

## РОЛЬ И ЗНАЧЕНИЕ ДИСЦИПЛИНЫ ТРАДИЦИОННОГО ВОКАЛЬНОГО ИСКУССТВА В СПЕЦИАЛИЗИРОВАННЫХ ШКОЛАХ-ИНТЕРНАТАХ ПО ОБУЧЕНИЮ МАКАМУ

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**Аннотация:** В данной статье анализируются роль и значение предмета традиционного вокального искусства в специализированных школах-интернатах по обучению макому. Освещаются педагогические, эстетические и духовно-воспитательные аспекты преподавания традиционного вокала в процессе передачи молодому поколению макамного искусства как важной составляющей узбекского национального музыкального наследия. Также рассматриваются вопросы формирования у учащихся уважения к национальной музыкальной культуре, развития исполнительских навыков и продолжения традиции «устоз–шогирд» (наставник–ученик). В статье с научно-педагогической точки зрения обоснованы место, содержание и практическая значимость предмета традиционного вокального искусства в учебном процессе.

**Ключевые слова:** макамное искусство, традиционный вокал, школа-интернат, национальное музыкальное наследие, традиция «устоз–шогирд», исполнительское мастерство, музыкальное образование, духовное воспитание.

## THE ROLE AND SIGNIFICANCE OF THE TRADITIONAL SINGING SUBJECT IN MAQAM-SPECIALIZED BOARDING SCHOOLS

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**Abstract:** This article analyzes the role and significance of the traditional vocal performance subject in maqam-specialized boarding schools. It highlights the pedagogical, aesthetic, and spiritual-educational aspects of teaching traditional singing in the process of transmitting maqam art, which is an essential part of Uzbek national musical heritage, to the younger generation. The study also examines the development of students' respect for national musical culture, the formation of performance skills, and the continuation of the master–apprentice tradition. From a scientific and pedagogical perspective, the article substantiates the place, content, and practical importance of traditional vocal performance within the educational process.

**Keywords:** maqam art, traditional singing, boarding school, national musical heritage, master–apprentice tradition, performance skills, music education, spiritual upbringing.

The spiritual beauty of the Uzbek people has found its unique and incomparable artistic expression in melodies and musical compositions created over centuries. According to the definition given by our great ancestors, music is the essence of the human soul. Therefore, for many centuries, national music—especially the art of maqom—which has embodied the rich spirituality, profound thinking, and harmonious inner world of our people, has not lost its significance even today. National music holds great importance as a source of spiritual strength and nourishment for the state and society.

Historically, during the Soviet period, the moral and pedagogical practices implemented in music education led to the alienation of the younger generation from national values, depriving them of their ancestral cultural heritage for a lifetime. For this reason, in the years of

independence, special attention has been paid to the development of national music culture. The Resolution of the President of the Republic of Uzbekistan dated November 17, 2017, "On Measures to Further Develop the Uzbek National Art of Maqom," has served to strengthen the role and significance of national maqom art.

As a result of this resolution and the measures undertaken, substantial work has been carried out to study, improve, and transmit the national musical heritage to the younger generation. In particular, the need has arisen to introduce the academic subject "Fundamentals of Maqom" for teaching maqom art and to develop specialized textbooks and teaching manuals for boarding schools. Thus, in maqom-specialized boarding schools, the role and importance of the traditional vocal performance discipline play a crucial part in transmitting and reinforcing national musical culture among the younger generation.

The analysis of historical and musical sources shows that Uzbek national music culture has developed over centuries and has been passed down from generation to generation through the art of maqom. In the past, major cities such as Bukhara, Samarkand, Tashkent, and the Fergana Valley emerged as musical centers, where poets and artists enriched national musical traditions. Historical sources note that scholars and artists such as Khwarizmi, Fergani, Farabi, and Beruni made significant contributions to the development of maqom through their scientific and practical activities.

Historical sources also indicate that professional musical activity received special attention in those periods, and the activities of skilled singers and instrumentalist-composers were by no means considered ordinary. For example, artists such as Abu Abdullah Rudaki, Alibek Tanburi, and Abu Nasr Mutrib were renowned performers of their time and played a significant role in the development of the art of maqom. At the same time, the practices and performance traditions supported by kings and emirs, as well as the artistic activities carried out in royal courts, created a foundation for the development of the discipline of traditional vocal performance.

Through an analysis of these historical and literary sources, the role and significance of the traditional vocal performance discipline in maqom-specialized boarding schools can be characterized as follows: first, this discipline serves as a means of preserving national musical culture and transmitting it to the younger generation; second, it contributes to the formation of performance skills and the continuation of the master-apprentice tradition; third, through this subject, students' spiritual and aesthetic taste and musical education are developed.

