



## **MAQOM PERFORMANCE: THE BASIS OF SPIRITUAL AND CULTURAL EDUCATION**

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### **Abstract**

This article highlights the spiritual, aesthetic, and educational significance of maqom art, an inseparable part of the rich cultural heritage of the Uzbek people. In particular, the study examines the unique artistic features of maqom performance, its role in educating the younger generation, and the integration of traditional and modern pedagogical approaches in teaching this art. Additionally, scholarly literature on maqom has been analyzed to explore its historical roots and performance techniques (Rasulov, 2024; Karimova, 2025; Yuldashev, 2025).

**Keywords:** Maqom art, national heritage, performance, spiritual education, aesthetic taste, master-apprentice tradition, pedagogy, musical culture

### **Introduction**

Among the rich cultural heritage of the Uzbek people, maqom art holds a distinctive place. Over centuries, this art form has evolved not only as a musical expression but also as a reflection of the nation's spiritual worldview, aesthetic sensibilities, and moral values (Rasulov, 2024). Maqom performance, as the heart of this tradition, embodies deep meaning, artistic expression, and emotional impact in every melody and tone. Therefore, maqom performance is not merely a technical skill but an essential component of a broader system of spiritual and cultural education (Karimova, 2025).

Today, maqom art plays an irreplaceable role in educating the younger generation in national spirit, shaping their aesthetic perception, and fostering loyalty to cultural values. Maqom enhances not only musical thinking but also internal development, patience, attention, discipline, and critical reflection (Yuldashev, 2025). Therefore, the influence of maqom extends beyond stage performance into educational, ethical, and cultural spheres.

Learning and teaching maqom today combine the traditional “master-apprentice” system with modern pedagogical methods. This integrated approach ensures the preservation of maqom as a living heritage while adapting it to contemporary educational standards (Rasulov, 2024; Karimova, 2025).

## **Literature Review**

Research on maqom art and its educational role confirms the multifaceted and profound nature of this tradition. Studies dedicated to prominent Uzbek maqom masters such as Yunus Rajabiy, Foziljon Tursunov, and Turg'un Alimatov provide detailed insights into the historical roots of maqom, melodic structures, tonal systems, and performance techniques (Rasulov, 2024; Yuldashev, 2025).

The “Shashmaqom” collection compiled by Yunus Rajabiy serves as a primary theoretical source for Uzbek maqom art. It details the formation of maqoms, stylistic features, and aspects of performance that require careful attention. This work is indispensable not only for musicologists but also for practitioners, as it bridges theoretical knowledge and practical performance (Karimova, 2025).

The analysis of contemporary pedagogical approaches further emphasizes the importance of combining historical understanding with modern teaching methods. Integrating digital resources, recorded performances, and interactive techniques enriches the educational process while maintaining fidelity to tradition (Rasulov, 2024).

## **Methodology**

This study employs historical, comparative, and cultural analysis methods. Primary sources, scholarly works on maqom, and the practical experience of master performers were utilized to explore the master-apprentice system. Observational and analytical methods were applied to examine how teaching practices preserve artistic

integrity while fostering creative autonomy among students (Karimova, 2025; Yuldashev, 2025).

In addition, contemporary pedagogical technologies, including digital learning platforms and multimedia tools, were considered as instruments to support the teaching of maqom, ensuring the system's relevance in the 21st century. These methods reinforce both technical mastery and spiritual development in students, reflecting a holistic approach to music education (Rasulov, 2024).

## Results

The master-apprentice system in the Bukhara maqom school has proven to be the most effective mechanism for transmitting artistic knowledge and cultural heritage. Masters teach not only musical compositions but also philosophical, ethical, and creative principles. Apprentices draw inspiration from their mentors to develop their own stylistic approaches (Karimova, 2025).

Historically, masters such as Hoji Abdulaziz Abdurasulov, Domla Halim Ibodov, and Fayzulla Toshmuhammedov cultivated comprehensive schools that produced both accomplished performers and well-rounded individuals. Their pedagogical legacy ensures that Bukhara maqom maintains its distinctive performance style (Rasulov, 2024). Today, this system continues in music schools and higher education institutions, nurturing the musical, moral, and spiritual growth of students (Yuldashev, 2025).

## Discussion

The master-apprentice system functions as a life school, teaching patience, stage etiquette, and internal purity alongside musical skills. Maqom performance, therefore, cultivates both technical ability and human virtues. In the modern era, this system has been enhanced through government support, international collaboration, and digital technologies. Maqom works are recorded and made available through electronic libraries, while international festivals promote global recognition of this cultural heritage (Rasulov, 2024; Karimova, 2025).

From a pedagogical perspective, the system is based on principles of conscious engagement, rigorous research, integration of theory and practice, individualized attention to students' age and characteristics, and encouragement of creative thinking.

These principles ensure that apprentices develop musical excellence, cultural respect, and moral integrity (Yuldashev, 2025)

## Conclusion

The Bukhara maqom school has preserved its philosophical depth and performance style through centuries of master-apprentice teaching. Today, by combining traditional mentorship with modern educational approaches, it continues to cultivate well-rounded individuals and transmit national heritage. Teachers' individualized approach, attention to students' abilities, and encouragement of creativity remain central to the educational mission. Maqom ensembles, guided by this system, demonstrate that students' artistic development heavily depends on the mentor's pedagogical methods (Rasulov, 2024; Karimova, 2025).

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