

MAQOM ART IN THE EDUCATION SYSTEM: HISTORICAL EXPERIENCE, CURRENT STATE, AND PROSPECTS**Muqumova Mohinur Habibullo kizi**

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Abstract: This article analyzes Uzbek maqom music and the traditions of large vocal performance from a pedagogical perspective. It explores the role of the master-apprentice system in musical education, the process of mastering performance elements such as vocal technique and improvisation, as well as the integration of traditional performance experience with modern teaching models. The importance of notation systems and methodological approaches is discussed, and suggestions are made to enhance the effectiveness of teaching maqom music.

Keywords: Maqom, large vocal music, master-apprentice system, pedagogy, performance, Fergana Valley, tradition, vocal technique, improvisation, repertoire, notation system, education.

Learning maqom and other professional music genres has traditionally started at an early age through the master-apprentice system, where students would first learn to play the *tanbur*, *daora*, and other instruments, followed by the practice of vocal performance. It has been emphasized that familiarity with professional music genres should begin in middle school education. The term *maqom* comes from Arabic, meaning place, position, or degree, and in music, it indicates the main key of a composition. *Maqom* broadly refers to various maqoms and similar musical genres. Apart from the maqoms of Uzbekistan (Bukhara Shashmaqom, Khorezm maqoms, and the Fergana-Tashkent maqom paths), it also includes Azerbaijani mugham, Uyghur mugham, Indian ragas, Iranian dastgahs, and other related musical forms.

During the Soviet era, Bukhara Shashmaqom and other maqom forms in the republic were informally marginalized, often being considered a part of court music, and it was falsely spread that these maqoms had no connection with the working masses. It is well known that many gifted poets, musicians, and scholars who emerged from the common people were later invited to serve in the courts. These figures, who worked within the musicians' guild of the court, had already been providing musical services to the rural and urban populations, and their creative principles were formed based on the music of the common people.

Thus, in creating maqoms, our esteemed ancestors made efficient use of the rich examples of folk music. With the advent of independence, along with the revival of all national values, efforts have been made to restore the place and level of maqoms, as well as to expand the study of their theoretical foundations and practical performance. From this perspective, listening to fragments of maqom sections or complete pieces, singing some examples, and introducing these practices into the curriculum of general education schools, colleges, universities, and conservatories has been an important step. The relevance of this topic lies in the fact that the system of teaching and learning maqoms has not yet fully formed. If we look at the system of the past, we see that the master-apprentice traditions and their implementation were based primarily on oral transmission.

This shift reflects the specific advantages and disadvantages of both learning and mastering methods. In the past, masters would select young students with strong musical memory, voice, and interest to teach them the performance of *maqom*. However, nowadays, some students with intermediate musical abilities are also engaging in *maqom* music. This is due to the availability of notation systems and audio recordings of *maqom* performances. To fully master complex and refined musical genres like *maqom*, it is essential first to receive education from skilled masters, and additionally, to use notation systems and audio recordings of various performers as supplementary tools. Students studying in specialized *maqom* programs often use different methods to learn *maqom* performances, including listening to performances by distinguished *maqom* masters, watching demonstrations by their teachers, utilizing advanced notation systems, recording their own performances on tape to listen to and refine, and other techniques.

In general, the musical education system places emphasis on obtaining theoretical knowledge about *maqom* and learning specific examples or fragments of *maqom* works through practice. The reason for this is that students in general education are expected to familiarize themselves with the nature and characteristics of *maqom* music and appreciate its cultural and spiritual significance. In higher and secondary music-pedagogical education institutions, students will need to learn and teach *maqom* and other traditional professional music genres as future music teachers. Therefore, it is important for them to first acquire the *maqom* examples included in school music curricula and textbooks.

