

The Formation of Musical Practice in The Differentiation of Archaic Culture

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Abstract: This article substantiates the influence of differentiation within archaic syncretism on the formation of musical practice, the genesis of the earliest musical instruments, and the manifestation of mythological and cosmological views, as well as the collective-semantic communicative unity of early human communities.

Keywords: Archaic culture, music, instrument, syncretism.

Introduction: The emergence of archaic culture and art was closely connected with the daily life of primitive tribes, their adaptation to geographical and climatic conditions, and their nomadic lifestyle. It is important to note that early humans could not distinguish between nature and existence from mythological thinking and communal-sacral beliefs. Elements of archaic art used in hunting and rituals were inherently part of this holistic worldview. Observance of taboos and the use of artistic elements were also interlinked. Early humans viewed objects used in daily life as necessities, and even basic clapping and sound production were associated with cult-like reverence toward phenomena.

It should be emphasized that the structural-functional evolution of primitive-mythological thinking led to the gradual differentiation of archaic artistic syncretism. For archaic people, sound-producing objects used in rituals and hunting served simultaneously as communicative signals and cult symbols. Primitive dances, synchronized with sounds and rhythms, reflected the process of hunting.

METHODS

According to D. Lukach, early dance was a mimetic representation within the syncretic activity of primitive humans, depicting warfare, hunting, and other actions [1:16]. Using plastic and visual elements, people portrayed animal behavior, battle scenes, and hunting sequences in an integrated form [2:152]. Over time,

such mimicry evolved into the expression of musical sounds. Through gestures, symbols, and actions, people conveyed many phenomena and events [17:103].

Symbols were the foundation of communal-communicative structures for ancient people. The integration of musical and natural sounds into collective and individual consciousness led to the indistinguishability of symbols and reality. People tried to understand natural events through harmonized collective needs and relationships. M. Nurmatova notes: "The harmony of natural phenomena and processes is the first link in the genesis of aesthetic harmony. The earliest drawings and songs created by ancient humans were products of this harmony" [3:104].

It is particularly noteworthy that the symbolic expression of natural elements through early string instruments played by plucking or strumming has been viewed as evidence of a transition from one cultural stage to another.

According to academic sources, archaic musical practices included signals, communicative tones, and magical melodies [10:70; 11:368]. Musicologists have emphasized the structural features and leaps of intervals such as the fourth (IV) and fifth (V) in folk tunes [12:15-16; 13:109; 14:144-146]. Art historian Prof. O. Ibrohimov emphasized that signal tones typically occurred within fourth and fifth intervals

[15:74-76]. This suggests that people used musical leaps (fourths and fifths) to reflect cosmogenic and cosmological views.

Interestingly, when measuring the tonal structure of ancient Eastern string instruments like the dutar and rubab from their middle points to the upper and lower registers, the fourth and fifth intervals correspond to natural resonance and accurately perceived tones—further indicating a deliberate cosmological arrangement.

RESULTS

Researchers G. Bongard-Levin and E. Grantovsky highlighted that ritual instruments like the childirma, zagoma, and daf bore symbolic markings related to shamanic practices [16:158].

Ancient Turkic shamans (bakhshis) used string and percussion instruments—similar to the dutar and other instruments—to express cosmic concepts through musical sequences.

Initial perceptions of the Earth, Sky, Sun, and nature were encoded in symbols and integrated into creative expression [9:67].

Folklorists such as K. Imomov, T. Mirzayev, B. Sarimsoqov, and O. Safarov noted that early rituals involved artistic and symbolic veneration of celestial bodies like the sun, moon, stars, wind, rain, and rainbow [18:294].

Pythagoras and his followers described the seven celestial bodies—Moon, Mercury, Venus, Sun, Mars, Jupiter, and Saturn—as producing harmonious musical tones while revolving around the Earth [19:555-557].

There are notable similarities between ancient Greek and Turkic cosmological views. However, the cosmological beliefs of the Turkic people were deeply rooted in Tengriism and shamanic traditions. Through ritual use of instruments like the dutar and frame drums, shamans believed they ascended through the seven layers of the cosmos in devotion to Tengri.

DISCUSSION

Initially, string instruments were widely used in ritual and religious practices. Archaic musical practices were inseparable from animistic, totemistic, and fetishistic beliefs.

In the animistic and hylozoistic views of early humans, rhythms and melodies were associated with cosmic patterns and expressed through instruments. Art scholars argue that concepts like rhythm, symmetry, proportionality, and harmony represented universal order and were studied in cosmological contexts [4:199].

S. Boltazoda mentioned the ritual smearing of sacrificial

blood on drums during ceremonies like “Sust woman” or “Rain invocation,” noting that “In primitive consciousness, the semantics of blood symbolizes the flow of time and cosmic movement” [5:19].

According to I. Jabborov, fire and sun symbols were reflected in Khorezmian rituals and musical expressions using words like “jaxuv-jaxuv,” “jaqu,” “ohay,” “ohayyo,” and “hey” [6:272-273].

M. Jo’rayev and J. Eshonqulov suggested that the circular form in the “clap dance” may symbolize the sun, and that expressions like “hu,” “xu,” “qu,” or “ku” may be etymologically linked to “kun” (sun) [7:167].

Professor Abdurauf Fitrat noted in his book *Uzbek Classical Music and Its History* that ancient melodies were referred to as “kug” [8:37].

J. Eshonqulov observed that the Turkic “ku” and “kuy” (melody, sound) were equivalent to the Sumerian “gu” [9:150-154].

Modern morphological analysis of instruments shows that the circular shapes of drums and sound chambers in string instruments are remnants of archaic cosmological symbolism. The round structure of instruments like the dutar, tanbur, rubab, saz, and oud reflect ancient understandings of the sun, moon, and celestial bodies.

In primitive societies, art was not an isolated phenomenon—it was fused with mythological consciousness. As people accumulated practical knowledge and experiences through labor and play, art gradually became a separate phenomenon.

The fragmentation of artistic syncretism in early music led to the differentiation of musical instruments into types: string, percussion, and wind.

Archaic hunting rituals incorporated symbolic gestures and rhythmic sounds to regulate communal relationships. Livestock breeding and agriculture also evolved alongside elements of archaic art.

CONCLUSION

In conclusion, the fragmentation of syncretism in primitive culture separated cosmological views from mythological thought, differentiated musical practices from unified artistic activity, and contributed to the formation of distinct musical instruments. This process reflects the ongoing cultural differentiation that influenced the classification of instruments.

The formation of aesthetic taste was a socio-cultural phenomenon connected with the diversification of instruments. The differentiation of primitive syncretism occurred simultaneously with the emergence of musical-cosmological concepts in the religious practices of ancient Turks.

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