

THE GOALS AND OBJECTIVES OF THE SUBJECT 'FUNDAMENTALS OF MAQOM AND SHASHMAQOM

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ABSTRACT

This article provides a detailed analysis of the goals and objectives of the subject "Fundamentals of Maqom and Shashmaqom," which is included in the curriculum of children's music and art schools. The article thoroughly examines the programmatic challenges of the subject and offers proposals for addressing these issues. Specifically, it analyzes educational literature and scientific works dedicated to Maqoms, develops a thematic plan for the course, and suggests its implementation in practice.

Keywords: Maqom, Shashmaqom, composer, Mushkilot, prose.

INTRODUCTION

Music – A Discipline within the System of historical sciences the subject "Fundamentals of Maqom and Shashmaqom" included in the curriculum of children's music and art schools, is taught as a group lesson for students of the traditional instrumental performance and vocal departments, starting from grade 2 to grade 5 over a span of four years, with one hour of instruction per week.

Maqoms, which hold a significant place in Uzbekistan's musical heritage, are examples of professional music that have been passed down orally over centuries. In recent years, there has been a state-level emphasis on the practical and theoretical study of maqoms.

The Presidential Decree No. PQ-3391, issued on November 17, 2017, "On Measures to Further Develop the Uzbek National Art of Maqom" [1], outlined several tasks aimed at promoting this art form. Among these is fostering a love for maqom art in students' hearts and providing them with opportunities to understand its theoretical foundations. To achieve this, starting in 2020, the subject "Maqom Alphabet" was introduced into the curriculum of children's music and art schools, beginning in Grade 3 for the 7-year education program and in grade 1 for the 5-year education program.

Furthermore, in accordance with Resolution No. 940 of the Cabinet of Ministers dated November 21, 2019 [2], maqom boarding schools specializing in maqom art began operations in Tashkent, Fergana, Khorezm, and Bukhara regions starting from the 2020-2021 academic year.

In accordance with the Resolution No.536 of the Cabinet of Ministers of the Republic of Uzbekistan dated September 2, 2020 [3], the establishment of the Yunus Rajabi Institute of Uzbek National Musical Art is a result of significant reforms aimed at conducting education in this field systematically and based on state standards, as well as preparing highly qualified

personnel. Children's music and art schools operating in our republic serve as primary educational institutions aimed at preparing future representatives of the music field. Currently, they operate in 14 educational directions. According to the curriculum [4,7-9], 136 hours are allocated for the "Fundamentals of Maqom and Shashmaqom" course for students of traditional instrumental performance and traditional vocal performance (Grades 2-5). During this period, it is intended for students to fully master the theoretical foundations of maqoms. In cultural and art educational institutions across our republic, special attention is given to the historical and theoretical study and practical mastery of Uzbek musical creativity. The subject "Fundamentals of Maqom," related to our classical musical heritage, was first introduced into the educational process in 1972 at the Department of Eastern Music of the Tashkent State Conservatory. The program was developed for performance students (vocalists and instrumentalists) by musicologist and maqom scholar Dr. Ishoq Rajabov, and for musicology students in the form of a theoretical seminar by Dr. Fayzulla Karomatov, a professor and art historian. These authors conducted classes based on their program.

Over time, attention to this subject grew, and a new subject titled "Fundamentals of traditional Music" was introduced for students of all specialties at the conservatory. Subsequently, to advance this discipline and establish the theoretical foundations of maqom art from primary education, this subject was included in the curriculum of music and art schools throughout the republic. To achieve the goals and objectives of this subject, musicologists conducted scientific and methodological research. As a result, numerous resources, including books, articles, sheet music collections, textbooks, and study guides related to our classical musical heritage, particularly maqoms, were prepared and published. It is worth noting that although the subject "Fundamentals of Maqom and Shashmaqom" is included in the curriculum of children's music and art schools, a program specifically designed for this educational stage has not been developed, approved by the Ministry, or introduced for use in the educational process. At present, school teachers conduct lessons based on calendar plans they create themselves, drawing on the content of the subject and relying on higher education course programs. For instance, many teachers in children's music and art schools in the Fergana region use a program developed by Nasibakhon Karimova, a teacher at Margilan city 10th music and art school.

It is well-known that maqams are not only prominent in Uzbekistan but also represent a significant musical genre deeply rooted in the musical culture of Eastern nations. Maqoms, embodying the classical musical heritage and national traditions of these peoples, are the most refined examples of professional music. They have been created by masterful instrumentalists and vocalists, passed down orally, and developed over time. From treatises dedicated to Eastern music, we learn that interest in the practical and theoretical mastery of this invaluable heritage has always been high across different eras.

