

THE FUTURE OF MAQOM EXECUTIVE: DEVELOPMENT, CREATIVITY AND THE YOUNG GENERATION

Tashpulatova Iqbol Sabirdjanovna

Uzbeki National Institute of Musical Art Named After Yunus Rajabi

Associate Professor of the Department of "Makom Instrument Performance

Abstract:

This article focuses on the development of Uzbek classical music art, its current state, and future prospects. It discusses the preservation of musical heritage and its adaptation to modern demands, the role of young creators and performers, as well as the integration of music with other forms of art. Particular attention is given to the connection between traditional music and new creative directions, its contemporary influence, and the role of national music in gaining recognition worldwide. The article highlights the unique features of Uzbek music and its prospects for further development.

Keywords: Classical music, musical heritage, creativity, young creators, traditional music, development of national music, performing arts, music art, integration of modern music, music education.

Introduction

It is a source of special joy that our youth are mastering our musical heritage, enriching it through practical examples of performance. This process not only allows us to convey our national culture to future generations, but also creates an opportunity to demonstrate it on the stages of the modern world. The art of music is not just about singing loudly or performing works. This process requires understanding the historical and cultural context of works, understanding their structure and content. The role of our youth in the development of overall musical culture is very large, and by improving their knowledge and skills, opportunities are created to continue the rich traditions of national music.

Our main goal is to increase the number of musically literate performers who understand the essence of the work they are performing and have the ability to

fully and effectively convey it to the listener. This implies not only paying attention to the technical aspects of performance, but also a deep understanding of the inner world of music. The task of a performer is not only to express himself, but also to attract the listener through the work, to bring him into his world. Thus, each performer must have the ability to feel the true essence of his work and effectively present it on a global scale.

Through this, we aim to achieve appreciation of our national music by a wider audience and recognition on the international stage. In the process of mastering the musical heritage of young people, there is an opportunity to strengthen musical and cultural exchange through practical performance examples, various international music platforms, festivals and music competitions. Our national music, which is heard at international festivals and in films, should also delight listeners around the world and be distinguished by its uniqueness and beauty. Such musical performances, in turn, play an important role in introducing our national music in international culture and serve to promote its uniqueness on the world stage.

Thus, preserving our musical heritage and passing it on to the new generation is of great importance not only for preserving our national values, but also for finding our place in world culture. This process, of course, is inextricably linked with the interest of young people in music, the opportunities created for them, and innovations in the education system.

LITERATURE ANALYSIS:

Traditional performing art, at first glance, can observe a certain degree of growth and change in its development. However, the basic principles and rules that have been formed in the process of developing classical music still need to exert their influence. The true development of musical art is not limited to practical performance alone, but rather through a full understanding of its content, in-depth analysis, and adaptation to various modern contexts. Studying the heritage and being creative is certainly important, but this process was complemented by a deep understanding and analysis of the religious, philosophical and artistic aspects of music by the masters of the past. This helped the performance samples reach the listener more effectively, and musical literacy developed at a high level. Modern creativity is one of the most important tools that reflects the specific changes of each era. Each era has added new works that have left their mark on

the musical heritage, thereby introducing new aspects to the development of music. The created works reflect the personal and cultural state of that era at the time, ensuring the connection of music with time and space. In the process of creating these works, the high artistic vision of the masters who created based on their deep knowledge of music, history, literature and philosophy took place. Such works included not only the technical excellence of their performance, but also the spiritual and moral wealth of music.

The development of traditional singing art is associated not only with the performance of musical heritage in accordance with the requirements of the time, but also with its correct interpretation and understanding. It is necessary not only to correctly perform the work, but also to deeply understand its historical and cultural context and convey it to the listener in such a way that each performance reveals new meanings. In this regard, it is necessary to study the musical heritage, create and perform new works, relying on deep theoretical knowledge. Literate, educated performers should pay attention not only to the technical aspects of music, but also understand its philosophical foundations and interpret the works more broadly and deeply. Then the true beauty and meaning of music will fully reach the listener.