Thus, the analysis of historical and literary sources makes it possible to highlight not only the practical performance value of the maqom discipline, but also its pedagogical, spiritual, and cultural significance. This research article demonstrates that maqom-specialized boarding schools constitute an important pedagogical instrument for preserving national musical heritage and passing it on to future generations.

The study of Eastern musical culture, the social role of singers and instrumentalist-composers, and their creative activity has long attracted the attention of scholars. Academic sources devoted to this topic are conventionally divided into two groups: medieval written sources and modern research studies.

Among medieval sources, *Kitab al-Aghani* ("The Book of Songs") by al-Isfahani holds particular importance. This work provides valuable information about the creative activities, musical mastery, and social prestige of famous singers and composers who served in the courts of the caliphs, such as Ibrahim al-Mawsili, Ishaq al-Mawsili, and Ibn Jami. Al-Isfahani's

accounts serve as a fundamental source for revealing the close connection between Eastern music and court culture.

Likewise, the biographical works of Ibn Khallikan are of great significance in illuminating the cultural life of the East. In his writings, he emphasizes the activities of Abu Nasr al-Farabi at the court of Sayf al-Dawla ibn Hamdan, the ruler of Aleppo, highlighting Farabi's high level not only as a theoretical scholar but also as a practicing musician. The narratives presented by Ibn Khallikan confirm the exceptional depth of Farabi's musical knowledge.

The legacy of Abu Nasr al-Farabi occupies a special place in the history of Eastern music theory. Researchers recognize him as the founder of Eastern musicology. While Farabi provided a scientific and theoretical foundation for music, he also devoted considerable attention to its practical aspects. Therefore, sources related to Farabi serve as an important scholarly basis for studying the principle of unity between musical theory and practice.

The development of musical culture in the territory of Transoxiana is illustrated through the activities of artists such as Abu Abdullah Ja'far Rudaki, Alibek Tanburi, Abulabbas Bakhtiyar, and Abu Nasr Mutrib. In particular, information about Rudaki's activity at the court of the Bukhara amir Nasr II ibn Ahmad al-Samani demonstrates that the social status of musicians during that period was exceptionally high.

Among modern studies, F. Turaev's work "*Bukhara Mugannīs*" deserves special attention, as it analyzes the formation and development of the Bukhara musical environment on the basis of historical sources. The author critically re-examines medieval sources from a scholarly perspective and substantiates their organic connection with contemporary musical culture.

In general, the analyzed literature serves as a solid scholarly foundation for elucidating the role of singers and instrumentalist-composers in the development of Eastern musical culture, their status in court and social life, as well as the harmony between the theoretical and practical aspects of music. These sources constitute the theoretical and methodological basis of the present study.

The analysis of the examined sources shows that in the medieval East, music was formed not only as an artistic and practical art form but also as an independent scientific discipline. In particular, the activity of Abu Nasr al-Farabi represents a vivid example of the unity of theory and practice in Eastern musicology. The narratives presented in the sources confirm that Farabi's musical knowledge was based on a profound theoretical foundation while also being manifested at a high level in practical performance.

In the development of Eastern musical science, the role of the *Bayt al-Hikma* (House of Wisdom) academy in Baghdad is of particular significance. The translation of ancient Greek scholars' works on music into Arabic strengthened the scientific foundations of Eastern musical thought. The ideas of scholars such as Aristoxenus, Nicomachus, and Ptolemy were creatively assimilated by Eastern musicologists and enriched with new scientific and theoretical perspectives.

As a result of this process, musical thought did not remain confined to purely theoretical concepts but also contributed to the improvement of practical performance and the development of melodic and modal systems. It was precisely under these historical conditions that the earliest forms of maqom systems emerged. The appearance of maqoms indicates the increasing complexity of music's modal and melodic structures.

From this perspective, the historical roots of maqoms are directly connected with ancient layers of melody and tune, which developed over long periods and eventually became established as independent musical systems.

Based on the analyses conducted, the following conclusions can be drawn:

First, in the medieval East, musical science was highly developed and was formed through the harmony of theoretical knowledge and practical performance.

Second, Abu Nasr al-Farabi occupies an important place in history as one of the founders of Eastern musicology, not only due to his theoretical works but also because of his practical musical mastery.

Third, the translation of the musical heritage of ancient Greek scholars into Arabic served as a crucial factor in the formation and advancement of Eastern musical science, and this heritage later exerted a significant influence on European musical culture.

Fourth, the emergence of maqom systems was the result of a long historical process; they were formed on the basis of early melodic layers and reached the level of well-developed systems in the major cultural centers of the medieval East.

Overall, Eastern musical culture and the art of maqom hold special significance as an important scholarly and cultural heritage in the development of human musical thought. Their in-depth study plays a vital role in advancing contemporary music education and culture.

#### **Foydalanilgan adabiyotlar ro‘yxati.**

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