

## THE ROLE OF MASTER PERFORMERS' CREATIVE LEGACY IN THE HISTORY OF UZBEK MAQOM SINGING

*Lochinbek Abdullayev*

*Yunus Rajabi Institute of Uzbek National Musical Art, Head of the Department of  
Vocal and Instrumental Performance*

*Email: [lochinbekabdullaev2022@gmail.com](mailto:lochinbekabdullaev2022@gmail.com)*

**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:** *master performers, maqom history, Yunus Rajabiy, Ota Jalol Nosirov, hofiz art, performance schools.*

**Annotatsiya:** *Ushbu maqolada o'zbek maqom xonandaligi tarixida ustoz san'atkorlar ijodining o'rni 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. Ustoz san'atkorlar ijodi maqom xonandaligi tarixida repertuarni saqlash, ijro mezonlarini belgilash, notaga olish va yangi avlodni*



tarbiyalash jarayonlarining bosh omili bo'lib kelgan. 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:** ustoz san'atkorlar, maqom tarixi, Yunus Rajabiy, Ota Jalol Nosirov, hofizlik, ijro maktablari.

**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:** мастера искусства, история макома, Юнус Раджаби, Ота Джалол Носиров, искусство хафиза, исполнительские школы.

### **Introduction**

The history of Uzbek maqom singing cannot be imagined separately from the creative work of master artists. The maqom heritage has lived for centuries through written theoretical treatises, poetic collections, the memory of instrumentalists and singers, family and local performance schools, and the mutual influence of courtly and folk environments. In each historical period, certain outstanding hofiz singers, instrumentalists, and composers determined the practical life of maqom. Their voice, repertoire, style, and pedagogical experience served as a criterion for subsequent generations.

In the history of maqom singing, the performance environments of Bukhara, Samarkand, Khorezm, Fergana, and Tashkent occupy a special place. Abdullayev shows that these regional traditions were generalized in the twentieth century and began to be viewed as a common tradition [1]. Artists such as Ota Jalol Nosirov, Domla Halim Ibodov, Ma'rufjon Toshpo'latov, Abdurahmon Umarov, Abduqodir Ismoilov, and Matyusuf Xarratov played an important role in transmitting the tradition to the younger generation [2, p. 92]. Each of these names is a separate research topic in the history of singing.

The main historical function of the creative work of master artists was the preservation of the repertoire. In the conditions of oral tradition, maqom vocal paths lived in the singer's memory; if a performer forgot a melody or interpreted it incorrectly, the form of an entire path could change. Therefore, great masters knew the repertoire thoroughly, taught it to their students step by step, compared melodic variants when necessary, and sought to preserve the normative form of performance. In this process, the personal authority of the master also fulfilled the function of a scholarly archive.

### **Methodological Approach and Theoretical Foundations**

The creative work of Yunus Rajabiy constitutes a separate stage in the history of maqom singing. Sources emphasize that the work of listening to and notating the performance traditions of Shashmaqom gained new momentum from the 1950s, and that this process was primarily associated with the name of Yunus Rajabiy [2, pp. 92–93]. In 1958, under his leadership, a special maqom ensemble was established



under the Uzbekistan Radio, with the aim of recording the Six Maqom cycle into the sound archive. This process was a creative laboratory that united text, notation, and performance.

The historical significance of Rajabiy's activity lies in the fact that he consolidated the oral tradition in written and audio forms. Collections of Uzbek folk music, the volumes of Shashmaqom, radio recordings, gramophone records, and ensemble practice became fundamental sources for subsequent generations. Such activity raised the history of singing from the level of personal performance experience to the level of collective cultural memory. At the same time, Rajabiy's performance and editorial work also became a basis for new interpretations.

### ***Analysis and Discussion***

Master artists were not only performers but also spiritual educators. The status of a hofiz among the people was measured by artistic taste, literary competence, and moral qualities. Since maqom is based on ghazal, ruboiy, mukhammas, and other poetic forms, the singer must be knowledgeable in classical literature. Masters taught the student not only melody, but also respect for the text, purity of pronunciation, dignity on stage, and responsibility before the listener.

Historical analysis shows that the development of maqom singing rests on the balance of two forces: masters who preserve tradition and performers who present it in a renewed form corresponding to the demands of the time. If the first force is absent, the parda-usul norms of the heritage are disrupted; if the second force is absent, maqom becomes museum-like and moves away from living stage practice. Master artists possess historical value precisely as individuals who ensured this balance.

The creative work of master artists is manifested in three directions in the history of maqom singing: preserving the repertoire, shaping the performance school, and leaving an educational legacy. Today, their audio recordings, notated publications, students' memories, and information found in scholarly research must be studied comprehensively. Such an approach makes it possible to understand the history of maqom not merely as a sequence of dates and names, but as the history of living performance experience, stylistic differences, and artistic thinking.

