

NATIONAL SPIRITUALITY AND MUSIC

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Abstract

This article examines musical spirituality as an inseparable component of the nation's spiritual life. It discusses the views of major thinkers on the place and significance of music in human existence and highlights the role of social-philosophical research in educating youth in the spirit of national values while advancing science, spirituality, and musical thinking. Particular attention is given to the historical continuity of musical practice, its therapeutic and ethical dimensions, and its relevance to the cultural vision often referred to as the "New Uzbekistan."

Keywords: spirituality, music, feeling, *maqom* (classical modal tradition), love and affection, human emotions, objective reality, upbringing, "wordless philosophy."

Introduction

The Uzbek nation is recognized as a great people who have made substantial contributions to world historical development through science, literature, art, and culture. The President of the Republic of Uzbekistan, Sh. M. Mirziyoyev, has repeatedly reflected in his works and speeches on the distinctive features of our national development and its spiritual foundations. As he notes, "The dream of New Uzbekistan, compared to our present days, corresponds to the demands of the current era; it forms the ideological and spiritual basis that defines its true character, driving forces and factors, and it is a vivid expression of our people's great creative spirit and of our wide-ranging reforms" [1]. Without addressing issues related to culture and enlightenment, and without ensuring that the ideas of New Uzbekistan are internalized by the public consciousness and become a matter of conviction, it is impossible to secure and sustain these transformations.

National Identity and Spiritual Foundations. National self-awareness is a broad and complex historical process that embraces every sphere of our national life—economy, politics, spirituality, science, language, history, customs, crafts, architecture, and other domains—encompassing all aspects directly related to human perfection. Within this comprehensive matrix, music occupies a significant place. National musical art is among the oldest and most widely diffused forms of cultural expression; it has become deeply embedded in the people's way of life. Music, moreover, is a mode for apprehending objective reality: it reflects and interprets lived experience through sound and form.

Music's Influence on National Spirituality. The influence of music on our national spirituality is considerable. Its therapeutic potential has been substantiated in scholarship, including historical accounts and modern scientific studies. The great thinker of the East, Abu Ali Ibn Sina (Avicenna), drew attention to the power of music, suggesting that certain mental ailments could be alleviated through musical modes and melodies. Contemporary research has corroborated aspects of these insights in clinical and psychosocial settings. Another eminent Eastern philosopher, Abu Nasr al-Farabi, in his “Great Book on Music,” analyzed the reasons for music’s emergence, its theoretical principles, and its moral and psychological effects on human beings. Al-Farabi was not only a theorist but also a practitioner: a renowned performer, composer, and inventor of musical instruments [2-4].

Al-Farabi, Ethics, and Aesthetic Formation. In his treatises, al-Farabi argued that “the science of music is useful in that it restores balance to the person who has lost it; it perfects a people who have not yet reached perfection and helps them preserve their equilibrium.” In national culture, music opens the world of elevated emotions and inspiring ideas; it enriches the human being spiritually and fosters holistic development. Even infants, before they form explicit memories, respond to music—an early sensitivity that shapes their lasting relation to sound and meaning. For this reason, reforms of general education rightly accord special attention to music education.

Music Education and Moral Cultivation. Music refines the feelings of children; learning to perceive and interpret musical works helps awaken human virtues such as empathy, patience, and mutual respect. Of course, literature, history, sport, mathematics, geography, and the visual arts also play indispensable roles in the formation of moral qualities. Poetry and music, in particular, have long complemented and reinforced one another in our tradition. Musical training educates not only aesthetic taste but also moral character in a broad sense, cultivating discipline, attentiveness, and communal sensitivity.

Heritage, Taste, and “Wordless Philosophy”. The masterpieces of our musical heritage find expression across fields of life—education, labor, and social relations—where they function as formative forces. Our national musical “pearls” teach us to sense and value beauty; they help nurture refined taste and independent, humane thinking, and they expand our spiritual worldview. It is not accidental that music has been called a “wordless philosophy”: through melody, rhythm, and mode, music softens the heart, evokes love and compassion, and inclines the soul toward faith and mercy. Within the maqom tradition, moreover, one finds an artistic articulation of Sufi ideas and ethical teachings embedded in musical structure and performance practice.

Research, Youth, and the Ethos of New Uzbekistan. Ongoing scholarly research seeks to elucidate these processes and to raise the level of musical thinking among the younger generation. In examining social life, one observes that, alongside aspirations toward universal human values, Eastern philosophy is finding its rightful place as a living resource for ethical formation and cultural renewal. All of this constitutes a distinctive feature of New Uzbekistan and of national independence, reflecting the rise of our spiritual life.

Conclusions

In conclusion, music occupies a central place in the spiritual life of the Uzbek people, serving as both an expression of cultural identity and a means of shaping moral and aesthetic values. The works of great thinkers such as Ibn Sina and al-Farabi demonstrate that music has long been recognized not only as an art form but also as a force for healing, education, and personal refinement. Within the framework of New Uzbekistan, music continues to act as a “wordless philosophy,” capable of softening the human heart, cultivating compassion, and reinforcing national values while connecting individuals to universal human ideals. By preserving and revitalizing the rich heritage of maqom and other traditional forms, while integrating music education into broader social and cultural development, Uzbekistan strengthens its spiritual foundations and contributes to the holistic growth of its citizens in both cultural and intellectual dimensions.

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