If we look at history, great musicians and singers such as Tokhtasin Jalilov, Komiljon Jabborov, Ganijon Toshmatov, Nabijon Hasanov, Imamjon Ikromov, Muhammadjon Mirzayev, Jurakhon Sultanov, Doni Zokirov, Fattokhon Mamadaliyev, Orifkhon Khotamov not only performed in their time, but also demonstrated high skill in their compositional work. The works they created, for example, “Etnasmidim”, “Nazzora qil”, “Yolgiz”, “Ey Sabo”, “Where is Guluzorim kani?”, “Kezarman”, “Qadimgi ushshaq”, “Dardu-dilim” are among the best works of their time and are distinguished by their musical and artistic value. These works are not only performed by singers, but also sound in all instrumental styles, orchestras and various ensembles. Each performance, with its special charm, reveals new facets of the work, brings new emotions and meaning to the listener.

Also, professional performance of classical music works not only in the tunes of national instruments, but also on musical instruments of the Eastern countries and world pop instruments, contributes to the wider spread and development of music. Such an approach allows music to find its place in the world arena, preserve its uniqueness and promote it on the global stage. In this regard, the proper

preservation and development of musical heritage is of great importance not only at the national but also at the international level. Thus, the development of the art of maqom performance is carried out not only by continuing its previous achievements, but also by enriching it with new creative approaches and modern interpretations.

RESEARCH METHODOLOGY

In the first half of the 20th century, great importance was attached to the formation and development of new modern directions in the art of composition. During this period, composers tried to update musical forms and adapt their works to the times. Famous composers such as Tokhtasin Jalilov, Yunus Rajabiy, Imamjon Ikromov, Fakhriddin Sodiqov and Muhammadjon Mirzayev managed to update the musical heritage and create new styles with their works. Their works served not only to develop musical technique, but also to reflect the social and cultural environment of that time. At the same time, in the performance process, specialists such as Fakhriddin Sodiqov, Rihs Rajabiy, Turgun Alimatov, Saidjon Kalonov, Mahmudjon Mukhammedov, Komiljon Jabborov and Ganijon Toshmatov stood out with their high skills. Also, unique singers such as Jorakhon Sultanov, Ma'murjon Uzoqov, Komiljon Otaniyozov, Fattokhkhon Mamadaliyev, Ochilkhon Otakhonov, Orifkhon Khotamov, Rasulqori Mamadaliyev, Artiqkhoja Imamkhojayev and Saodat Kobulova occupied a special place in the cultural life of our people not only through musical performance, but also through their art and have always been highly appreciated by the people.

DISCUSSION AND RESULTS:

In the early years of the new century, it can be said that the art of maqom performance continued its development. However, it is necessary to pay special attention to some aspects, because when analyzing the three main areas of our musical heritage - singing, musicianship and composition - we observe specific changes and developments in them. In particular, significant changes have occurred in the performance criteria of musical art.

First of all, it should be noted that the interest of the younger generation in maqom performance has significantly increased. Today, against the background of the growing influence of "popular culture" among young people, interest in maqom performance has reached a new level. Especially among young performers,

representatives have appeared who bring traditional forms of music to life. They continue to serve our people with their activities and play an important role in preserving the rich traditions and culture of national music through their performances.

These changes are leading to a wider spread of musical performance, especially among young people. Today, the number of young people performing maqom is increasing, and they are striving not only to improve their performance skills, but also to understand the deep meaning of music and its historical significance. At the same time, new directions have emerged in the music education system, which further strengthens the interest of the younger generation in musical art.

The importance of this process is that maqom performance not only retains its aesthetic value, but also leaves its mark on the creativity of modern youth. Thus, through their creative activities, young performers and composers not only become known for their art, but also ensure the recognition of our national music on a global scale. Uzbek folk music is highly valued not only in the national, but also in the international arena, and for this growth to continue, the mastery and development of maqom performance by the new generation is of great importance.

