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THE UNIQUE CHARACTERISTICS OF SYNCRETISM IN UZBEK ETHNOMUSIC CULTURE

*Yuldashev Izzat Ikramovich*¹

¹ Uzbekistan state institute of Arts and Culture

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Abstract

This article discusses the phenomenon of syncretism in Uzbek ethnomusic culture, the internal characteristics of syncretism in ethnomusic culture, the compatibility of various folk-musical tunes and rhythms, the role of rhythm in syncretism, and the syncretic relationship between words and musical tunes.

Keywords: *ethnomusic culture, syncretism, ethnoculture, rhythm, musical tune*

Introduction

The syncretism in Uzbek ethnomusic culture is a process that can harmonize ethnic-specific musical practices with ethnic values, ceremonies, traditions, customs, folklore, language, mythology, and other types of ethnic art. On the other hand, ethnomusic practices intricately align with ethno-pedagogical, ethno-aesthetic, ethno-ethical, and ethnic-domestic processes. The “Philosophy Encyclopedia” defines “syncretism” (from the Greek “syncretism,” meaning to unite or to join) as a concept that denotes the indivisibility of any phenomenon (Encyclopedic dictionary of philosophy, 2004). This syncretism also ensures the social and spiritual integrity within the ethnocultural and national-cultural reality. M. Nurmatova states: “The harmony found in nature, phenomena, and processes represents the genesis of aesthetic harmony. The first painting drawn or song sung by ancient humans is also a product of this harmony” (Nurmatova M. A., 2011).

Literature Analysis and Methodology

In ethnomusic culture, syncretism is expressed through a holistic state of practices such as the performance of musical tunes (compatibility of rhythm and tunes), the performance of folkloric vocal pieces (syllables, verbal-semantic expressions, compatibility of rhythm and tunes), and musical-performative spectacles (singing, instrumental performance, rhythm, dance, mimicry, and improvisational performances). In this context, the individual and collective syncretic styles of performing folk tunes and songs in Uzbek ethnomusic culture also exist. However, in the current context of postmodernistic, national, and ethnic cultural integration and relationships, processes of diffusion and interference in the syncretism of folk music culture are also present.

According to musicologists, the sequences of tunes and vocal pieces of the earliest humans are based on a downstream motion (Ibrohimov O., 1996; Alekseev E., 1986;

Ibrohimov O.A., 1994). According to O. Ibrohimov, downstream tunes in traditional ceremonial music samples of various peoples retain their strength, starting from a certain height relative to the lowest fundamental pitch (third, fourth, fifth, and other higher pitches) and moving downward (Ibrohimov O.A., 1994). Researchers emphasize that the natural weeping inherent in humans freely and expressively vocalizing melancholic tunes indicates the compatibility of these tunes with downward sliding motions (Alekseev E., 1986; Ibrohimov O.A., 1994). The “yor-yor” tunes in Uzbek folk songs also manifest as downstream motions, often indicating a crying state where the words and tunes are in harmony (Panjiyev Q.B., 2010; Toshtemirov N. B., 1993.). In musicology, the movement of voice tones expressing the crying mood in humans is a concept that corresponds with the “downstream” movement in the system of musical tunes.

According to ethnomusicologists, the major second interval in music that reflects the verbal expression by humans is elevated by the same amount, and through another major second (speech-pronunciation), it merges, resulting in harmonious or synonymous tones (Toshtemirov N. B., 1993; Ibrohimov O.A., 1994). In Uzbek folk songs, these synonymous tones come together with a major second, operating within the range of a fourth and fifth through the harmonization of a major third scale (Toshtemirov N. B., 1993; Ibrohimov O.A., 1994). Ethnomusicologists have indicated that the sincere expression of human inner feelings and personal experiences through musical tunes leads to the compatibility of synonymous and melancholic downstream tone patterns, i.e., the emergence of mixed or “heartfelt” tones (Toshtemirov N. B., 1993; Ibrohimov O.A., 1994).

In wedding ceremonies, the folk songs sometimes performed in a sorrowful manner by women have also been observed as deeply emotionally and psychologically engaging in the ceremonial context. In such cases, the melancholic moods of the bride and her parents giving her away are deeply absorbed by the women performing the songs, aligning their own spiritual-human views and internal emotions with the melancholic, crying (downstream) musical tunes. Furthermore,

in mourning ceremonies, the sorrowful, separation-oriented moods and states affecting the relatives of the deceased correspondingly align with the internal human experiences of the performers, bringing forth their crying (downstream) tunes.

