

SOCIO-PHILOSOPHICAL ANALYSIS OF THE FORMATION OF MUSICAL THINKING IN YOUTH SPIRITUALITY

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Abstract:

This article explores the socio-philosophical aspects of the formation of musical thinking within the spiritual development of youth in Uzbekistan. It examines the historical evolution of Uzbek music and the impact of reforms in shaping national musical identity. Special attention is given to the contributions of both local and foreign musicologists—particularly from Europe and Russia—who influenced musical culture in Turkestan during the late 19th and early 20th centuries. The study also reflects on the role of artistic recognition, fame, and legacy in the context of cultural continuity and youth education.

Keywords: Maddohon, mehtar, tanbur Note line, jadidists, amateur circles, Theatre, pe'sa, rock, pop, Beatles.

Introduction

The Uzbek national musical tradition has evolved over centuries, forming an integral part of the country's cultural and spiritual identity. By the late 19th and early 20th centuries, music in Uzbekistan had developed into two primary strands: professional compositions such as maqom, epic songs (doston), and classical vocal forms, and folk music genres including lapar, Yalla, and traditional songs. These forms reflected both the sophistication of courtly music and the vibrancy of grassroots musical expression [1, 2, 3, 4].

During this period, musical practice was also shaped by social structure—court musicians served the elite, while folk performers addressed the cultural needs of the broader public. This dual trajectory gave rise to a rich musical landscape that preserved classical heritage while remaining accessible to the masses [5].

Since gaining independence, Uzbekistan has undertaken significant efforts to preserve and revitalise its musical heritage. State initiatives have focused on supporting national identity through cultural expression, particularly by encouraging the younger generation to engage with traditional music [1]. Music education and performance have become vital tools in fostering aesthetic awareness, patriotism, and moral development among youth.

In this context, the present study offers a socio-philosophical analysis of the formation of musical thinking within youth spirituality. It investigates how musical traditions influence the ethical and intellectual upbringing of the younger generation, explores the historical and external factors shaping Uzbek music, and considers how these elements contribute to national consciousness in modern society.



Methodology

This study employs a socio-philosophical approach to examine the formation of musical thinking within the framework of youth spirituality in Uzbekistan. The research methodology integrates historical analysis, cultural hermeneutics, and philosophical reflection to investigate the multifaceted role of music in shaping ethical consciousness and national identity among young people.

Primary emphasis is placed on understanding how traditional musical forms contribute to the moral, aesthetic, and spiritual development of youth. The study analyses the educational potential of music in transmitting both national and universal human values, such as love for the homeland, respect for cultural heritage, and devotion to high moral ideals.

Furthermore, the research involves the critical review of historical documents, scholarly works, and archival materials related to the evolution of Uzbek music, particularly during the late 19th and early 20th centuries [6]. It considers the contributions of classical musicians and scholars, as well as the influence of Russian and European musicologists who documented and interacted with Central Asian musical traditions [9, 10].

Another key methodological component is the exploration of pedagogical models, including the ustoz–shogird (master-apprentice) system, which remains a central mechanism for the transmission of musical knowledge and skills. The study also evaluates contemporary strategies for preserving and promoting national music, both domestically and internationally, and analyses how these efforts shape cultural continuity and identity formation in youth.

Results and Discussion

Creating innovation in music does not necessitate turning to foreign traditions, as the richness of Uzbekistan's own musical heritage provides a profound source of inspiration and creativity. Genres such as Shashmaqom, Olti Yarim Maqom, Chormaqom, epic storytelling traditions, folk melodies, and classical compositions reflect a musical legacy that is both complex and spiritually enriching [2, 3]. These forms are not only artistically sophisticated but also deeply embedded in the national consciousness. Therefore, artistic innovation should be rooted in national culture and identity, preserving the legacy of ancestors while contributing to its evolution, without relying on external influences.

The preservation and scholarly examination of music cultures worldwide, and their use in youth education, serve as essential tools for addressing broader social development challenges. In this regard, national music heritage plays a critical role in cultivating values such as humanism, patriotism, national pride, and civic responsibility. Traditional music also shapes refined artistic taste among youth, shielding them from the adverse effects of shallow popular trends such as commercialised pop, rock, or sensationalist entertainment.

Contemporary Uzbekistan has established favourable conditions for the advancement of music and culture. Discovering and nurturing young musical talent has become a state priority [1]. As noted by President Shavkat Mirziyoyev, music is irreplaceable in promoting spiritual enlightenment and patriotic education among the younger generation.

