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HARMONIZING NATIONAL AND GLOBAL MUSICAL CULTURES: UZBEKISTAN'S CULTURAL HERITAGE IN THE INTERNATIONAL ARENA

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ABSTRACT: This article examines the harmonization of national and global musical cultures, with a particular focus on Uzbekistan's rich musical heritage and its potential for international integration. In the era of globalization, national musical traditions face both new opportunities and serious challenges. Drawing on ethnomusicological theories and case studies from the "Sharq Taronalari" International Music Festival, the study explores the principles and strategies for achieving cultural synthesis. The findings suggest that harmonizing national and global musical cultures requires a delicate balance between preserving cultural authenticity and fostering cross-cultural exchange. Uzbekistan's musical heritage, if strategically positioned within global cultural platforms, can serve as a powerful tool for cultural diplomacy and international cooperation while maintaining its unique identity.

Keywords: National Music Culture, Global Music Culture, Cultural Harmonization, Uzbek Music, Maqom, Sharq Taronalari Festival, Cultural Diplomacy, Ethnomusicology, Cross-Cultural Exchange.

In the 21st century, the interplay between national and global musical cultures has become a significant area of scholarly inquiry. As globalization accelerates cultural exchange across borders, nations face the challenge of preserving their musical heritage while engaging with international cultural currents. This study addresses this very issue, focusing on Uzbekistan's musical traditions and their potential for international integration. Uzbekistan possesses an extraordinarily rich and diverse musical heritage, encompassing the classical maqom traditions of Shashmaqom and Khorezm maqoms, as well as vibrant folk music practices that have evolved over centuries. The "Sharq Taronalari" International Music Festival, which brings together musicologists and cultural experts from over 30 countries, demonstrates the growing international interest in Uzbekistan's musical culture. However, integrating national musical heritage into global platforms presents both opportunities and complex challenges. Recent research has shown that integrating world music culture into national music education enhances students' cultural understanding and makes music education more meaningful. At the same time, concerns about cultural homogenization and the marginalization of indigenous musical forms on international platforms persist. Commercial pressures, lack of infrastructure, and limited support from digital platforms have been identified as major barriers to cultural representation. This article explores three key questions: (1) What principles and strategies can facilitate the effective integration of Uzbekistan's musical heritage into global music platforms? (2) How can national musical culture be preserved and





promoted while engaging in cross-cultural exchange? (3) What role can international cultural events and educational institutions play in advancing cultural harmonization?

2. THEORETICAL FRAMEWORK AND LITERATURE REVIEW

The relationship between national and global musical cultures has been explored through various theoretical and methodological frameworks in ethnomusicology, cultural studies, and music education. Contemporary scholarship on the interaction between national and global musical traditions is situated within broader debates about cultural identity, globalization, and cultural exchange. The 23rd volume of *Principles of Music Composing*, focused on "National versus Global," reflects the growing academic interest in this interface. As the editors note, "in the postmodern society of today, the concept of nationality raises a wide spectrum of debates," with ethnic music serving as "one of the main potentials of national music for many centuries." The interplay between the national and global has become "more relevant than ever," prompting scholars to examine the conditions that allow ethnic music to unfold in the 21st century. Theoretical perspectives on cultural identity and globalization provide a framework for understanding the dynamics between national and global musical cultures. Scholars have examined the spectrum of national identity and the philosophical considerations underlying cultural authenticity. Case studies from various national traditions, including Lithuanian traditional culture, Serbian microtonality, Georgian music, and Estonian musical composition, have explored how national musical elements are interpreted and integrated within global contexts. These studies highlight the diversity of approaches to cultural synthesis and the importance of context in determining how national musical traditions are represented internationally. Empirical research has examined the influence of global music culture on national music education and the strategies for integrating national musical heritage into global platforms. A recent study employing Partial Least Squares Structural Equation Modeling found that "the integration of world music culture into national music education improves students' cultural understanding," making music education "more meaningful." This finding suggests that incorporating global musical perspectives can enhance rather than diminish the value of national music education. Research on the integration of national musical heritage into global music platforms has identified several key constructs, including cultural dialogue, representation of marginalized cultures, and cross-cultural exchange. Cultural homogenization has been identified as a concern among music industry professionals, along with lack of representation of heritage on international platforms. The main issues facing heritage integration include commercial pressures (37.5%), lack of infrastructure (30%), and limited support from digital platforms (25%). These findings underscore the importance of addressing structural and institutional barriers to cultural representation. A significant body of scholarship addresses the challenges and opportunities of preserving cultural identity while engaging in cross-cultural exchange. Research suggests that "the incorporation of national musical heritage into global music platforms will promote cultural pride,





representation of marginalized cultures, and a build-up of cross-cultural communication in the digital era." This perspective emphasizes the potential of global platforms to support rather than undermine national musical traditions.

3. UZBEKISTAN'S MUSICAL HERITAGE AND INTERNATIONAL ENGAGEMENT

Uzbekistan's musical culture stands out for its ancient origins and extraordinary richness. The maqom tradition – Shashmaqom, Khorezm maqoms, and Ferghana-Tashkent maqom schools – represents the highest achievement of this culture. Maqom is not merely a musical form but carries profound philosophical and ethical-educational significance, embodying Eastern worldviews, human emotions, and the beauty of nature. The structure of maqom – comprising sections such as sarxona, talqin, nasr, and ufari – each with its unique musical mode and content, requires not only technical mastery but also deep knowledge and spiritual maturity. These very qualities make maqom highly valued by musicologists worldwide and create extensive opportunities for its presentation on the global cultural stage. Uzbekistan's folk music – songs, instrumental pieces, dance melodies, and ceremonial songs – stands out for its charm and diversity. National instruments such as the dutor, tanbur, rubob, ghijak, chang, qoshnay, and surnay possess distinctive timbres and performance styles that could offer fresh perspectives to world music.