The goal of the subject "*Fundamentals of Maqom and Shashmaqom*" is to develop theoretical knowledge and skills in students who have begun studying maqom art (instrumental performance and vocalism). This includes understanding the theoretical and practical foundations of maqoms, their role in Uzbek-Tajik musical culture, and their artistic and aesthetic value. The subject also aims to analyze the structural composition of the maqom system—such as the Fergana-Tashkent maqom paths, Khorezm maqoms, and particularly the

Bukhara Shashmaqom—including instrumental and vocal sections, rhythmic patterns (doyra techniques), melodic structures, and performance styles. To achieve this goal, we believe it is essential to fulfill the following tasks:

Classify classical music genres:

- Introduce instrumental music: familiarize students with Uzbek musical instruments and their types (instrumental ensemble and the composition of the Uzbek national instrumental ensemble);
- Provide an in-depth exploration of the history of maqoms (the Twelve Maqom system);
- Offer detailed information about the vocal and instrumental sections of Shashmaqom;
- Highlight the instrumental and vocal paths of the Khorezm maqoms;
- Introduce the instrumental and vocal paths of the Fergana-Tashkent maqoms;
- Describe the traditions of solo interpretation;
- Study the works of Uzbek composers who have significantly contributed to the classical music heritage;
- Provide information on masters of traditional performance (vocalists and instrumentalists), their performance styles, and musical legacies, while analyzing exemplary works by listening to and discussing them;
- During the first academic year, students will gain sufficient knowledge and skills by mastering the following topics;
- Introduction to the subject, Uzbek classical music and its characteristics, classification of classical music genres, instrumental music, classical yalla and ashula genres, large ashula and epic genres (8 hours);
- Uzbek musical instruments and their types, classification of Uzbek national instruments: string instruments—plucked, plectrum, bowed, percussion instruments, wind instruments—flute-type, reed, and mouthpiece instruments; classification of percussion instruments; instrumental ensembles and the composition of the Uzbek national instrumental ensemble (12 hours);
- The history of maqoms, the Twelve Maqom system, Uzbek maqoms (maqomot), the historical development and general structure of Shashmaqom (3 hours);
- The instrumental section of Shashmaqom: tasnif, tarje, gardun, muhammas, saqil instrumental pieces, and additional instrumental parts (7 hours).

Second year:

- In the second academic year, the following topics will be covered:
- The vocal (nasr) section of Shashmaqom, the first group of branches: structure of branches, sarakhbor, talqin, nasr, and ufar vocal paths (8 hours);
- The second group of branches of the Shashmaqom vocal section: Mo'g'ulcha and Saft series and their subsections (5 hours);
- Khorezm maqoms: instrumental (chertim path) and vocal (aytim path) sections (9 hours);
- Fergana-Tashkent Maqom paths: instrumental and vocal paths of the Fergana-Tashkent maqoms (8 hours).

Third Year:

- In the third academic year, the curriculum focuses on uzbek composer traditions and their contributions:
- Local styles in uzbek composition. The Bukhara-Samarkand school of composition: Ota Jalol Nosirov, Ota G'iyos Abdug'ani, Hoji Abdulaziz Abdurasulov (8 hours);
- The Fergana-Tashkent school of composition: ImomjonIkromov, To'xtasin Jalilov, Yunus Rajabiy, Muhtorjon Murtazoyev, Jo'raxon Sultonov (5 hours);
- The Khorezm school of composition: Qurbonnazar Abdullayev, KomiljonOtaniyozov (2 hours);
- Representatives of uzbek composition in the 1930s–1960s: Muhammadjon Mirzayev, G'anijon Toshmatov, Komiljon Jabborov, Faxriddin Sodiqov, Saidjon Kalonov (6 hours);
- Representatives of uzbek composition in the 1960s–1980s: Fattohxon Mamadaliyev, Orifxon Xotamov (2 hours);
- Modern representatives of uzbek composition: Abduhoshim Ismoilov, O'lmas Rasulov, Ahmadjon Dadayev (3 hours).

