

The Role of Musical Culture in the Formation of the Spiritual Worldview of Central Asian Peoples and an Analysis of its Development Stages

Professor Malikova Sevar Samatovna

Uzbekistan State Institute of Arts and Culture,
"Vocal" Department, Candidate of Pedagogical Sciences

Abstract: This article scientifically analyzes the significance of Uzbek classical music in enhancing the spiritual consciousness of the people in the past, its role as one of the leading factors in social progress, and the influence of musical culture on shaping the spiritual worldview of Central Asian peoples, along with its stages of development.

Keywords: musical thinking, classical music, philosophical-aesthetic heritage, literature, poetry, music, calligraphy, oratory, treatise, logical-psychological, functional, philosophical-pedagogical, maqom, folklore.

Introduction

The fundamental reforms being carried out in our country highlight a new approach to spiritual factors in reviving national and cultural values, shaping a modern, well-rounded individual, and recognizing a different attitude toward the development of national culture. This indicates that society has entered a new stage of progress.

The role and significance of musical thinking are crucial in instilling high humanistic values in young people and expanding their spiritual worldview. The formation of musical thinking among youth, the renewal of this process, its elevation in line with contemporary demands, and the expansion of young people's artistic-musical outlook have become pressing issues in society's social life. Indeed, the philosophical essence of the statement, "To preserve and study our classical musical heritage and ensure its seamless transmission to future generations, numerous competitions and prestigious international musical forums are regularly held," is aimed at fulfilling the need to improve the process of renewing young people's musical thinking. This is because national music embodies the spirit, emotions, experiences, hopes, and aspirations of the people. It provides individuals with aesthetic pleasure and emotional support. Whether in moments of happiness and joy or during life's harsh blows and difficult times, people instinctively turn to music for comfort.

From this perspective, researching the role and significance of Uzbek classical music in shaping the musical thinking of today's youth in Uzbekistan stands out as a highly relevant topic.

First, the socio-philosophical concept that prioritizes spirituality in Uzbekistan's national development defines the unique place of Uzbek classical music and musical culture in societal progress.

Second, classical music serves as an important psycho-emotional factor at all stages of an individual's development by instilling philosophical, moral, and aesthetic ideas, fostering deep humanistic feelings, and shaping musical thinking.

Third, national independence has created sufficient objective and subjective conditions for young people to develop their abilities, talents, and overall creative and artistic freedom.

Therefore, analyzing the role of classical musical culture in shaping the musical thinking of emerging youth in harmony with the spiritual renewal of society and the ongoing reforms in all spheres of development is of great importance.

Uzbek national musical culture has a centuries-old history and has preserved its spiritual and material power to this day.

New research by Uzbek orientalists, along with medieval scholars' treatises on musical culture, help us visualize and study the historical process of the development of Uzbek musical thinking.

Medieval Muslim Eastern thinkers left a rich philosophical and aesthetic heritage in the study of various cultural forms, including literature, poetry, music, calligraphy, and oratory. They assessed musical culture based on the criteria of morality and refinement, seeing its essence in the harmony of these qualities. Notably, works like Al-Farabi's "Kitab al-Adwar," Safiuddin Urmavi's musical treatise, Abdulqadir Maraghiy's "Jami al-Alkhon fi-ilm al-Musiqi," Ahmadi's "Sozlar Munozarasi," Zayn al-Din Husayni's "Risolai dar bayoni qonuni va amaliy musiqiy," and Amuli's "Musiqiy Risolalar" provide insights into the development of musical thought and research, along with information about the musical instruments of their time.

International academic research on our national musical culture, its essence, and content has been studied by G. Riman, E. Praut, and G. Katuar. These scholars focused mainly on the logical-psychological and functional aspects of musical thought.

In the post-Soviet countries, scholars such as V.M. Belyayev, V.A. Uspensky, I.V. Sposobin, N.N. Mironov, and D.B. Kabalevsky have analyzed the philosophical and pedagogical issues of our classical music heritage.

In recent years, several academic studies have focused on the opportunities to develop national music culture and its impact on the musical thinking of young people, including works by Y. Rajabiy, F. Karomatov, I.R. Rajabov, R. Yunusov, T. Gofurbekov, O. Matyoqubov, A. Jumayev, S. Begmatov, I. Ganiyeva, and Sh. Oyxo'jayeva. These scholars have highlighted the importance of studying the stages of development of Uzbek classical music, regional styles, Uzbek national musical folklore, and maqom art.

