

The Manifestation of Uzbek Folk Music Art as A Component of Uzbek National Culture

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Abstract

This article emphasizes the spiritual, educational, and pedagogical foundations of developing musical culture at the level of national culture. It examines how concepts and phenomena such as national musical thinking, musical imagination, musical perception, and musical worldview are formed on the basis of a national identity complex. Furthermore, the study reveals the role of these processes in enhancing human creativity and artistic potential through the prism of traditional folk music culture.

Keywords: Music, musical emotion, musical thinking, musical perception.

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1. Introduction

Any ethnos expresses its internal generative immanence—such as creativity, orality, traditionality, collectivity, and historicity—through its folklore musical practice. It should be particularly noted that ethnomusical melodies, due to the assimilation of external and higher levels of inculturation into the complex of national identity, are manifested as national music (as part of the national identity complex). Furthermore, the synchronization of art, ethics, mentality, and values into the social sphere at the level of dominant socialization is expressed as national culture. Folklorist N. Qosimov, while emphasizing the antiquity of folk lapars, noted that their combination of words and music, as well as their choreographic and dramatic features, confirm the presence of syncretism characteristic of folklore [5:81]. Folk musical culture

functions as a form of syncretization influenced by national identity and folk spirituality.

2. Methods

In this regard, philosopher M. Nurmatova emphasizes: “The harmony of objects, phenomena, and processes in nature represents the first stage in the genesis of aesthetic harmony. The earliest drawings or songs created by ancient humans are also products of this harmony” [6:104]. Since humans approach musical activity in a syncretic manner, they internalize surrounding phenomena together with musical imagery into their consciousness and memory. Syncretism sometimes also reflects the spiritual and intellectual integrity inherent in human cognition. The syncretization of melodies embedded in the national identity complex is manifested alongside ethical, aesthetic, educational, and even scientific ideas and perspectives.

Researcher Yuldashev Izzat notes that historical processes demonstrate how human thought has at times moved from eclectic views toward critical-analytical and argumentatively creative conclusions, eventually systematizing into syncretic perspectives characterized by harmony and unity (even if incomplete). At other times, however, deviations from syncretic views toward inconsistent, abstract, and unreliable eclectic tendencies have also been observed [1:30]. In other words, in music education, the transition from eclectic to syncretic approaches contributes to the systematic development of musical upbringing and musical thinking, thereby embedding national musical melodies into individuals and society at the level of socialization. As a result, national musical memory and identity contribute to the development of national consciousness and culture.

At the same time, Yuldashev Izzat emphasizes that “ethnomanism reflects integrity and harmony in all processes related to ethnos, manifesting itself in a syncretic form” [2:543]. In processes related to ethnos, ethnomusical and folklore musical practices are manifested in harmony with the semantic and nonverbal aspects of the national identity complex and institutionalization. However, it is important to stress the need to strengthen the integration of music education into national culture and patriotism, particularly in ethno-regional areas. Moreover, in such regions, music education and upbringing have not yet been sufficiently developed at a professional, psychological, and high inculturation level (in terms of national culture and interests).

The First President of the Republic of Uzbekistan, Islam Karimov, noted: “If a person becomes accustomed to light, superficial melodies, their artistic taste and musical culture may gradually decline, and their spiritual world may be filled with false notions” [3:143]. Researcher F. Asqar states: “Music is a powerful educational tool that can have a profound impact on human psychology and serve as spiritual nourishment” [4:6]. Since music influences social relations at the level of national culture, it enhances the internalization of ethical imperatives and ideological values within both individuals and society.

It should also be noted that the musical culture of any society or people sometimes relies on its core (substrate) and peripheral layers, leading to the branching of musical genres [8:285–286]. In addition, the study of informational-semiotic concepts in ethnomusical culture must be approached from both material and spiritual perspectives, as the historical memory and uniqueness of

each ethnic culture depend on the enrichment of the informational environment within ethnomusical culture [7:143].

3. Results

In any national culture, musical worldview and taste are shaped under the influence of folk spirituality and the national identity complex. This formation begins in children’s music schools and through processes of lower and intermediate levels of inculturation. Particular attention is paid to the assimilation of knowledge related to folk musical works, which contributes to the development of children’s national musical worldview and taste.

It should be emphasized that in music literacy activities, the formation of musical thinking, imagination, and worldview is based on perceiving and understanding folk melodies as expressions of national identity and folk spirit. In the development of children’s musical culture, knowledge about musical expressive means (rhythm, meter, register, scale, tempo, notation, duration, and pitch), as well as composers and performers, is instilled at the level of national and folk spirituality. This, in turn, shapes children’s musical culture and worldview as part of their national spiritual identity.

To foster the development of national identity and folk spirit in children’s musical culture, activities such as accompanying on traditional instruments, singing, rhythmic movement to music, and listening to music should be intensified. As a result, children develop national musical thinking, worldview, imagination, abilities, emotions, and perception. This not only strengthens their national musical culture but also contributes to the formation of universal human values.

4. Discussion

At lower and intermediate levels of inculturation, the development of musical worldview, taste, thinking, perception, rhythm, and memory contributes to institutional identification and socialization. As a result, composers increasingly reflect national and folk spirit in their works. Consequently, students develop distinct national musical psychological characteristics through musical activities.

In activities such as accompanying musical instruments, children develop musical worldview, taste, thinking, perception, rhythm, and memory. This type of activity fosters nearly all musical psychological traits, as children

directly engage with musical works. Initially, they listen to the music (musical perception), remember its rhythmic structure (musical memory), choose appropriate instruments (musical taste), and think independently (musical thinking), which ultimately shapes their musical worldview.

5. Conclusion

It is important to note that the diversification of genres within folk musical practice contributes to the formation of an individual's national psychological characteristics, harmonizing them with institutional social dynamics. The integration of folkloric musical practice with elite musical culture is reflected in national compositional creativity.

In summary, the integration of national musical imagination, folk musical perception, musical worldview, musical thinking, identity, and memory enhances creative and inculturative processes, including the transformation of traditions into new forms. When a person enters a creative state, musical thinking, artistic imagination, musical imagination, and perception become unified. Such integration leads to the emergence of the creative individual as a phenomenon. Through creativity, a person continuously reshapes themselves as a socio-cultural being.

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