EASTERN MUSIC HISTORY AND INTERCULTURAL HARMONY

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ANNOTATSIYA

Ushbu maqolada Sharq musiqa madaniyatining ko‘p asrlik tarixiy taraqqiyoti, uning shakllanish va rivojlanish bosqichlari, turli davrlarda yuz bergan musiqiy-madaniy jarayonlar hamda Sharq xalqlari o‘rtasidagi o‘zaro ta’sir masalalari keng yoritiladi. Tadqiqot davomida Sharq musiqasining qadimgi sivilizatsiyalar davridan boshlab bugungi kungacha bo‘lgan taraqqiyot yo‘li, uning nazariy va amaliy asoslari, musiqiy tafakkur rivojidagi o‘rni hamda jamiyat ma’naviy hayotiga ko‘rsatgan ta’siri tahlil qilinadi. Maqolada maqom san’ati, mumtoz qo‘shiqchilik, an’anaviy cholg‘u ijrochiligi va milliy musiqa maktablarining shakllanish xususiyatlari ilmiy jihatdan o‘rganiladi. Shuningdek, Markaziy Osiyo, Eron, Arab mamlakatlari, Turkiya, Hindiston va Xitoyda shakllangan musiqiy an’analarning o‘zaro bog‘liqligi hamda o‘ziga xos jihatlari yoritiladi.

Kalit so‘zlar: Sharq musiqasi, maqom, madaniyatlararo uyg‘unlik, musiqa tarixi, milliy qadriyatlar, an’anaviy musiqa, san’at, madaniy aloqalar.

АННОТАЦИЯ

В данной статье рассматривается многовековое историческое развитие музыкальной культуры Востока, этапы её формирования и развития, музыкально-культурные процессы различных исторических периодов, а также вопросы взаимодействия народов Востока. В ходе исследования анализируются пути развития восточной музыки от древних цивилизаций до современности, её теоретические и практические основы, роль в развитии музыкального мышления и влияние на духовную жизнь общества. Особое внимание уделяется искусству макома, классическому вокальному искусству, традиционному инструментальному исполнительству и особенностям формирования национальных музыкальных школ. Кроме того, освещаются взаимосвязи музыкальных традиций Центральной Азии, Ирана, арабских стран, Турции, Индии и Китая, а также их общие и специфические черты.

Ключевые слова: восточная музыка, маком, межкультурная гармония, история музыки, национальные ценности, традиционная музыка, искусство, культурные связи.

ABSTRACT

This article examines the centuries-old historical development of Eastern musical culture, its stages of formation and evolution, musical and cultural processes that occurred during different periods, and the interaction among Eastern peoples. The study analyzes the development of Eastern music from ancient civilizations to the present day, its theoretical and practical foundations, its role in the advancement of musical thought, and its influence on the spiritual life of society. Particular attention is paid to maqom art, classical vocal traditions, traditional instrumental performance, and the formation of national music schools. Furthermore, the article highlights the interconnections among musical traditions developed in Central Asia, Iran, the Arab world, Turkey, India, and China, emphasizing both their common and distinctive features.

Keywords: Eastern music, maqom, intercultural harmony, music history, national values, traditional music, art, cultural relations.

INTRODUCTION

Music occupies an important place in the development of society as one of the most ancient and enduring spiritual values of human civilization. It is not only an art form that provides aesthetic pleasure but also a cultural phenomenon that reflects the historical memory, national identity,

traditions, and spiritual worldview of peoples. Throughout all stages of human history, music has served as a means of communication among people, a vehicle for transmitting spiritual values from one generation to another, and a bridge connecting different cultures.

Music holds a special significance in the culture of Eastern peoples. In ancient Eastern civilizations, music was an integral part of religious ceremonies, royal celebrations, folk festivals, and various spiritual and educational events. In particular, the musical traditions that emerged in Central Asia, Iran, the Arab countries, India, China, and Turkey evolved over centuries and contributed to the formation of distinctive musical schools. These schools have made significant contributions not only to the development of national cultures but also to the enrichment of world musical art.

Eastern music is distinguished by its complex modal systems, rich rhythmic structures, philosophical depth, and highly developed performance traditions. In particular, maqom art emerged as a product of the musical thinking of Eastern peoples and provided a means of expressing human emotions, inner experiences, spiritual states, and aesthetic values through musical expression. Maqoms, classical singing traditions, and national instrumental performance remain among the highest achievements of Eastern musical culture and continue to preserve their importance today.