The analysis of existing literature, sources, and research confirms that the essence of Uzbek classical music culture and its influence on shaping the spiritual and cultural values of youth has not been independently researched as a specific topic. Based on these findings, this subject has been selected as the object of our monograph.

Research Aim:

The aim of this research is to examine the role of Uzbek classical music art in shaping the spiritual world and thought of youth, as well as to philosophically analyze maqom samples, thereby influencing young people's musical taste and exposing them to the concept of divine love expressed through maqom songs.

Research Objectives:

- To highlight the essence of national classical music, musical culture, musical thought, and traditional performance;
- To analyze the relationship between youth's musical thinking and their spiritual life;
- To elucidate the social-pedagogical role of musical thinking in the spiritual purification and self-awareness of youth;
- To develop theoretical conclusions and practical recommendations on the role of Uzbek classical music in shaping the musical thinking of youth.

The object of the research is the process of studying Uzbek national classical music in the development of youth's musical thinking.

Scientific Novelty:

- The scientific basis for the primary role of maqom art in shaping musical taste and thought, an inseparable part of the spiritual worldview influencing youth, has been substantiated;
- The role of creative atmosphere in the family, innovative education, and reading habits in shaping youth's musical thinking has been revealed through an acmeological-humanistic approach;
- The historical and contemporary determinants influencing the development of youth's musical thinking, such as the impact of cultural, educational, and social changes on musical knowledge generation, have been scientifically substantiated.

Scientific Result: This research shows that the social-philosophical and pedagogical analysis of Uzbek national classical music in developing youth's musical thinking plays an important role. The conclusions and recommendations derived from this study highlight how utilizing Uzbek classical music can enhance youth's musical culture and its contribution to the spiritual development of society, especially in the new phase of Uzbekistan's development.

Practical Significance: The theoretical conclusions, proposals, and recommendations outlined in this research will provide practical assistance in the development of the field of musicology, support activities of creative organizations, and guide the implementation of initiatives aimed at promoting musical culture in music classes

The practical significance of the results of this research lies in the theoretical conclusions, suggestions, and recommendations that can assist specialists in the arts sector, young musicology researchers, organizations involved with classical music and music aesthetics, as well as creative unions in the development of their activities. It also provides practical support in systematically implementing initiatives aimed at supporting musical culture in music lessons.

Spirituality, as a socio-philosophical category, is a broad concept. It is a collection of the intellectual and spiritual world of a person, and its role is indispensable in shaping a well-rounded individual and raising their moral and educational level. In the study of the musical and cultural life of the ancient peoples of Central Asia, it is essential to consider their diverse way of life. The music of the Turkic peoples living in Central Asia is a unique phenomenon with a history spanning many centuries and rich traditions.

The formation processes of the Turkic ethnic group are closely tied to the long history of the Central Asian region. Ancient Turkic tribes and their successors formed powerful nomadic empires in the vast steppes, created alliances among tribes, and left material and spiritual cultural relics. Historically, the Turkic peoples have maintained close economic, political, and cultural ties with the Arab-Muslim world, as well as with China, Iran, and Russia. By the end of the 17th century, this region and its peoples became part of the Russian Empire, and later the Soviet Union. Following the dissolution of the Soviet Union, many Turkic peoples gained independence.

In the regions inhabited by Turks (including in Western Asia), two types of economy and culture developed: nomadic livestock farming and settled agriculture. Nomadic herders (including Kazakhs, Kyrgyz, Bashkirs, Nogais, some Karakalpaks, as well as South Siberian Turks and their distant ancestors) lived in the steppe areas of Eurasia. In the southern part of the great steppe, semi-nomadic settled tribes (primarily Turkmens, Uzbeks, Uighurs, Azerbaijanis, and Turks) practiced agriculture and city building. Each of these groups created its own musical culture.

Similar characteristics are found in the musical traditions of the nomadic peoples of the Eurasian steppes. Among the South Siberian Turks, the main types of agricultural work, such as nomadic pastoralism, herding, and sheep farming, are reflected in their culture, music, and poetry. The musical instruments of the nomadic Turks are similar and include aerophones (kuray, sibizgi, chor, kos sirnay,

qoshnay), idiophones (komus, shan-qobiz), as well as chordophones (kil-qobiz, igil, dombra, tabhur) and membranophones (shundauly, dauylpaz). Monophonic style predominates in their music.

