

**THE ROLE AND IMPORTANCE OF THE ART OF NATIONAL MAQOM IN THE DEVELOPMENT OF PEDAGOGICAL COMPETENCIES OF FUTURE PROFESSIONALS IN THE FIELD OF VOCAL ART TRADITIONAL SINGING**

**Akbarova Mohigul Gulomovna**

Gulistan State University Lecturer at the Department of Music Education, Faculty of Arts

[maysaraakbarova@gmail.com](mailto:maysaraakbarova@gmail.com)

**Tadjiboyev Dilmurod**

Gulistan State University, Lecturer at the Department of Music Education, Faculty of Arts

[dilmurodtadjibayev@gmail.com](mailto:dilmurodtadjibayev@gmail.com)

**Annotation:** The article discusses the role and importance of the art of national maqom in the development of pedagogical competencies of future professionals in the field of Vocal art. traditional singing, and covers topical issues of forming the concept of traditional singing status. He also spoke about the problems in the study of the art of maqom, the shortcomings in the professional training of future professionals, the lack of skills in singing maqoms, and guidelines for overcoming them.

**Keywords:** classical, traditional singing, singing, maqom, heritage, range, Shashmaqom, teacher-student traditions, skills, experience.

*This unique art, which for centuries has been shaped by the hard work and dedication of great poets and scientists, talented composers, singers and musicians, has gained great fame and attention not only in our country and the East, but also around the world. This is evidenced by the fact that Shashmaqom, the flower of the art of maqom, has been recognized by UNESCO as an intangible cultural heritage of mankind and included in its Representative List.*

*Over the past period, our country has done a lot to study and develop the art of maqom. In particular, the publication of the texts of the Uzbek music notes "Shashmaqomi" and the recording of maqom songs on magnetic tapes in accordance with them was an event of great scientific and cultural significance.<sup>1</sup>*

**President of the Republic of Uzbekistan. Mirziyoyev Shavkat Miromonovich**

**Introduction:** Maqoms are a series of musical complexes created in a certain order, a thing of the past is a peculiarly polished type of compositional creativity. In a broad sense maqoms are an encyclopedia of folk music. Because they have, especially in Shashmaqom, Uzbek The peculiar melodies of folk music, rhythmic features, circle methods, poetry folk songs This is reflected in a number of facades based on the rules of connection of roads therefore, the study of status issues at the present time, the methods of status execution attaches great importance to the work of identification and assimilation. What is status? The status is Arabic for "place" and "place" in musical terms means the place where it is formed, i.e. the curtain. The status is from a particular curtain the starting melody and the corresponding set of melodies and songs represents. Muhammad Ghiyosuddin is the author of the annotated encyclopedia Ghiyasul-lug'at based on the considerations of scholars of the past and present, the term status described as follows: "The status quo is surudro goyand", i.e. the songs are said on the screen. Here is the curtain where the

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<sup>1</sup> Toshkent sh., 2017-yil 17-noyabr, PQ-3391-son

melodies and songs begin and so on the moving fret sound pumps are taken into account, of course. Since the word maqom is associated with the concepts of melody and tone, The history of their emergence dates back to ancient times, professional music periods. The melodies of the maqoms are unique to each nation on the land of musical riches, by artist musicians, singers and composers occurred in the process of long historical and cultural development. However, the term status It has been used in the music of the peoples of the East since about the ninth century. Because, VIII-X centuries Greek scholars, especially Euclid, Uklidis, Pythagoras, Aristotle (Aristotle) is a translation into Arabic of works by scholars such as Aristotle and began to write comments on them. Theoretical issues of status are reworked was released. But from this “music in the Arab and other Eastern peoples until the ninth century without a theory. ”Yahya bin Ali Yahya Abu In the work of Mansur (d. 912y.) On music, the Arab and other Muslim East Indigenous peoples long before the influence of Greek music theory on their peoples is said to have its own music theory. But, Beruni as in other nations, the ancient writing of the peoples of Central Asia the monuments were burned and destroyed by the invaders during the Arab conquest. For this reason, cultural monuments directly related to music have not reached us.

