



ARTISTIC AND PERFORMANCE PRINCIPLES OF THE MASTER-APPRENTICE TRADITION IN UZBEK TRADITIONAL SINGING

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Abstract

This article examines the artistic and performance principles of the master-apprentice tradition in Uzbek traditional singing art. The study analyzes the role of the master-apprentice system in the formation of maqom, katta ashula, and classical performance schools. Furthermore, the mechanisms of transmitting vocal training, performance culture, artistic interpretation, attitude toward song lyrics, and national performing style from generation to generation within traditional singing are explored. The article reveals the artistic features of the master school through the creative activities of renowned singers such as Komiljon Otaniyozov, Ma'murjon Uzoqov, Jo'raxon Sultonov, and Tavakkal Qodirov. The research findings demonstrate that the master-apprentice tradition is an important creative and pedagogical system ensuring the continuous development of traditional singing art.

Keywords: Traditional singing, master-apprentice tradition, maqom, katta ashula, classical performance, performance school, artistic interpretation, vocal training, stage culture, national performing style.

Introduction

Uzbek traditional musical art represents a rich cultural heritage formed throughout centuries of historical development. The master-apprentice tradition occupies a special place in the development of this art form. Traditional singing art has mainly evolved through oral tradition, where the secrets of performance, artistic interpretation, and national style have been transmitted directly from masters to apprentices.

Maqom, katta ashula, and classical performance traditions are not merely notation-based art forms, but rather complex creative processes shaped through live performance, vocal capability, emotional expressiveness, and artistic contemplation. Therefore, in traditional singing, the practical performance of the master,



pronunciation, breath control, melodic interpretation, and stage culture serve as the primary creative school for the apprentice.

In the process of modern educational development, preserving national performance schools, transmitting their artistic characteristics to younger generations, and integrating them into contemporary music education have become important tasks. From this perspective, scientifically studying the artistic and performance principles of the master-apprentice tradition is of great relevance. The purpose of this article is to analyze the artistic and performance foundations of the master-apprentice tradition in Uzbek traditional singing art.

LITERATURE REVIEW

Issues related to Uzbek traditional musical art and maqom have been studied by several national scholars. Yunus Rajabiy made a significant contribution not only to the scientific systematization of maqom art but also to preserving its performance traditions. The scholar particularly emphasized the importance of the master school in maqom performance.

In his studies on maqom theory and practice, O. Matyoqubov highlighted the mechanisms of forming performance style, artistic interpretation, and traditional performance culture. According to the scholar, maqom performance should be understood as a living creative tradition.

Abdurauf Fitrat paid special attention to the formation of classical performance schools while studying the history of Uzbek classical music. In his scientific views, the master-apprentice tradition is regarded as one of the key factors in the development of national music.

The scientific and artistic views of S. Mannopov extensively discuss the performance mastery, folk style, and artistic expressiveness of artists such as Tavakkal Qodirov and Komiljon Otaniyozov. The continuity of the master tradition and national school is clearly reflected in the creative activities of these performers.

The studies of R. Yunusov and I. Rajabov broadly analyze the significance of oral tradition in Eastern music and maqom art. Research demonstrates that the master-apprentice system is the fundamental basis of performance culture in traditional singing art.



METHODOLOGY

The study was conducted based on historical-comparative, musical-analytical, and pedagogical approaches. During the research process, methods such as analysis of scientific literature, listening and analyzing traditional performance samples, observation, interviews, and comparative analysis were utilized.

The artistic features of various performance schools were studied based on maqom and katta ashula examples. In particular, aspects such as vocal capability, pronunciation culture, breath distribution, attitude toward song lyrics, melodic interpretation, and stage culture were analyzed. Additionally, the continuity of the master school and its influence on performance style were examined through the performances of professional singers. The following criteria received special attention during the research:

- ✓ preservation of national performance style;
- ✓ vocal training;
- ✓ artistic interpretation;
- ✓ attitude toward song lyrics;
- ✓ stage culture;
- ✓ continuity of the master tradition.

RESULTS

The research results showed that the master-apprentice tradition serves as the fundamental basis of performance schools in traditional singing art. In the works of Komiljon Otaniyozov, a wide vocal range, strong dramatism, and folk interpretation dominate, whereas the performances of Ma'murjon Uzoqov are distinguished by lyricism, delicate melody, and artistic subtlety. Tavakkal Qodirov's performances are characterized by sincerity, folk spirit, and melodiousness. The analysis revealed that the master school in traditional singing is formed through the following aspects:

- ✓ teaching through live performance;
- ✓ practice-based observation;
- ✓ working on song lyrics;
- ✓ natural development of voice and breathing;
- ✓ instilling stage etiquette and performance culture.

The findings demonstrated that the master-apprentice tradition shapes not only performance technique but also national musical thinking and artistic taste.



DISCUSSION

The discussions revealed that teaching traditional singing solely through notation or technical exercises is insufficient. Maqom and katta ashula performance primarily develop through emotional perception, artistic contemplation, and direct observation of the master's performance. Moreover, it has been observed that some natural methods of traditional performance are gradually diminishing within the modern educational system. This situation increases the necessity of strengthening the master-apprentice tradition in music education. The discussions identified the following pedagogical opportunities:

- ✓ natural development of performance mastery;
- ✓ preservation of national style;
- ✓ formation of artistic thinking;
- ✓ development of stage culture;
- ✓ fostering respect for national music among young performers.

CONCLUSION

The research findings demonstrated that the master-apprentice tradition in Uzbek traditional singing art is the principal factor in the formation of professional performance schools. Through this system, national performance style, artistic interpretation, stage culture, vocal training, and musical taste are transmitted from generation to generation. Furthermore, the master-apprentice tradition represents an important creative and pedagogical mechanism ensuring the continuous development of traditional singing art. In the future, integrating the experiences of master schools with modern pedagogical methods in teaching maqom and katta ashula performance will have significant scientific and practical importance.

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