

TRADITION AND RENEWAL PROCESSES IN CONTEMPORARY MAQOM SINGING

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Abstract. *This article examines a relevant issue of maqom vocal art from scientific, theoretical, and performance-oriented perspectives. The study focuses on the vocal section of Shashmaqom, schools of maqom singing, modal and rhythmic thinking, artistic interpretation, oral tradition, and contemporary music education as interconnected phenomena. The methodological basis includes historical-typological analysis, comparative observation, source criticism, and aesthetic interpretation of performance practice. The analysis substantiates that maqom singing is not merely a set of vocal techniques, but a complex art involving the comprehension of poetic text, the perception of usul, the logic of climax and resolution, and the creative continuation of the master's tradition. The findings may be applied in maqom vocal pedagogy, performance practice, repertoire selection, methodological observation, and further musicological research. The article emphasizes the need to preserve national schools while developing responsible contemporary interpretation and scholarly reflection. Thus, the study clarifies the theoretical and practical relevance of the selected topic.*

Keywords: *contemporary maqom, tradition, renewal, stage interpretation, popularization, cultural policy, performance culture.*

Annotatsiya. *Ushbu maqolada zamonaviy maqom xonandaligida an'ana va yangilanish jarayonlari masalasi ilmiy-nazariy va ijrochilik-amaliy nuqtai nazardan tadqiq etiladi. Tadqiqotda Shashmaqom ashula bo'limi, maqom xonandaligi maktablari, parda-usul tafakkuri, badiiy talqin, og'zaki an'ana va zamonaviy ta'lim jarayonlari o'zaro bog'liq hodisa sifatida ko'rib chiqildi. Maqolaning metodologik asosini tarixiy-tipologik tahlil, qiyosiy yondashuv, manbashunoslik kuzatuvlari hamda ijro jarayonini badiiy-estetik talqin qilish tamoyillari tashkil etadi. Zamonaviy maqom xonandaligida yangilanish an'anadan voz kechish emas, balki parda-usul me'yorlarini saqlagan holda sahna, ta'lim, media*



va xalqaro muloqot imkoniyatlarini kengaytirishdir. Tahlil davomida maqom xonandaligining faqat ovoz texnikasi emas, balki she'riy matnni anglash, usulni his etish, avj va tushirim mantiqini idrok qilish, ustoz an'anasini ijodiy davom ettirish bilan bog'liq murakkab san'at ekani asoslandi. Natijalar maqom xonandaligi ta'limi, ijrochilik amaliyoti, repertuar tanlash, metodik kuzatuv va ilmiy tahlil uchun barqaror nazariy asos yaratadi. Maqola xulosalari milliy ijro merosini asrash, zamonaviy sahna talqinini baholash va yosh xonandalar mahoratini rivojlantirishga qaratilgan. Shu jihatdan tadqiqot mavzuning nazariy va amaliy dolzarbligini asoslaydi.

Kalit so'zlar: zamonaviy maqom, an'ana, yangilanish, sahna talqini, ommalashtirish, madaniy siyosat, ijro madaniyati.

Аннотация. В статье в научно-теоретическом и исполнительско-практическом аспектах рассматривается актуальная проблема макомного вокального искусства. В центре исследования находятся вокальный раздел Шахмакома, школы макомного пения, ладо-ритмическое мышление, художественная интерпретация, устная традиция и процессы современного музыкального образования. Методологическую основу составляют историко-типологический анализ, сравнительный подход, источниковедческое наблюдение и эстетическая интерпретация исполнительского процесса. В ходе анализа обосновано, что макомное пение представляет собой не только совокупность вокально-технических приемов, но и сложную систему понимания поэтического текста, ощущения усуля, раскрытия кульминации, осмысления спадов и творческого продолжения школы учителя. Полученные выводы могут быть использованы в обучении макомному пению, исполнительской практике, репертуарной работе и дальнейших музыковедческих исследованиях. Статья подчеркивает необходимость научного осмысления традиции, сохранения национальной школы и развития современной интерпретационной культуры. Тем самым исследование раскрывает теоретическую и практическую актуальность выбранной темы. Особое внимание уделяется связи вокальной техники, художественного смысла, педагогического опыта, сценической культуры и исторической памяти. Такой подход позволяет уточнить критерии анализа и обучения будущих исполнителей макома.

Ключевые слова: современный маком, традиция, обновление, сценическая интерпретация, популяризация, культурная политика, исполнительская культура.

Introduction

Contemporary maqom singing is developing within the conditions of a complex balance between tradition and renewal. On the one hand, maqom is a classical heritage connected with centuries-old parda-usul, form, ghazal, the ustoz-shogird tradition, and performance ethics. On the other hand, today's stage technologies, microphone culture, audio-video recordings, international festivals, academic education, and internet platforms are bringing maqom to a new audience. Therefore, a contemporary singer must not only know the tradition but also be able to present it responsibly in accordance with the perception of the modern listener.