**Methods:** In teaching the art of maqom, the educator must rely on his own personal methods. in particular: -Determination of the sound capacity of the performer of a musical work. In this case it is known the proportions of the performer's voice should match the climax of the selected work. That is, if the peak of the performer's voice is in the "Fa" note in a constant state difficulty and inconvenience to the performer if the peak of the selected work is "Lya" gives birth. - Assist the student in determining the origin of a piece of music. For example, if we take the status of Segoh from the "Shashmaqom series". There are legends that this musical work was performed thousands of miles away from the sandy corners of Khorezm and was clearly heard by foreign tourists. The origin of works such as "Munojot" is a musical work manifests itself in the state of execution. That is the origin of the musical work knowing that it will come out makes the circumstances of its execution original. - Understand the words in a piece of music and their meaning. Bunda execution during the performance to determine the original meaning of the words in the musical work being performed gives words a special magic and naturalness. A performer is singing unless he understands the meaning of the words in the song, then the song obeys him does not break. - Focus on the original and pure performance of the musical work. "Status No one has the right to violate the status quo. mispronunciation, misinterpretation of tone, tone is the rich spirituality of the people equal to one who betrays his inheritance. A gazelle beginning with "I came last night." It should not be performed in the form “I came yesterday”. This is different from working with words attention should be paid. Change only if you can create a more beautiful performance in the status quo can be added. The knowledge gained based on the above tips makes the art of makom easier serves as a learning aid. As you study the art of maqom, you will learn about its sources and origins as you dig deeper, you realize that every aspect is taken from human life. For example let us take the methods in status, Methods that determine the structural nature of status factors. Being able to distinguish them allows you to correctly understand the image of the status quo will give. They are composed in a certain order.

**Outcome:** From a practical point of view, a teacher is a perfect person who has mastered the secrets of a particular field of specialization and has reached a high level of professionalism. For example, in music, a master is a musician who plays one of the maqom series, adds something to himself, and raises

his skills to the level of fine art. It is carefully guarded by the Master as a sacred ability. He should share the secrets of the mastered art only with his dear children and the most loyal students. Constant creative research is the true natural state of the true psyche in the art of maqom. Even a true musician does not perform the same positions every time. He does not need to repeat the same position at all. Because the teachers' program has a rich reserve that can be performed without repeating a few songs. No matter how much freedom there is in the interpretation of a musical idea, it is based on a set of rules that have been formed over the centuries in the dialogue between a teacher (pedagog) and a listener (student).

The ear of the experienced listener, his artistic consciousness, immediately distinguishes the headlessness from the free creative badiha, the subtle inspiration of the skilled artist from the actions of the inexperienced student. That is why the listener has a special place in the combination of three principles: creator, performer and listener.

**Discussion:** Instead of debate, the role of our national bodies in the development of our nation is invaluable. As an independent state, we have risen to the top of the world list among the nations of the world. We have recognized our state as spiritual and enlightened. Music plays an important role in raising the consciousness of future generations. Music has not only cultural but also political and social significance and it is important to feel how responsible it is. When we pay attention to everything from high creative samples to national folklore, we realize that music serves the people and their interests. An enlightened poet who lived in the late nineteenth and early twentieth centuries

Mahmudhoja Behbudi, Munavvar Qori, Fitrat. Our ancestors, such as Abdullah Avloni and Cholpon, aspired to enlightenment, built schools and mosques, and asked questions until the end of their lives. turned around. In particular, they denounced such vices as arrogance, which was widespread among the population at that time, and the display of their wealth. All this was conveyed to the people through national anthems. Considering that the masters of music in the study of the history of folk singing in the lessons of music culture are great artists who have made their invaluable contribution to the development of our musical culture, and now in the path of Uzbek singing. I would like to recommend that the exemplary work of our dedicated masters be passed on to the younger generation, and we must repeat over and over again the immense merits of the masters of folk music in passing it down from generation to generation.

Recommendations:

Exploring the historical roots of traditional folk singing in music culture lessons;

-Research on new sources of traditional folk singing;

- Regularly introduce and teach students to national instruments;

-achieve students' spiritual outlook;

- Ensuring the participation of students in various public events in the field of traditional folk singing;

- To study the creative path of local artists who have contributed to traditional folk singing;<sup>2</sup>

**Conclusion:** In conclusion, it should be noted that at a time when national spirituality and enlightenment are re-emerging, the development of our ideology plays an important role in covering the

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<sup>2</sup> Graduation thesis. A. Aliberdiyeva. Namangan 2017.

lifelong art history of our people, studying our musical heritage and conveying it to our industrialized people. Especially in this regard, the traditional school of folk performance, which passed from teacher to student, is the main source. We need to address in the historical works of our great scholars who lived and worked in the past, as well as to study in depth the masterpieces left by our ancestral industrialists. Using the pedagogical scientific experience of our master artists, we are looking for a way to solve the problems of teaching the art of maqom to young performers today, and we are determined to solve these problems by collecting scientific research and experience.

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