Fourth Year:

- In the fourth academic year, students will explore:
- Uzbek traditional instrumentalists and vocalists: Bukhara—Domla Halim Ibodov; Khorezm—Hojixon Boltayev, MadrahimYoqubov (Sheroziy), Komunna Ismoilova; Fergana Valley—Ma'murjon Uzoqov, Rasulqori Mamadaliyev, Tavakkal Qodirov, Xabiba Ohunova, Berta Davidova, Xadya Yusupova, Rahima Mazohidova; Tashkent—Mulla To'ychi Toshmuhammedov, Turg'un Alimatov (13 hours);
- Contemporary maqom performance traditions (late 20th to early 21st century) (2 hours);
- Shashmaqom: instrumental and vocal sections, first and second group branches, branch structure, and examples (7 hours);
- Khorezm maqoms: instrumental and vocal paths; Fergana-Tashkent maqom paths: instrumental and vocal paths (6 hours);
- The structure and rhythmic patterns of maqom instrumental pieces (2 hours).
- Evaluation and adaptation
- At the end of each quarter, control lessons will assess students' knowledge and skills. Midterm and final evaluations will be conducted at the end of each semester. Based on the results, teachers will focus on topics that students struggled to grasp and adapt their lectures by collecting simpler and clearer materials tailored to the students' comprehension levels.

Recommended literature to cover the above topics, the following resources are recommended:

- I.Rajabov "Maqom asoslari" (1992), "Maqomlar" (2006);
- O.Ibrohimov "Maqom asoslari" (2018);
- R.Abdullayev "O'zbek mumtoz musiqasi" (2008);
- O.Ibrohimov, G'.Khudoyev, "Musiqqa tarixi" (2018);
- S.Begmatov, M.Matyoyubov, "O'zbek an'anaviy cholg'ulari" (2008);
- T.G'ofurbekov "Bastakorlik ijodiyoti: tarixi, tahlili, taqdiri" (2019);
- S.Begmatov "Hofizlik san'ati" (2007), "Bastakorlik ijodi" (2017);

- K.Olimboyeva, T.Yo'ldoshboyeva, M.Ahmedov, T.Mirzayev "O'zbekiston xalq sozandalari" (1974);
- O.Matyoqubov "Maqomot" (2004);
- B.Madrimov "O'zbek musiqasi tarixi" (2018);
- R.Yunusov, "Sharq xalqlari maqomlari" (2022).

In this context, it is worth mentioning that an important factor in increasing students' interest in the subject is the process of analysis aimed at grounding theoretical information. Especially for students who are just starting to step into the world of music, listening to music samples related to the topic and providing oral analysis through video presentations is a highly effective method. This approach is a crucial stage in helping students fully understand the content of the lessons. This process requires high levels of knowledge, skills, experience, and proficiency from the teacher, as well as adequate conditions and opportunities. Our observations show that the lack of activity in the music and art school archives, the absence of necessary literature in libraries, and the indifference of high-ranking officials and, furthermore, the negligence of qualified staff, have resulted in the failure to fully achieve the goals and tasks of this subject. The essence of the subject has not been sufficiently conveyed to the students, which has led to the unfortunate situation of the 136 hours allocated for this course being used ineffectively. The first step toward improving this is the development of a curriculum that clearly defines the goals and objectives of the subject. Based on the scientific and pedagogical research we conducted on this issue, we have outlined the knowledge, skills, and competencies that students need to acquire during the course and have presented them in the breakdown for each academic year. The involvement of sector specialists and professors by the Ministry of Culture and regional cultural departments in providing methodological assistance—such as conducting various seminars, master classes, and roundtable discussions (online via Zoom or offline), and organizing training courses—can help improve the professional skills of teachers.

In conclusion, it is important to state that in this article, “The aims and objectives of the Maqom and Shashmaqom foundations course,” the goals and objectives of the “Maqom and Shashmaqom Foundations” course included in the curriculum of children's music and art schools were discussed in detail. The article analyzes the importance of this subject in the educational process and its practical applications, proposing a syllabus plan aimed at solving programmatic issues. Additionally, necessary literature was recommended for covering the topics. Continuing our research on the development of the subject and improving teaching effectiveness, we aim to create textbooks and learning materials tailored for students in children's music and art schools.

REFERENCES

1. Decree No. PQ-3391 of the President of the Republic of Uzbekistan "On Measures to Further Develop Uzbek National Maqom Art". Tashkent, November 17, 2017.
2. Resolution No. 940 of the Cabinet of Ministers of the Republic of Uzbekistan "On the Establishment of Specialized Boarding Schools for Maqom Art". Tashkent, November 21, 2019.

3. Decree No. 536 of the Cabinet of Ministers of the Republic of Uzbekistan "On the Organization of Activities of the Uzbek National Music Art Institute Named after Yunus Rajabiy". Tashkent, September 2, 2020.
4. Order No. 766 of the Minister of Culture of the Republic of Uzbekistan "On the Approval of Educational Programs and Curricula for Children's Music and Art Schools, with Explanations". Tashkent, December 30, 2019, pages 7-9.