study should take place at the micro level in order to identify the patterns of the private and the public.

On the one hand, society determines the identity of the individual, setting the norms, the laws of existence; on the other hand, the individual himself sets his own definition in the choice of goals and values: "By ridding the world of clearly defined communities, we create space for greater differentiation, in which individuals are capable of self-determination." personality, "the highest measure of the development of the self is the acquisition of the ability for social activity and social interaction."

The sociological form of discussion of identity theory is to understand identity as a personal source of meanings and experiences. Harvey Ferguson, a Scottish sociologist at the University of Glasgow, in his monograph "Self-Identity and Everyday Life", treats identity as referring to what is realized, what is thought to be realized, and as something that simply exists.

Identity has a wide range of diverse forms that have internal contradictions or opposites of singular and plural, objective and subjective. H. Ferguson concludes that "the construction of identity as a source of meanings and experience includes the following stages: similarity; difference and empathy. Similarity, difference and empathy are not

only forms of interaction between group and personal principles, but also modern forms of acquiring the identity of both an individual and entire groups in various sociocultural contexts.

Empathy or empathy is the most common means of identification in today's everyday life. Unlike fundamental forms of identity, such as nationality, gender, ideologies, and others, "empathy is a borrowing for a relatively short time of such elements as, for example, style of dress, preference in any form of art, religious belief, language, in order to "try on" one or the other identity that exists in modern society.

Such manipulations are not limited either in time or space and can be associated with an actual or fictitious object. Empathy, according to Anthony O'Ger, "can be used as a methodological principle for understanding history, as a kind of way of comprehending the situation of other people existing in a different social and cultural context."

As an example of empathy, we can cite Prokofiev's musical fairy tale "Peter and the Wolf", in which each character is endowed with a vivid musical image, and a musical performance involving fictional characters representing a fictional world evokes a feeling of empathy, empathy, and a desire to include oneself in the ongoing action among young viewers and gives new impressions.

In the process of realizing the acquired identity, the person acts as a social agent, taking into account the actions of other people. The author of the theory of communicative action, which contributes to the social evolution of a person with developed cognitive abilities, is J. Habermas.

Considering the rationality of the worldview of modern man, he interpreted his social evolution as the development of cognitive abilities. The evolution of the "life world", according to J. Habermas, leads to the fact that over time, human experience, including cognition and social interaction, is differentiated, and three relatively independent spheres are gradually distinguished in it: objective, social and subjective.

Thus, every social action must be complex, taking into account objective facts, social norms and personal experience.

Identity does not exist outside the mechanisms of social ties, it is social in nature. Music as one of these mechanisms has a socially differentiated character, therefore it can act as a special identifier, including among the youth. Certain factors of the socialization process, which are responsible for the acquisition of an individual musical identity, are combined into the concept of "musical socialization".

Musical socialization is "the process of the emergence and development of personality traits associated with music, depending on the social and material environment, which are to one degree or another associated with music." For example, the taste and attitude towards music of the younger generation is influenced by the musical activity of parents; the musical activity of young people and their knowledge of music depends on their social status. The formation of musical taste and musical identity among young people also occurs through external factors (peers, classmates, fellow students, friends, media).

The most important aspect is the connection between musical socialization and identification among young people. In addition to parents, the immediate environment and the media, musical socialization and identification of young people are influenced by such factors as socio-demographic and living conditions, the experience of musical socialization at school, an interest group. The process of musical socialization and the state of personal development of a young person determine the conditions for the use of music in later life. Musical socialization and the state of personal development in young people are interrelated and are influenced by specific generally accepted life experiences. T. Münch writes about this in his study "Music, media and development in adolescence". He gives the following table, in which he compares the tasks of personal development and forms of musical activity. The table given by us describes in detail the tasks of

personality development and the forms of musical activity corresponding to each of these tasks. We believe that this table is clear enough and does not need additional explanations and comments.

Table 1
The relationship between the need for personal development and music

№	The task of personality development	Music features
1	Establishment of friendly relations, social solidarity. Formation of skills for unity. Sharing a passion for music through intense social interactions, such as membership in a fan club or punk band.	Initial self-assertion of personality. Developing one's own musical preferences as opposed to the musical preferences formed in the parental home.
2	Communication with music as a professional goal (music-making, musical journalism, teaching music).	Formation of political orientation. Acquisition of political knowledge from song lyrics and their interpretation; political positioning through music.
3	Formation of the ability of orientation in the future of an adult. A partnership based on connection with youth musical culture and its interpretation as a model for fulfilling the adult role of a person.	Formation of identification based on orientation towards a certain lifestyle. Fellowship based on association with youth subculture as a possible identity project.
4	The maturity of the individual. Turn to "adult music" and to the corresponding musical tastes.	Group integration. Adapting musical preferences to a certain circle of friends, playing music together.
5	Physical maturity. Extensive bodily experience through appeal to music, movement in dance.	Formation of sexual maturity. The first experience of contact with the stars, moderators; falling in love with a musical interpretation that has a gender aspect.

From the table, we see that there is a development of group and individual musical preferences in a young person in social treatment of music, as opposed to musical preferences formed in the parental home. Thus, as a result of the analysis of the functions of music related to the tasks of personality development.

We can distinguish the following orientations of young people in the social treatment of music: parental, peer groups, individual.

It is noteworthy that such types of group identity as intergenerational, socio-stratification, gender, confessional, ethnic influence musical identity, providing mutual influence and interconnection of personal and group aspects in determining musical identity.

Numerous studies aim to show the power of the impact of music on changing the individual and social characteristics of a person and the property of music to be a catalyst that accelerates the process of identification and socialization, the relationship of musical preferences and social stratification.

. Matthias Harnitz gives the following definition of the concept of social identity, based on the similarity of the theories of E. Erickson and G. Mead. "Musical identity," we read, "is a person's awareness of the uniqueness of their musical qualities." At the same time, three degrees of its manifestation are distinguished in musical identity: interest in music, musical taste (interest or indifference to certain musical styles);

musical skills and knowledge about music (playing musical instruments and singing, as well as certain theoretical knowledge about music); ways of dealing with music (special approach, use and understanding of the functioning of music).

The musical identification of youth is considered by us as an independent process of social identification, the main factor of which is music. Under the influence of music, a musical identity is formed, manifesting itself through musical preferences and musical activity. In musical preferences and in musical activity, the interaction of the group and personal aspects of musical identity is clearly manifested. Thus, the three degrees of a person's perception of their own musical abilities can be compared with the "three pillars" of music teaching: listen - know - do.

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