



## Medieval European Culture

Gulnoza Ibromkhimova<sup>1</sup>, Sarvar Azizov<sup>2</sup>

<sup>1,2</sup>Fergana regional branch of Uzbekistan State Institute of Arts and Culture

**Abstract:** This article is about medieval European culture and its importance in the development of world music art.

**Keywords:** culture, faith, art, church and folk music, musical genres, music theory, notation.

The socio-cultural life of medieval Europe is characterized by tension and complexity of processes and events. The bloody wars that soon broke out in the territories of the devastated and defeated Roman Empire, the protests of peasants against the authorities, the growing tension between religious and secular authorities, scientists and writers describe this period as “dark and gloomy” colors. This period of Western European music culture is wide comprehensive and continuous, with a holistic view of the medieval period. It is somewhat difficult to understand. In addition, XII It is known that only one branch of musical art that is, the music of Christian churches, has left us written monuments.

For half a millennium, the musical culture of Western Europe was limited to the spheres of church and folk music, but in the 12th and 13th centuries, the court musical and poetic creativity was enriched with new forms and a new look of church music. The renewal process was carried out under the conditions of advanced feudalism. Until the 17th century, the premises of religious churches were professional centers of musical art. High artistic values, various musical genres, music theory, notation and pedagogy developed within the church culture. The process of combining church and palace art is very important for European culture. Early Christian church music from a number of Mediterranean cultures (in particular, Ludaic, Egyptian-Syrian-Palestinian, Late Antique) traditions was directly related. Antiphon to synagogue and temple prayers and the roots of responsorial psalmodies are drawn. The influence of ancient hymns is also felt in the chants. The tradition of chanting passages from the Bible (liturgical recitative) also began to take shape, "agapa" or "nights of love" became important in the emergence of the main forms of the Christian prayer ritual. From them, the late forms of the liturgy gradually developed. More and more, a unified, hierarchical system of church worship was formed: daily prayer (the main ritual - lunchtime), weekly prayer (centered on the ritual on Sunday), annual prayer (transferable and non-transferable holiday ceremonies). Early Christian singing developed in a monophonic tradition. For many centuries (until the end of the 1st millennium), the participation of women in church singing and the use of musical instruments were prohibited. In Western Europe, a number of local Catholic centers manifest themselves with their liturgies: Roman, Milanese, Old Spanish, Old French, Celtic liturgies became extremely popular. Gradually, the official Roman chant (Gregorian chant) is all regional set aside the traditions and occupied the central square. The reform in Catholic singing is associated with the name of Pope Gregory I. It is known that Grigory I came to power in the middle of VI-VII centuries. Grigoryan is compared to the art of choral singing. Melodic and rhythmic paces are somewhat flat and accurate distinctive strict statements, choruses and solos in unison style performed with, renunciation and separation from worldly life, called to give the listeners divine excitement. All the

countries under the care of the Pope and liturgy for the Catholic Churches of the countries the same traditions of holding became a tradition.

All chorales are celebrated in the church on calendar holidays and special seasonal month and day, clearly defined at a certain time implementation is included. Language (Latin) and Chant (Gregorian) the integrity of religious rituals and the unity of religious teachings it was necessary to educate everyone. There is no church in this regard did not allow change. However, they appeared because for a long time there was no notation and religious sayings and songs are preserved in the memory of specially trained singers, only it should be noted that it was taught orally. Canonized singing is divided into two large groups and was related to the mass and the office. Composing new tunes It lasted until the time of the Great Church of Trident (1545-1563), and then a number of examples of religious singing, for example, tropa and playback of sequences is prohibited. Tropes of liturgical drama became a support. The liturgical texts of church worship and created a special book of song samples. Starting from the 9th century, music was recorded on parchment paper with the help of symbols - neumes, which served as special notes.

Years later, in the 11th century, the Italian musician Guido de Arezzo improved the note lines put into practice by This step became very important in modern notation. Until the 9th century, the hymns of the Catholic Church were unison. Polyphonic forms appeared in the 9th-13th centuries. These are organum, treble, gimel, etc. However, until the end of the 15th and 16th centuries, there are many vocal singing as a reworked example of unison was accepted. Notre Dame School of Ars Antiqua the main forms and genres of medieval polyphony are developed in practice found Organum, motet, rondel, conduct, clause, gomet in the church such genres developed. Polyphonic mass in the music of the Ars nova period and an isorhythmic motet appeared. Mass and motet from the 15th - 16th centuries the main genre in the work of composers of the Dutch school until the 19th century fulfilled his duty. Church lads (music curtains) - church tones, in practice they are also called Gregorian lads, medieval lads. The historical roots of the church tune go back to the ancient Greek tunes. The church scale is a monodic system of scales of medieval church music:

I tone - medicinal ladi;

II tone - hypodarium ladi;

III tone - Phrygian lad;

IV tone - hypophrygian tone;

V tone - lydium ladi;

VI tone - hypolidium scale;

VII tone - Mixolydian scale;

Tone VIII - hypomyxolide.

The main categories of the church scale are finalis (final tone), ambitus (volume of utterance), repercussa (repetitive tone, psalmody). Each church tune has its own melodic form, which is also characteristic of psalmody: beginning (initsii), middle cadence (mediation or medianta), closing (finalis or termination). In the music of the Middle Ages, in addition to church scales, there were other scales, but they were not studied in music theory, only in Glarean's treatise "Dodecachord" the system of church scales was supplemented with other scales: tone IX - aeolian, tone X - hypoaolic, XI tone - ionic, XII tone - hypoionic.

The Catholic Church controls all aspects of society, including culture and art, in Western European countries evolution in the art of music despite surrendering we can note that the processes will continue. Secular music is strongly objected to as an art that opposes God and causes doubt became a target. Medieval music was enriched with new realities. Medieval cities have become cultural centers over the years. The first universities were opened in European countries, such as the universities of Bologna and Paris including Mainly about traveling touring musicians information is given in the sources of the 9th-14th centuries.

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