3.1. The "Sharq Taronalari" Festival as a Model of Cultural Harmonization

The "Sharq Taronalari" International Music Festival serves as a vital platform for showcasing Uzbekistan's musical heritage to the global community. The 13th festival, held in 2024, brought together 46 musicologists, folklore scholars, and cultural experts from 32 countries, as well as rectors of prestigious higher education institutions and heads of scientific and creative centers. The festival included an international scientific and practical conference on "Musical Culture of Eastern Peoples: Principles of Creative Integration in Globalization." The conference discussed issues such as harmonizing national musical art with the musical culture of Turkic states, implementing innovative educational technologies, and promoting maqom and other traditional genres among young people. One notable feature of the festival was the "Maqom Capsule" presentation – a project that collected priceless treasures of Uzbek classical music on a single flash drive, making them accessible to specialists and music enthusiasts worldwide. Such digital initiatives demonstrate how technology can be harnessed to preserve and promote national musical heritage. Another significant outcome of the festival was the signing of cooperation agreements with higher education institutions and international research centers in China, France, Russia, Germany, Gambia, Oman, and Jordan. These agreements provide for joint creative projects, international festivals and competitions, masterclasses, and scientific research.

3.2. Education and Cultural Integration: One of the key areas for harmonizing national and global musical cultures is education. Integrating world music culture into national music education expands students' cultural understanding and makes music education more meaningful. Uzbekistan's music education system includes





subjects such as world music history, composers' works, and the musical traditions of various peoples, while maintaining a strong focus on national musical heritage, particularly the maqom tradition. In recent years, higher education institutions have developed modern curricula in maqom performance, folk instruments, music theory, and other areas. By studying international experience and implementing advanced pedagogical technologies, the quality of national music education has been improved. The State Conservatory of Uzbekistan and other specialized music schools collaborate with leading music academies abroad, facilitating exchanges of professors and teachers, joint projects, and masterclasses.

4. CHALLENGES AND SOLUTIONS

Integrating national musical heritage into international platforms presents several challenges. First, the risk of cultural homogenization – the standardization of the global music market could lead to the loss of national music's uniqueness. Second, commercial pressures may force national music works to be adapted to popular market demands, simplifying or distorting their original meaning. Third, infrastructure limitations – limited technical and organizational capacity to adequately present national music on digital platforms and reach wide audiences. These challenges can be addressed through the following approaches:

- State support for national musical heritage, funding programs that promote it internationally;
- Expanding cooperation with foreign countries through cultural diplomacy, organizing joint projects and festivals;
- Using digital technologies to record, preserve, and distribute national music works worldwide;
- Teaching national and global musical heritage in balanced proportions within music education, fostering in young performers both national identity and openness to international culture.

5. THE SIGNIFICANCE AND FUTURE PROSPECTS OF UZBEKISTAN'S EXPERIENCE

Uzbekistan's experience in bringing its musical culture to the international arena holds significance not only nationally but globally. This experience can serve as a model for Central Asian and Eastern countries. The international recognition of Uzbekistan's musical heritage – the inclusion of maqom in UNESCO's List of Intangible Cultural Heritage, the expanding scope of the "Sharq Taronalari" festival each year, and the growing interest in Uzbek music abroad – all attest to this success. Future priorities should include:

- Increasing the number of scientific and popular publications about Uzbekistan's musical culture in foreign languages;
- Presenting Uzbek musical heritage more broadly on leading global music platforms (Spotify, Apple Music, YouTube, etc.);
- Expanding the participation of Uzbek performers in international music competitions and festivals;





· Integrating global experience into Uzbekistan's music education system while harmonizing it with national traditions.

6. CONCLUSION

This article has examined the harmonization of national and global musical cultures, with particular attention to Uzbekistan's musical heritage and its position on the international stage. The study leads to the following conclusions:

1. Harmony between national and global music culture requires a balanced approach that preserves cultural authenticity while fostering cross-cultural exchange. The principle of "creative integration" can serve as a methodological foundation for this process.
2. Uzbekistan's musical culture – maqom, folk songs, and instrumental traditions – is an integral part of the world's musical heritage and possesses great potential for presentation on global platforms.
3. The "Sharq Taronalari" International Music Festival and other international projects serve as important tools for promoting national musical heritage, developing international cooperation, and strengthening cultural diplomacy.
4. The education sector is one of the most important areas for harmonizing national and global musical cultures, playing a key role in shaping young people's national identity and openness to international culture.
5. The main challenges – cultural homogenization, commercial pressures, and infrastructure limitations – require systematic and strategic solutions.

In conclusion, Uzbekistan's musical heritage, if strategically positioned within global cultural platforms, can serve as a powerful vehicle for cultural diplomacy, strengthening cross-cultural dialogue, enhancing national identity, and raising Uzbekistan's international profile while maintaining its unique cultural distinctiveness.

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