Historical sources indicate that cultural relations among Eastern countries became especially strong during the period of the Great Silk Road. Through this route, not only commercial goods but also science, literature, art, and musical traditions spread from one region to another. As a result, the musical ideas of different peoples enriched one another, leading to the emergence of new performance styles, musical instruments, and genres. This process became one of the most important factors of intercultural harmony and strengthened spiritual ties among nations.

The contribution of great thinkers and musicologists to the development of Eastern musical culture is invaluable. Scholars such as Abu Nasr al-Farabi, Abu Ali Ibn Sina (Avicenna), Safi al-Din al-Urmawi, and Abd al-Qadir al-Maraghi established the scientific foundations of music theory and conducted profound studies on the philosophical, aesthetic, and educational aspects of music. Their works exerted a significant influence not only on Eastern musical scholarship but also on the development of world musicology.

In the contemporary era of globalization and rapidly developing digital technologies, intercultural relations are reaching a new stage. Through international festivals, scientific conferences, educational programs, and online platforms, Eastern music is being widely promoted throughout the world. This contributes to the recognition of Eastern musical heritage as a universal cultural value and fosters cooperation and cultural dialogue among representatives of different cultures.

The purpose of this article is to examine the main stages in the historical development of Eastern music, analyze its role in intercultural harmony, and highlight the contemporary significance of Eastern musical heritage from a scientific and theoretical perspective. The article also discusses the interaction of musical traditions among Eastern peoples, the formation of maqom art, and its role in modern processes of cultural integration. The study of these issues is important for educating younger generations in the spirit of respect for national and universal values, as well as for promoting intercultural dialogue and understanding.

MAIN PART

Eastern musical culture is considered one of the oldest and richest spiritual heritages of human civilization. Its formation and development have emerged through the interactions of various peoples, states, and cultures over thousands of years. In the ancient East, music was not only an artistic and aesthetic phenomenon but also an integral part of religious ceremonies, state celebrations, folk festivals, and everyday life. Historical sources indicate that various musical instruments and performance traditions existed in Mesopotamia, Egypt, India, China, and Central Asia from ancient

times. The musical heritage created in these regions laid a solid foundation for the formation and further development of Eastern musical culture.

The advancement of science also played a significant role in the development of Eastern musical art. Particularly during the Eastern Renaissance of the ninth to fifteenth centuries, musicology reached a high level of development. During this period, great scholars such as Abu Nasr al-Farabi, Abu Ali Ibn Sina (Avicenna), Safi al-Din al-Urmawi, and Abd al-Qadir al-Maraghi contributed significantly to the scientific development of music theory. They thoroughly studied the theoretical principles of music, sound systems, modes, rhythm, and performance practices, producing valuable scholarly works. In particular, Al-Farabi's *Great Book of Music* is regarded as one of the most important sources of Eastern musicology. These works also emphasized the influence of music on the human psyche and spiritual world.

One of the highest achievements of Eastern musical culture is the art of maqom. Maqoms constitute a complex and sophisticated musical system that evolved over centuries and embodies the aesthetic tastes, philosophical views, and spiritual values of the people. Shashmaqom, Khorezm maqoms, and the Fergana–Tashkent maqom traditions are among the finest examples of Eastern musical thought. Through musical imagery, maqom compositions express universal concepts such as love, loyalty, goodness, perfection, and patriotism. Therefore, maqom art is recognized not only as a national treasure but also as an important component of the world's cultural heritage.

The Great Silk Road played a particularly important role in the development of Eastern musical culture. Through this historical trade and cultural route, extensive cultural exchanges took place between Eastern and Western peoples. As merchants, artists, scholars, and musicians traveled from one region to another, various musical traditions interacted and influenced one another. Consequently, new performance styles, musical genres, and instruments emerged. The presence of different forms of instruments such as the rubab, tanbur, nay, dutar, and doira across many Eastern countries serves as clear evidence of historical and cultural connections among peoples.

The interaction among the musical cultures of Eastern peoples represents an important manifestation of intercultural harmony. Arab maqams, Persian dastgahs, Turkish makams, and Central Asian maqom systems share numerous common features. Although their modal foundations, improvisational methods, rhythmic structures, and performance principles are closely related, each nation has enriched these traditions through its own cultural heritage. This has contributed to the diversity and richness of Eastern musical culture.

