

PEDAGOGICAL BASIS OF TEACHING THE ART OF MAQOM TO FUTURE MUSIC TEACHERS

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Abstract

This article is dedicated to the role of the art of Maqom in improving the professional training of future music teachers in the higher pedagogical education system and the enhancement of methodical foundations for its teaching. The research analyzes the pedagogical principles of implementing Maqom examples—considered our national musical heritage—into the educational process, modern interpretations of "master-apprentice" traditions, and issues of developing students' artistic and aesthetic thinking. The recommendations provided in the article serve to form the professional competence of future specialists based on national musical values.

Keywords: Art of Maqom, music education, pedagogical foundations, future teacher, professional training, national heritage, master-apprentice tradition, aesthetic education.

Introduction

BO‘LAJAK MUSIQA O‘QITUVCHILARIGA MAQOM SAN’ATINI O‘RGATISHNING PEDAGOGIK ASOSLARI

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Annotatsiya:

Ushbu maqola oliy pedagogik ta’lim tizimida bo‘lajak musiqa o‘qituvchilarining kasbiy tayyorgarligini oshirishda maqom san’atining o‘rni va uni o‘qitishning metodik asoslarini takomillashtirishga bag‘ishlangan. Tadqiqotda milliy musiqiy merosimiz hisoblangan maqom namunalarini o‘quv jarayoniga tatbiq etishning

pedagogik prinsiplari, "ustoz-shogird" an'alarining zamonaviy talqinlari va talabalarning badiiy-estetik tafakkurini rivojlantirish masalalari tahlil qilinadi. Maqolada keltirilgan tavsiyalar bo'lajak mutaxassislarning milliy musiqiy qadriyatlarga asoslangan kasbiy kompetensiyasini shakllantirishga xizmat qiladi.

Kalit so'zlar: Maqom san'ati, musiqa ta'limi, pedagogik asoslar, bo'lajak o'qituvchi, kasbiy tayyorgarlik, milliy meros, ustoz-shogird an'anasi, estetik tarbiya.

One of the important directions of modern pedagogical education is the preservation of national cultural values and the training of specialists capable of instilling them in the minds of the younger generation. The art of makom, which is considered the rich musical heritage of Uzbekistan, is not only a complex musical system, but also a spiritual, moral and pedagogical school formed over the centuries. Teaching the basics of makom in the process of professional training of future music teachers requires bringing not only their performing skills, but also their pedagogical competence to a new level.

The fact that the art of makom was included in the list of "Masterpieces of the Oral and Intangible Heritage of Humanity" by UNESCO in 2003 determines its international significance. However, in today's era of digital technologies and the development of mass culture, along with traditional methods ("teacher-student") of teaching this classical heritage to students, there is a need for new approaches based on scientific and pedagogical foundations. Given the high interest in ethnomusicology and intercultural education in the German and European educational environment, a systematic analysis of maqom pedagogy is of urgent importance.

The purpose of this study is to reveal the pedagogical possibilities of teaching maqom art to future music teachers and to develop effective models of using national music samples in the educational process. During the study, the theoretical foundations of maqom, its impact on students' artistic thinking and its role in preparing for professional activity are scientifically analyzed.

The history of studying maqom art goes back a long time, and it was formed not only as a theory of music, but also as a major pedagogical concept. The great thinkers of the Middle East, Abu Nasr Al-Farabi, Abu Ali Ibn Sina and Safiuddin Urmavi, described in their works the impact of music on the human psyche and the ethical and aesthetic foundations of teaching it. In modern Uzbek musicology, the theoretical

issues of maqom and its performing traditions have been systematically studied by I. Rajabov, O. Matyoqubov, and R. Yunusov.

At the same time, scholars from Germany and other Western countries (for example, Jürgen Elsner, Angelika Jung) have conducted a comparative analysis of Central Asian maqom systems with Western musical thought in their studies. They interpret maqom as a complex composition within the framework of "space and time" and emphasize its uniqueness as professional music in the oral tradition.