Results

In Uzbek ethnomusic thought, downward-moving tunes have been shaped and refined as ethnocultural archetypes and ethnoartifacts, undergoing innovation and integration with the ethnomusical-cultural practices of various ethnicities. In the Uzbek ethnomusic culture, the tunes and songs that have been created; the tunes initiated by artists who have emerged among the people (in a folkloric mood) come into harmony with a variety of rhythms and different stylistic patterns. They sometimes also play a central role in ensuring the artistic-aesthetic integrity of musical works.

In folk games, festivals, and labor processes, the playful, spirited, and uplifting moods and states of individuals align with their speech and pronunciation, resulting in the emergence of synonymous tones in folk songs and tunes during this syncretic process. In Uzbek ethnomusic culture, synonymous tones have been well preserved in folk songs and tunes as ethnocultural archetypes and ethnoartifacts. The role of synonymous tones in ensuring the artistic-aesthetic integrity of the state of folk tunes is distinctive.

It is worth noting that rhythm and style have also played an extremely important role in regulating and harmonizing the synonymous and downward-moving tones. Researcher L. Podvoyskaya has emphasized that rhythm is inherent to harmony, artistry, and aesthetic views, as well as to society and its components, and that rhythmic sequences are also reflected in the exchange of generations and elites (Podvoiskaya L. T., 2000). Rhythm is a phenomenon that organizes relationships within the initial community and is considered the starting point for the perfection of certain individual or collective actions (Egina N., 1927; Nazarov A., 1995; Aesthetics: Dictionaries., 1989.). According to art scholars, concepts such as rhythm, symmetry, proportion, practical form, various actions, measurement,

and harmony have been studied as ideas about universal order and were examined in the context of ancient cosmology (in integrity) (Barboy I. M., 2008; Zolkin A. L., 2008; Lukács, D., 1989; Petrukhinsev N. N., 2001). Renowned musicologist O. Ibrohimov emphasized: “Syncretic vocal pieces that share common rhythms between musical tunes and poetry” (Ibrohimov O. A., 1994). It is important to highlight that in ethnomusic culture, rhythm (as a method) plays a crucial role as a connecting element between words and tunes, ensuring a syncretic state. Through rhythm and method, the harmonization of synonymous and downward-moving tones has been occurring as inculturation within the ethnos. Here, the harmonization of the ethnomusical, ethnoartistic, and ethnohumanistic practices of the ethnos through cultural syncretism and eclectic differentiation has also become apparent.

Discussion

From ancient times to the present, the interchanging sequence of human experiences and states, ranging from playful, lively, and uplifting moods to sorrowful and tearful conditions, has facilitated the harmonization of downward-moving and speech-related tones. The complex psychological processes of internal experiences influenced by various states sometimes enable individuals to systematize and order their needs and perspectives associated with their internal world’s sad, spirited, and uplifting moods in a spiritual, emotional, and artistic manner. Through this systematized and ordered perspective, indi-

viduals express and sing their pain through musical tunes. People matured in an ethnocultural environment sometimes creatively, integratively, innovatively, and constructively absorb the sequence of musical tunes in folk songs into their consciousness.

Conclusion

Ethnomusic practice not only assimilates artistic and ideological views from ethnic-cultural life but also studies extensive social-cultural life while conducting inculturation processes. The phenomenon and immanence of ethnocultural-syncretic integrity also become apparent through the operation of inculturation within the syncretism of ethnomusic culture. It is crucial to implement the assimilation of general cultural and universal human values in Uzbekistan and educational processes within the education system based on the inculturation typical to ethnomusic culture.

In summary, there are opposing relationships of eclectic processes within ethnocultural syncretism in ethnomusic practice. More specifically, the distinction and opposition of syncretism from eclecticism play a significant role in the general and complex pursuit of social-cultural processes, culturalization, and humanization. According to the context of Uzbek ethnomusic culture, there are also necessary aspects and needs to appropriately direct the internal, external, and higher inculturations of ethnocultural syncretism based on the domestic and international capabilities and resources of the country, aligning them with national and universal cultural standards.

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© Yuldashev I. I.
Contact: azamjonmagistr1991@gmail.com