UNESCO recognizes Shashmaqom as a unity of vocal and instrumental music, melodic-rhythmic system, and poetry. This description is also important for contemporary processes: the recognition of maqom as an international value indicates the necessity of viewing it not only within the framework of the national stage but also within the context of global cultural dialogue. However, entering the international stage does not mean simplifying the internal norms of maqom or turning it into a decorative spectacle.

The Decree of the President of the Republic of Uzbekistan No. PQ-3391 defines the tasks of developing the art of maqom, studying and restoring performance and creative schools, as well as the heritage of great composers, hofiz singers, and instrumentalists on a deep scientific basis, creating a golden fund, and establishing scientific research and international cooperation. This document demonstrates that renewal in contemporary maqom singing is a systematic process connected with state cultural policy, education, and scientific research.

Methodological Approach and Theoretical Foundations

The main criteria of tradition remain unchanged: accuracy of parda, perception of usul, respect for the maqom form, correct pronunciation of the ghazal text, preservation of the logic of avj and tushirim, and maintaining the proper measure of ornamentation and nola. Renewal, however, is reflected in performance conditions, forms of presentation, educational methodology, scientific description, and means of promotion. For example, through audio archives, students can compare the



performances of different masters; video lessons help observe breathing, pronunciation, and hand movements; scientific articles provide a theoretical basis for practical experience.

On the contemporary stage, the microphone has a significant influence on singing technique. In the environment of a traditional gathering or maqom ensemble, the singer adapts the voice to natural acoustics. The microphone amplifies even low dynamics and makes delicate nolas audible; however, at times it may weaken vocal support or lead to an artificial timbre. Therefore, the contemporary singer must accept the microphone as a technical aid, while not losing the natural school of voice production.

Analysis and Discussion

Another manifestation of renewal can be observed in repertoire policy. In some stage programs, long maqom sho‘bas are shortened, certain parts are performed selectively, and the ensemble composition is adapted. Such an approach may arise from the requirements of the audience and time. However, abridgement must not violate the internal logic of the maqom form. If the connection between daromad and avj is lost, the dramatic arc of the work also becomes weakened. Therefore, every stage interpretation must be constructed with scientific and performance responsibility.

In contemporary maqom singing, the increasing activity of female voices, competitions for young performers, master classes, international conferences, and digital platforms are creating new opportunities. In Ibrohimov’s sources, the inclusion of female voices in the performance of the vocal section of Shashmaqom by Y. Rajabiy is noted as an important innovation [3, p. 162]. Today, this process is expanding and enriching the gender-based, generational, and interregional expressive possibilities of maqom singing.

A healthy model of contemporary renewal is based on three principles. The first is loyalty to heritage: the norms of parda, usul, form, and text are preserved. The second is scientific grounding: every performance experience is analyzed, compared with sources, and introduced into education. The third is communicative openness: maqom is delivered to a wide audience through radio, television, the internet, festivals, and academic conferences. This triad brings contemporary maqom singing into the global cultural space without separating it from its national roots.

Scientific and Practical Recommendations



In order to manage renewal in contemporary maqom singing, it is necessary to clearly define traditional norms. Only when such basic criteria as parda, usul, text, avj, tushirim, ornamentation, and stage etiquette are preserved can new forms of presentation serve the content of maqom. Otherwise, modernity remains at the level of external appearance and may weaken the artistic essence of the work.

Digital platforms create great opportunities for the promotion of maqom. However, in the popularization of video and audio materials, it is useful to provide scientific commentary, source references, information about the performer's school, and a brief description of the structure of the work. This educates the listener not merely as a spectator, but as a consciously receptive audience.

In presenting maqom on the international stage, shortened programs and stage requirements are natural phenomena. However, any abridgement must correspond to the internal formal logic of the work. A concert interpretation constructed without disrupting the connection between daromad, miyonxat, avj, and tushirim presents maqom as both contemporary and scientifically and artistically convincing.

Conclusion

- Renewal in contemporary maqom singing is not a departure from tradition, but rather its responsible continuation in new stage, media, and educational conditions.

- The opportunities offered by the microphone, audio-video archives, the internet, and international festivals expand the promotion of maqom, but they must not simplify performance norms.

- State cultural policy and UNESCO recognition strengthen the necessity of studying maqom more deeply as both a national and universal value.

- If the contemporary stage interpretation of maqom is carried out while preserving the integrity of parda-usul, form, and text, it becomes effective from both scientific and artistic perspectives.

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