When teaching professional music genres to young people, the following methods are deemed necessary:

- ✓ Introducing students to theoretical knowledge and performance characteristics specific to *maqom* and other professional music genres (classical melodies and songs, large vocal music, epic poetry, etc.);
- ✓ Analyzing the performances of accomplished professional musicians and comparing their approaches;
- ✓ Teaching students to distinguish between different sections and structural features of *maqom* (e.g., in instrumental music: *khona*, *bozgo'y*, in vocal music: *daromad*, *miyonxat*, *dunasr*, *namud*, *avj*, *furovarda*);
- ✓ Teaching the notation of *maqom* and identifying subtle details in performance that are not reflected in the notation, ensuring their correct execution in live performances;
- ✓ Listening to *maqom* examples from audio and video recordings;
- ✓ Regularly studying selected *maqom* pieces through the methods outlined above and striving to improve one's performance.

In folk music, the term "Katta Ashula" (large song) or *patnusaki* (traditional song of the Fergana Valley) refers to a traditional form of Uzbek vocal music, which typically involves 2-5 singers (vocalists) performing without instrumental accompaniment (holding a *patnis* or *likobcha*). These songs are often performed in high registers and with large breath control, showcasing a distinctive and complex vocal style. *Katta Ashula* originates from ancient ritual and labor songs, marches, *navha* (march-like songs), female songs, and the recitation of ghazals in aruz meters. Historically, *Katta Ashula* was performed at large gatherings, festivals, and weddings. It includes lyrical and didactic ghazals, as well as religious and Sufi-inspired poetry. Poets such as Navoiy, Lutfiy, Mashrab, Khaziniy, Muqimiy, Furqat, Zavqiy, Miskin, and others have contributed to the *Katta Ashula* genre. Popular

Katta Ashula songs include "Do'stlar" (Navoiy), "Ko'p erdi" (Muqimiy), "Oh kim, rahm aylamas" (Furqat), and "Ey, dilbari jononim" (Miskin). In the performance of *Katta Ashula*, the improvisational style plays a significant role, ensuring the integration of vocal phrasing and melody, enriching the song with various musical embellishments and harmonies. Traditional *Katta Ashula* singers must be trained in the "master-apprentice" system, following the rules of poetry and performance traditions, with broad vocal range and technical mastery.

In the 20th century, new variations of *Katta Ashula* emerged, particularly in solo vocal forms, where the instrumental ensemble and harmony were adapted to a solo vocal performance. This new style was created by prominent singers like Jo'raxon Sultonov, who performed songs such as "Ey dilbari jononim" and "Ohkim". Various *maqom* sections, such as *Bayot*, *Chorgoh*, and *Ushshoq*, were also performed in the style of *Katta Ashula*. Skilled musicians further developed the instrumental pathways for *Katta Ashula*, introducing instruments like *nay*, *surnay*, and *gijjak*. Over time, specific regional schools of *Katta Ashula* performance emerged in cities such as Khojand, Margilan, Tashkent, Namangan, and Andijan. Prominent artists in this genre include Erkaqori Karimov, Sherqoz Boyqoziev, Haydarali Hikmatov, Meliqoz Yusupov, Turdi Ali Ergashev, Otamirza Abdurahmonov (Qo'qon), Mamatbuva Sattorov, Jo'raxon Sultonov, Ma'murjon Uzoqov, and others.

Since 1984, *Katta Ashula* performance competitions have been held in Uzbekistan (in Margilan, Tashkent, Khojand, and Shahrisabz), highlighting the importance of preserving and promoting this musical tradition. The first *Katta Ashula* competition was held in Andijan in 2001, followed by scientific and practical conferences. These events continue to nourish the creation and performance of *Katta Ashula* songs by composers such as F. Sodiqov, M. Murtozoyev, and M. Tojiyev. In conclusion, the *Katta Ashula* genre is not only a male-dominated tradition but has also been perfected by female singers, who continue to perform this style with expertise. As an essential part of the *maqom* tradition, both *ashula* and *katta ashula* continue to evolve, with new methods of performance and education emerging in modern Uzbekistan. These genres are based on the "master-apprentice" system and remain a vital part of Uzbekistan's national music culture.

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