The music of the nomadic Turks is varied in terms of genre and style. This includes instrumental, vocal-instrumental (epic, lyrical), as well as vocal (ritual) music, including its most ancient layers. Epic narratives are represented both in large-scale epic tales (qay, jir, doston) and in smaller forms (terme and others). There are various ways of performing these works. In some regions within larger states like Russia, China (the People's Republic of China), Mongolia, Afghanistan, and Iran, the distinctive cultural feature of these peoples is the execution of their music in a deep voice and the creation of complex vocal-instrumental compositions, which constitutes a unique heritage. The epic genre is widespread among the semi-nomadic Turkic peoples engaged in livestock farming, and it has survived to this day. In fact, this layer of instrumental music is characteristic of semi-settled and nomadic Turkic peoples living in mountainous and desert-forest areas, as well as among large pastoralists.

The music culture of semi-nomadic settled Turkic peoples is also closely tied to instrumental music. Those engaged in settled agriculture not only used the labor tools of nomads but also their own labor instruments. Among the Uzbeks and Azerbaijanis, instruments such as the dombra, gobuz, and bolamon (nay), dutar, soz have adapted to local conditions. Tanbur, ud, and Afghan rubab, which are common in the Near and Middle Eastern regions, also belong to this category.

The genre composition of the instrumental and vocal-instrumental music of settled Turks differs somewhat. Based on the principles of maqom, which is rooted in the ancient connection with the Iranian-speaking peoples, the genres of Eastern music are created. These include vocal-instrumental and instrumental ensembles like mugom/muqom/makam, which are local variations influenced by the music of India (ragasangit) and the Middle East.

Unfortunately, the traditional music of the Turkic peoples is not widely known in the world and has not been studied as a distinct phenomenon. These musical genres have mostly been reflected in the cultures of a few peoples.

There is still a lack of research dedicated to generalizing and comparatively studying the music of Turkic peoples. Understanding the sound world of Turkic music provides an opportunity to better understand Burdon polyphony. Its various forms reflect the processes of tonality development in the music of the Central Asian Turks. As a fundamental (and in some cases the only) basis, Burdon serves as a “palatinality,” marking the beginning of the tonal and modal system.

This topic is particularly relevant in terms of preserving and developing the cultural heritage of the Turkic peoples, turning it into the property of the global community, resisting the processes of globalization, and uniting the history of nations in the pursuit of “maintaining their identity.” [1:1]

In today's world, there are numerous opportunities to study this vast layer of world music culture comprehensively. The establishment of independent states in the former Soviet space, the destruction of old relations, and the emergence of new ones, alongside the difficulties of economic recovery, have brought about many positive developments. This has increased interest in the centuries-old history of these nations.

One of the styles of singing in a hoarse voice, which is part of the body music (corporo – Latin for body), is related to folk instrumental creativity [2:520], [3:23]. Many scientific and popular scientific works have emerged, dedicated to the origins of ancient culture, including archaeological, iconographic, and runic monuments. During the Soviet period, valuable information on the history, ethnography, and culture of the Turkic peoples was preserved in the archives, museums, and libraries of countries around the world, providing an opportunity for their use.

The “national uniqueness” of Turkic peoples' music is determined by its sound world, which stands out due to a variety of sound ranges – from low-pitched, “thick,” growling chest tones, falsetto, to high-pitched and falsetto sounds. Due to the range of registers and timbral coloring, these sounds possess various degrees of “density.” Together with high-pitched mobility, they are perceived by the ear as

having a national character, an ethnic hue. The uniqueness of the voice and the sound of musical instruments, the hearing differences, in our view, have been preserved as a distinctive code at the ethnic-cultural and even ethnogenetic level.

The study of the organization of sound and melody in the music of the “East” and “West-East” Turkic peoples, located at the crossroads of two geopolitical opposites, allows for an examination both in the regional and global context. We can gain a new perspective on the ethno-musical connections between the Turkic-Mongol and Turkic-Iranian peoples.

In the 20th century, the study of the influence of Western European classical music on the sound system of Central Asia became highly relevant. This process, which led to both positive and negative consequences, needs to be evaluated impartially in light of new historical realities and the consideration of other forms of mutual influence between world music cultures.

When it comes to the sound characteristics of Turkic peoples’ music, it unveils a number of unique phenomena in both the general Turkic and regional contexts (hoarse voice singing, Shashmaqom, mugham, and certain types of musical instruments), identifying their role in development.