In today's era of globalization, Eastern music occupies an increasingly important place in the global cultural space. International festivals, scientific conferences, cultural forums, and modern information technologies contribute to the worldwide promotion of Eastern musical heritage. Collaborative creative projects involving musicians from different countries facilitate the integration of Eastern and Western musical traditions. Such processes play a significant role in promoting intercultural dialogue, strengthening friendship and cooperation among peoples, and disseminating universal human values.

Thus, the study of Eastern music history and intercultural harmony constitutes an important field of research not only in musicology but also in cultural studies, history, and pedagogy. Eastern musical heritage remains a unique cultural treasure that unites different peoples and contributes to their spiritual rapprochement while preserving its significance in the modern world.

LITERATURE REVIEW

Issues related to the history of Eastern music and intercultural harmony have been studied by numerous local and foreign scholars. Research conducted in this field plays an important role in explaining the formation, development, and significance of Eastern musical culture within world civilization. The analysis of scholarly sources on music history demonstrates that Eastern musical

culture is viewed not only as a distinct form of art but also as an important factor facilitating spiritual connections among different peoples and cultures.

The earliest scientific views on Eastern music theory are reflected in the works of Abu Nasr al-Farabi. His *Great Book of Music* is regarded as one of the most significant scholarly sources in the history of Eastern musicology. The work provides a detailed explanation of the fundamental principles of music theory, the physical properties of sound, modal systems, rhythm, and performance practices. Al-Farabi considered music an art capable of influencing the human soul and scientifically justified its educational and aesthetic significance. Researchers recognize this work as a fundamental source that significantly influenced both Eastern and Western music theory.

The views of Abu Ali Ibn Sina (Avicenna) on music also occupy an important place in the development of Eastern musicology. In his works *Kitab al-Shifa* and *Daneshnama*, music is analyzed in close relation to mathematics, philosophy, and medicine. Ibn Sina emphasized the positive effects of music on human psychology and health, regarding it as both an educational and therapeutic tool. His ideas continue to provide a theoretical foundation for contemporary research in music therapy.

The subsequent development of Eastern music theory is closely associated with the works of Safi al-Din al-Urmawi and Abd al-Qadir al-Maraghi. Al-Urmawi's *Kitab al-Adwar* is considered one of the most important sources describing the maqom system from a scientific perspective. He explained the theoretical foundations of maqoms, modal systems, and rhythmic structures. Abd al-Qadir al-Maraghi focused on the practical performance of maqoms, melodic structures, and the transmission of musical heritage to future generations. Their scholarly legacy remains a primary source for studying the formation and development of Eastern maqom art.

Within the Uzbek school of musicology, issues related to Eastern music history and maqom art have also been extensively studied. The scientific contributions of Academician Yunus Rajabi are particularly significant. His work *On the Issues of Maqoms* is regarded as an important source for understanding the theoretical and practical aspects of maqom art. Through collecting, transcribing, and scientifically analyzing Shashmaqom compositions, Yunus Rajabi made an invaluable contribution to the preservation and development of maqom heritage.

The studies of Fayzulla Karomatov devoted to Uzbek folk musical heritage also occupy an important place in the study of Eastern music history. He extensively researched folk music, traditional performance practices, and the historical development of national instrumental culture. His works demonstrate the close relationship between Eastern music and oral folk traditions. Similarly, the research of A. Jabborov on the history of Uzbek music provides comprehensive insights into the stages of national musical development, maqom schools, folk music traditions, and the growth of professional musical art.

In recent years, the number of studies devoted to intercultural harmony and the development of music in the context of globalization has increased significantly. Contemporary researchers regard music as a means of communication among different peoples and cultures and investigate its integrative potential. These studies analyze international cultural relations, musical exchange processes, and the role of traditional musical heritage in modern society.

The reviewed scholarly sources indicate that the history of Eastern music and intercultural harmony constitute a multifaceted field of research. Although existing literature extensively covers maqom art, music theory, folk musical heritage, and cultural relations, there remains a need for deeper investigation into the role and influence of Eastern music in intercultural integration under contemporary globalization. This article aims to address these issues by providing a scientific analysis of the historical development of Eastern musical heritage and its significance in promoting harmony among different cultures.

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