

RESEARCH ARTICLE

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TEACHING THE PERFORMANCE OF MAQAM INSTRUMENTAL MUSIC: REFLECTIONS AND SUGGESTIONS

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Abstract

The article examines the beneficial aspects of studying maqam from the initial educational stages through higher education. It focuses on the aspects of learning maqam performance, traditional instrumental skills, and musicology that are essential for students and educators. The author aims to present information about maqam in a clear and accessible manner, emphasizing the importance of methods, rhythmic structures, and tonal compositions.

Keywords Maqam, Maqam performance, Higher education, Musicology, Traditional instrumental music, Methodological measures, Notation, Tonal structure, Educational process, Performance techniques.

INTRODUCTION

Maqoms are an essential part of the cultural history of various nations. Through maqoms, one can look into the roots of the musical and artistic heritage of nations. Music itself is considered a great miracle for humanity, and the existence of maqoms plays a significant role in this.

In general, the science of music is highly regarded as one of the criteria that shapes humanity's spiritual wealth, aesthetic worldview, and future development. It incorporates each nation's national traditions, customs, rituals, and values. Maqoms are one of these valuable spiritual treasures.

Among the different areas of music, maqoms are currently undergoing significant promotion and research within Uzbekistan's musical culture. The

changes and innovations of recent years are reflected in music, especially in maqoms. Uzbek national maqoms are expected to gain wider recognition on the global stage and demonstrate their high musical values. Our goal is to better understand the historical, cultural, and musical significance of maqoms and to introduce them more broadly in the global musical arena. This will contribute not only to the development of Uzbek musical heritage but also to the overall progress of world music culture. The recognition of Shashmaqom by UNESCO as "Intangible Cultural Heritage of Humanity" greatly accelerated its development. In 2017, the decision of President Shavkat Mirziyoyev on the "Measures to Develop Uzbek National Maqom Art" was adopted, and the "Uzbek National Maqom Art Center" was established.

Maqom ensembles were formed in every region, and the "Uzbek Maqom Art" faculty was opened at the Uzbekistan State Conservatory. Furthermore, the "History and Theory of Uzbek Maqom" department was created. In the city of Shahrisabz, the International Maqom Forum is held every two years, alongside scientific and practical conferences and performance competitions.

Since September 2020, the Yunus Rajabi Institute of Uzbek National Music Arts has been operational. This institution plays a key role in achieving new successes and results in the research and teaching of maqoms.

Indeed, maqom art is one of the oldest and most practically polished branches of music, having reached excellence in its performance. The development of this art is a direct result of the "performance" aspect of music, which showcases its strength and influence through live execution.

Analysis of Related Literature

Many scholars have conducted research on maqoms. In the past, great thinkers such as Abu Nasr Farabi, Darvesh Ali Changiy, Mahmoud Sheroziy, Zaynulobiddin Khusayniy, Safiuddin Urmavi, and Alisher Navoi provided valuable insights on maqoms. In modern times, the works of A. Fitrat, I. Rajabov, Y. Rajabi, O. Matyoqubov, S. Begmatov, Z. Oripov, O. Ibromkhimov, R. Abdullayev, A. Zokirov, Sh. Oyxo'jayeva, and other musicologists have been instrumental in guiding our research. A pedagogical teacher should approach each topic historically and theoretically, attempting to explain it through examples.

A maqom performer, whether an instrumentalist or vocalist, needs to deeply understand the essence of maqoms to convey them effectively. Maqoms, which range from simple to complex, and from slow to fast, develop in a way that expands and intensifies based on their content and meaning. The structure and arrangement of the maqoms, as

well as the attempts to express the underlying idea, present numerous research challenges for performers and scholars alike.

For example, a performer must first understand the meaning of the "musical problem" in maqoms and its importance in performance. Why do we divide maqoms into two sections when performing or studying them? This is a question that the student must thoroughly address, as the idea of dividing maqoms into three parts was first proposed by Abdurauf Fitrat.

In his work "Uzbek Classical Music and Its History," Fitrat theorized that maqoms can be studied in three sections: Mushkilot (difficulty), Nasr (narrative), and Ufar (conclusion). The term Ufar is used because these sections appear in all instrumental lines, serve as a concluding part, and are always in time signatures of 6/8 or 3/4, with a lively and dance-like character.

METHODOLOGY

Students studying maqom performance need to first work on the technical aspects, including tempo, notation, and the correct execution of the music. Extensive practice is required for instrumentalists to properly express maqoms and preserve their melodic structure without distorting the scales. Understanding the rhythm and maintaining balance in the performance are crucial for achieving perfection.

In order to master maqom performance, students must not only master the technical aspects of their instruments but also understand the spiritual essence and development of the piece, including the melodic, harmonic, and thematic elements. The ability to recognize the structure, style, and historical context of each maqom is essential for a profound performance.

When students have fully absorbed these elements, they will be able to execute maqoms with precision, emotionally connect with their

audience, and express the depth of each piece. Without mastering these fundamentals, it would be impossible to become an accomplished maqom performer or traditional instrumentalist.

RESULTS

The role and importance of maqoms in the education system, particularly in music education, cannot be overstated. By studying maqoms, students not only improve their technical musical skills but also develop a deep understanding of the historical and aesthetic dimensions of the music. This enhances their overall performance ability and helps preserve national musical traditions.

The study of maqoms is conducted from both historical and theoretical perspectives. Musicologists analyze the history, development, structure, and styles of maqoms, which contributes to a deeper understanding of this art form. Theoretical research, such as the exploration of the authenticity of maqoms and their place in folk music, enriches the knowledge of maqoms and helps students gain a better grasp of their performance.

Pedagogical approaches are crucial in teaching maqoms. Students must not only learn musical techniques but also understand the historical context, meaning, and importance of maqoms in performance. Educators should guide students to a deeper level of musical literacy, technical proficiency, and aesthetic understanding, which will improve their performance skills and contribute to preserving national music.

Practical experience is vital for mastering maqom performance. By performing maqoms, students enhance their technical abilities and learn to appreciate the subtleties of the music. The different directions and styles of maqoms, their structures, and characters can be understood better through hands-on experience. Through practice, students develop the skills to overcome

the complexities of maqom performance.

The connection between theory and practice is fundamental in learning maqoms. Theoretical knowledge helps students understand the historical and aesthetic aspects of maqoms, while practical experience allows them to apply this knowledge in their performances. Together, these two elements contribute to mastering the art of maqom performance.

CONCLUSION

Maqoms are a vital part of musical art, and studying, analyzing, and performing them helps students gain a deeper understanding of musical culture. By learning both the theoretical and practical aspects of maqoms, students improve their technical skills and aesthetic awareness.

In higher education, teaching maqom performance enables students to master all aspects of musical art and significantly improves their performance abilities. At the same time, preserving and developing maqoms is crucial for maintaining and advancing national musical traditions.

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