The sound world of Turkic peoples’ music also stimulates interest in contemporary world music art, such as sonorism, spectral, and microtonal (microinterval) music, where particular attention is paid to timbre and sound color [1:23]. In the music of the Turkic peoples, as well as in other Eastern (Iranian, Arabic, Turkish, etc.) music cultures, unique microinterval (13, 22, 24 tone) systems have developed. However, the nature of microintervals in Turkic peoples’ music and their areas of popularization remain largely unexplored.

The sound characteristics of music, its structure, and physical properties, as well as the perception-related issues, necessitate reference to the relevant scientific fields. This includes music psychology, acoustics, psychoacoustics, and fundamental works on these subjects (by G. Helmholtz, Y. Nazaykinsky, L. Nemirovsky, V. Klopov, V. Yushmanov, and others) [4:244-255] (A. Kharuto, S. Puchkov). N. Garbuzov’s works on the zonal nature of hearing and intonation theory in music based on computer analysis are of methodological importance [5:11-38]. A. Volodin’s works, particularly his observations regarding the pitch and timbral characteristics of sound spectra, support our conclusions [6:1-23].

“Sound” characteristics are primarily concerned with the natural environment’s relation to sound expression in classical Eastern music, as well as the historical evolution of Near and Middle Eastern musical instruments. This is also reflected in the work of V. Yunusova and representatives of her scientific school, such as Pak Kyun Sin, A. Alpatova, and others, who are part of the St. Petersburg school of instrumental musicology (I.V. Matsiyevskiy), Moscow’s historical-theoretical musicology (R. Gruber, Y. Nazaykinskiy), and music-culture studies (J. Mikhailov) [7:204], which can be perceived as an organic synthesis of these traditions.

The research by X. Kushnarev [8:136], U. Gojibekov [9:146], S. Galatskaya [10:336–338], and O. Matyoqubov [11:26] has provided theoretical justification for the concept of monody, with its integral characteristics and an analysis of monodic modal systems.

Works dedicated to the traditional music of certain Turkic peoples form a large body of research and serve as a methodological foundation for studying the musical sound world as a unified whole. These include publications related to musical instruments, instrumental, vocal, and instrumental music. V. Belyayev’s works have made a significant contribution to the development of Central Asian musicology, including Turkology, with the first attempts to classify the sound characteristics of Asian musical instruments being associated with his name [12:300].

In the study of sound in Turkic peoples’ music, works related to theoretical and historical musicology hold great significance (B. Asafiyev, L. Mazel, Y. Tyulin, Y. Kholopov, V. Kholopova, I. Sposobin, R. Gruber). The work of M. Blinova, A. Ogolevets, and E. Nazaykinskiy [13:135] and ethnomusicology (E. Gippius, I. Zemsovskiy, E. Alekseyev, P. Chistalyov, B. Nettle, G. Lyukyo) summarizes natural-scientific and psychophysiological views on the sound material of music. These authors present the

sound as a unique "material substance" (the concept of "matter"), its structure, including intervals, their nature, and the modal functions of low tones.

Valuable observations regarding the formation of modal and tonal systems, as well as textural types in European and folk music materials, can be found in the works of E. Gersman [14:224] and T. Bershadskaya [15:238]. E. Gippius's studies on various aspects of folk music, including instrumental music, [16:26–76]; E. Alekseyeva [17:238], addressing intonation issues in early folk samples; and Zemsovskiy's "Ethnohearing" (the ethnic nature of hearing), which justifies the understanding of "the basis of music philosophy" as a unique "bridge" that connects modern ethnomusicology with musicology [18:135].

In conclusion, the analysis of the above studies shows that the study of the phenomenon of sound and, more broadly, the formation of melody, presents promising directions for developing the scientific field of musical Turkology. The active study of the musical folklore culture of the Uzbek people began in the 1930s, and by the early 21st century, scholars had created scientific outlines reflecting the main parameters of musical instruments, folklore and oral professional music, local style trends, epic, song and instrumental traditions, the works of prominent folk composers, rhythm, the formation of various genres, socio-political activities, traditional musical-aesthetic and musical-theoretical terminology, among others.

The influence of cross-cultural interactions is undoubtedly a guarantee of global development, and thus, in order to complete the scientific outlines of the traditional musical culture of the Uzbeks, it is necessary to restore geographically diverse and intercultural active communications. Active intercultural connections, along with self-development impulses, have shaped the face of Uzbek traditional music and, in turn, influenced the musical cultures of other nations.

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