CONCLUSIONS AND SUGGESTIONS:

The creative activities of artists who have become role models in the development of Uzbek music in our time should also be highly appreciated. Their contribution to art is very valuable for our people. However, there is one aspect in the work of each artist, which is the limitations and difficulties that arise in adapting their musical creations to the times and new requirements. In the process of creation in modern creativity, it is noticeable that there are few works that are combined with the classical traditions of Uzbek music, encourage the listener to think, and reflect the deep meaning of music. There are many musical works being created now, but only a part of these works can reach the level of classical music. Therefore, there is still a lot of work waiting for the new generation of creators. In order for the development of Uzbek music to be complete and in line with world standards, it is necessary, first of all, to adapt the traditional musical heritage to the requirements of the time. This requires not only updating the technical aspects of music, but also a new interpretation of its spiritual and philosophical foundations. Music should not only be heard, but its every note and

echo should affect the inner world of a person. The philosophical and artistic aspects of musical works should be deeply studied by young artists and used in their work.

The integration of music with other areas of art is also important. The use of classical music samples in theater, cinema and other mass events leads to its understanding and appreciation by a wide audience. In particular, the most effective way to introduce our national music to the world can be seen in the use of classical music in high-quality films. This will allow our music to reach not only the domestic market, but also the international arena.

At the same time, for the current development of Uzbek music, creators with scientific, philosophical and artistic knowledge must grow. Their creative activity, while maintaining the high level of music, ensures its adaptation to the times. The new generation of creators must be inspired to further elevate the art of music and bring it to new heights, create deep meaning and content in their music. Thus, Uzbek music continues to grow today, but for its further development, music creators and art lovers are constantly required to strive for renewal and change. This creates an opportunity not only to preserve the musical heritage, but also to introduce our national culture to the world by creating new forms of it.

References:

1. Sh.M.Mirziyoyev Erkin va faravon demokratik O‘zbekiston davlatini birgalikda barpo etamiz. “O‘zbekiston” NMIU, 2016y.
2. Sh.Mirziyoyev Qonun ustuvorligi va inson manfaatlarini ta’minlash – yurt
3. Fitrat. O‘zbek klassik musiqasi va uning tarixi – T.: 1993.
4. Matyakubov O. Maqomot – T.: 2004.
5. Rajabiy Yu. O‘zbek xalq muzikasi. V tom. Buxoro maqomlari – T.: 1959.
6. Rajabov I. Maqomlar – T.: 2006.
7. Zufarov A.M. The contribution of eastern alloms in the formation of the maqamlar veil system //Spanish journal of innovation and integrity impact factor- 7,985(63-65 bet.)
8. Zufarov A.M. Maqomlar asosida bastalangan asarlar: Saidjon Kalonovning “topmadim” asari misolida //Oriental Art and Culture jurnali ISSN 2181-063x scientific methodical journal volume 4 issue 5 / october 2023 (331-339 bet.

9. Muminova G. HONORARY WOMEN IN UZBEK ART //Science and Innovation. – 2022. – Т. 1. – №. 6. – С. 244-247.
10. Муминова Г. ВОПРОС ОБ ОЦИФРОВКЕ ХОРЕЗМСКИХ МАКОМОВ ЗАПЕЧАТАННЫХ В ПЕРФОКАРТАХ //Journal of science-innovative research in Uzbekistan. – 2024. – Т. 2. – №. 12. – С. 532-535.
11. Муминова, Г. (2024). ВОПРОС ОБ ОЦИФРОВКЕ ХОРЕЗМСКИХ МАКОМОВ ЗАПЕЧАТАННЫХ В ПЕРФОКАРТАХ. Journal of Science-Innovative Research in Uzbekistan, 2(12), 532–535. Retrieved from <https://inlibrary.uz/index.php/journal-science-innovative/article/view/62710>
12. Муминова Гузал Игамовна О ВКЛАДЕ ФАКИРИ В БУДУЩЕЕ МУЗЫКАЛЬНОГО ИСКУССТВА КАК ЛИЧНОСТИ И КАК ПОЭТА // Проблемы Науки. 2021. №4 (161). URL: <https://cyberleninka.ru/article/n/o-vklade-fakiri-v-budushee-muzykalnogo-iskusstva-kak-lichnosti-i-kak-poeta> (дата обращения: 10.03.2025).