The Soviet era produced an extensive body of literature on the history of Uzbek music. Among these, Bekjon Rahmon ogli and Muhammad Yusuf Devonzoda's 1925 treatise *Xorazm Musiqiy Tarixchasi*, published in Arabic script, remains a pivotal source [2]. It documents the



development of musical traditions in Khiva, the integration of Shashmaqom into the region, and the efforts of Muhammad Rahimkhan Feruz in elevating musical culture.

Similarly, Abdurauf Fitrat's analytical writings greatly contributed to the academic understanding of Uzbek classical music [3, 4]. He explored the stylistic distinctions between Uzbek music and that of Turkic, Persian, and Arab traditions, and offered foundational insights into the theory of Eastern music.

Historically, Uzbek music developed along two main paths: court music serving the aristocracy and popular music rooted in folk culture. Classical music, crafted by master performers and composers, demanded advanced knowledge of musical forms and performance traditions. Maqom, one of the most ancient and sophisticated Eastern music genres, thrived particularly in Bukhara, Samarkand, Tashkent, Fergana, and Khorezm.

Amir Said Olimkhan of Bukhara was a patron of maqom music and personally played the dutar. Talented children from among the people were selected and trained by experienced court musicians. In Khorezm, figures like Komil Khorezmi developed tanbur notation, contributing to the preservation and evolution of regional musical forms [2, 7].

European and Russian musicologists—such as V.V. Leysek, N.N. Mironov, V.A. Uspensky, and V.I. Mikhaylek—played a crucial role in documenting and promoting Central Asian music in the early 20th century [9]. Their efforts included orchestral performances, music circles, and academic research in Tashkent, Fergana, Andijan, and Samarkand.

Musicologists V. Uspensky and V. Belyaev were among the pioneers in the scientific study of Uzbek music, producing comprehensive works on musical instruments, genres, and cultural significance [9, 10]. During the Jadid movement, amateur theatre and music circles emerged in major cities, contributing to national consciousness and cultural innovation [11, 12].

The master-apprentice (ustoz–shogird) tradition remains essential in music education. Unlike modern technologies, which cannot convey artistic subtleties, mentorship provides personalised instruction, correction, and inspiration. Understanding one's musical heritage, language, and literary tradition is crucial for original creativity. Artistic imitation without grounding in cultural roots risks diminishing national identity.

Conclusions

The profession of singing is intrinsically intertwined with literature and poetry, and this connection must never be forgotten by those who pursue vocal artistry. A true singer must be accountable for every word they utter. Chasing applause or wealth by performing songs with meaningless or vulgar lyrics undermines both artistic dignity and cultural responsibility. Fame should not be mistaken for artistic excellence. As history demonstrates, those remembered are not always those who were virtuous. However, if a performer hones their creative and interpretative mastery and serve the people and the homeland with sincerity and honesty, recognition and honour will follow naturally.

As Abdulholiq Gijduvani wisely stated, “Never seek fame—for it brings destruction.” This insight remains relevant: the pursuit of fame for its own sake often leads to downfall. Instead, one should perform noble deeds that lead to recognition, rather than seeking it artificially. While fame is transient and superficial, true renown is the fruit of talent and dedication. Unlike fleeting popularity, it inspires and endures.



True popularity can take two forms: the first manifests during a person's lifetime through their influence on contemporaries; the second persists after death through their contributions—buildings designed, books written, music composed, gardens planted, and acts of goodness rendered. Every field has its prominent figures. It is vital to distinguish between fame and greatness. Those who seek fame are often boastful and crave praise, whereas those who strive for renown understand the burdens of hard work, responsibility, and patience.

Greatness, in this context, symbolises a heavy burden that only a few can carry. One must be prepared to bear this burden through resilience and humility. The path of art is demanding. To become a master singer, one must first learn to play at least one instrument and possess a deep understanding of rhythmic patterns—especially those of the *doira*. Without internalising rhythm and technique, one cannot truly perform classical music or maqoms.

Before interpreting a piece vocally, a performer must study its rhythm and structure. Singing without this knowledge is akin to driving a car without a steering wheel. The creation of vibrant and beautiful music is closely tied to the mastery of rhythmic systems. Thus, deep musical literacy, discipline, and moral commitment are essential for those who seek to carry forward the legacy of Uzbek music.

In conclusion, it is essential to conduct in-depth studies of world musical cultures and to apply this knowledge systematically in the education of youth. The transmission of progressive ideas and traditions across generations remains a key factor in societal development. Folk music, in particular, nurtures values such as humanism, patriotism, national pride, and civic awareness in young people. It cultivates refined taste and helps protect youth from the harmful influence of disorienting or emotionally disruptive musical trends, including some forms of commercial pop, rock, or other imported genres.

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