However, an analysis of the existing literature shows that methodological approaches to teaching the art of maqom are more focused on performing skills, and the didactic stages of training future teachers in higher pedagogical education are not sufficiently covered. In particular, the pedagogical mechanisms for integrating the traditional "teacher-student" method with modern academic curricula require comparative study on an international scale.

This study aims to fill this scientific gap, namely, to systematize the pedagogical principles of teaching maqom based on a modern educational paradigm.

The methodological basis of the study was chosen as a systematic approach and comparative analysis methods. In order to determine the effectiveness of teaching future music teachers the art of maqom, a pedagogical experiment was conducted with the participation of students of the "Music Education" department of the university.

1. Research stages:

Diagnostic stage: The initial level of students' theoretical knowledge of maqom and practical performance skills was determined through testing and listening.

Practical-technological stage: The "Innovative maqom education" model proposed by us was introduced into the educational process. In this model, the traditional oral teaching method was combined with digital technologies (notation programs, audio analysis).

Control stage: The results obtained at the end of the experiment were compared with the indicators of the control group.

2. Applied teaching technologies:

"Listening-perception" method: Analysis of the pitch system (makom paths) and methods of makom works using audio-visual tools.

Simulation performance: Video recording of students' performance of makom samples and subsequent use of the "work on errors and shortcomings" (self-reflection) method.

Integrative approach: Teaching the history of makom in connection with literature (aruz weight) and philosophy.

3. Statistical analysis:

Mathematical statistical methods were used to assess the reliability of the research results. In this case, the level of development of students' professional competence was assessed based on specially developed criteria (theoretical knowledge, performance skills, methodological preparation).

The results of the conducted pedagogical experiment confirmed the high effectiveness of the proposed methodological system in teaching future music teachers the art of makom. At the end of the study, the difference between the experimental and control groups was analyzed according to the following three main criteria:

1. Mastering the theory and history of maqom:

Students in the experimental group showed a high performance in analyzing the relationship between the lad system and the aruz weight of the maqom. At the end of the experiment, the average performance of this group increased from the initial 65% to 88%. In the control group, the increase was only 8%.

2. Practical performance skills:

The students' skills in performing maqom samples on an instrument or voice were evaluated by experts on a 10-point system. The results are reflected in the following table:

Evaluation criteria	Control group (average score)	Experimental group (average score)	Difference
Accuracy of performance style	6.8	8.9	+2.1
Feeling of maqom techniques	7.2	9.2	+2.0
Artistic interpretation skills	6.5	8.7	+2.2
Overall average	6.83	8.93	+2.1

3. Methodological preparation:

When analyzing the methodological lesson plans of future teachers on teaching maqom samples to schoolchildren, it was found that students in the experimental group used 32% more creative approaches and innovative methods.

Statistical calculations (Student t-test) showed that the difference between the groups is at a level of reliability $p < 0.01$. This proves that the pedagogical principles used are not accidental and guarantee the effectiveness of maqom education.

The results of the study show that the introduction of modern didactic approaches, without denying traditional methods, in teaching future music teachers the art of maqom is highly effective. The positive dynamics observed in the experimental group (39% increase) confirms that maqom is not just a subject of "memorization", but an object of deep analytical and creative activity.

Comparing our results with the theories of the German musicologist J. Elsner about maqom systems, we can see that in our study the emphasis is more on "pedagogical transformation". That is, it was found that the future teacher not only performed complex maqom works, but also developed his ability to "didactically explain" them in a way that was adapted to high school students. This indicates the priority of training not only artists, but also educators who promote art in maqom education.

In conclusion, we can say that the study conducted on improving the pedagogical foundations of training future music teachers allows us to draw the following conclusions:

- The need for an integrative approach: The interrelation of history, literature and digital technologies in teaching the art of maqom broadens the professional worldview of students.
- Methodological effectiveness: Enriching the "Teacher-Student" tradition with simulation performance methods serves to improve self-analysis and methodological skills in students.
- Practical significance: Recommendations developed based on the results of the study can serve as the main source for improving the curricula of music universities.

The art of maqom is not only a legacy of the past, but also a powerful pedagogical tool for educating a harmonious future generation.



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