### ***Scientific and Practical Recommendations***

In studying the legacy of master artists, one should not be limited to biographical information. The performance school of each hofiz or instrumentalist,



repertoire selection, vocal timbre, attitude toward avj, interpretation of the text, and contribution to the education of students must be analyzed on the basis of musicological criteria. Such an approach elevates the image of a historical figure to the level of a scholarly concept.

In illuminating the history of maqom singing, it is important to compare audio recordings, publications, oral memories, and archival materials with one another. Reliance on a single source may sometimes lead to a narrow interpretation of the performer's style. Comparing different sources, however, reveals more clearly the complexity of the creative work of master artists, its connection with the aesthetics of the period, and its influence on subsequent generations.

Teaching the creative work of master artists as a special topic in the education system strengthens historical memory and professional responsibility among young singers. If a student knows which performance school the vocal path in his or her repertoire is connected with, and how it was previously interpreted by certain hofiz singers, then his or her performance is formed consciously, normatively, and on the basis of sources.

### **Conclusion**

- Master artists fulfilled the function of preserving the repertoire and defining performance norms in the history of maqom singing.
- The activity of Yunus Rajabiy represents an important stage that transformed the oral tradition into cultural memory through notation, ensemble practice, and audio recordings.
- Regional performance schools were generalized in the personalities of master artists and created artistic-aesthetic criteria for subsequent generations.
- In studying the history of maqom, it is necessary to analyze the legacy of masters together with audio recordings, notated publications, and the chain of discipleship.

### **References**

1. Abdullayev R. An'anaviy o'zbek musiqasi asoslari. Darslik. - Toshkent: Miron-Art-Design, 2023.
2. Abdullayev R.S. O'zbek mumtoz musiqasi. O'quv qo'llanma. - Toshkent: Yangi nashr, 2008.
3. Ibrohimov O. Maqom asoslari. Darslik. - Toshkent: Donishmand ziyosi, 2023.

4. Rajabov I. Maqomlar. - Toshkent: San'at, 2006.
5. Rajabiy Y. O'zbek maqomlari. Shashmaqom. - Toshkent, 2007.
6. Marjona, T. (2026). Farg'ona-Toshkent maqom cholg'u yo'llari va ularning o'zbek maqom san'ati tizimidagi o'rni. *Oriental art and culture*, 7(02), 160-166.
7. Axmadovna, U. M., & qizi, T. M. R. (2024). Distribution of the work of uzbek female makom performers in social networks. *European journal of arts*, (3), 56-59.
8. Тошева, М. Р. К. (2019). Традиции наставничества в традиционной музыке узбекистана. *Проблемы современной науки и образования*, (2 (135)), 93-95.
9. Akmalov, D. R. (2023). Chang cholg'usining bugungacha bo'lgan takomillashuv bosqichlari. *Oriental art and culture*, 4(3), 98-101.
10. Akmalov, D. R. (2022). Oliy musiqa ta'limi muassasalarida maktab repertuarini o'rganish masalalari. *Oriental art and culture*, 3(2), 607-611.
11. Akmalov, D. (2025). Musiqa va psixologiya: music and psychology. *Journal of national culture*, 1(6), 43-52.
12. Dilshod o'g'li, N. S. (2024). Doira-ijrochilik san'ati va rivojlanish an'analari. *Pedagogik islohotlar va ularning yechimlari*, 6(2), 280-282.
13. Djuraev, A. (2025). The musical and terminological role of the ud in uzbek traditional music: a case study of maqom art. *World bulletin of education and learning*, 1(03), 340-345.
14. Abdullayev, L. (2025). Theoretical approaches to forming a vocalist's repertoire in uzbek maqom performance: a case study of uzbekistan. *World bulletin of education and learning*, 1(03), 346-352.
15. Abdullaev, L. T. (2023). Maxmudjon tojiboyevning pedagogik faoliyatida "ustozshogird" tizimi uslublari. *Oriental art and culture*, 4(2), 633-636.
16. Tolipovich, A. L. (2022). Xonandalik ovozlarining maqomotda tutgan o'rni va ahamiyati. *Oriental art and culture*, 3(1), 358-363.
17. Rustamov, I. (2026). Musiqiy ta'limda ustoz-shogird munosabatining pedagogik va ijrochilik ahamiyati. *Central asian journal of education and innovation*, 5(1-2), 92-94.

18. Maxamadaliyevich, U.S. (2025). Chang cholg'usi va uning ijro qonuni. *Advanced methods of ensuring the quality of education: problems and solutions*, 2(11), 96-98.
19. Maxamadaliyevich, U. S. (2024). Chang musiqiy cholg'usini o'rganishning didaktik imkoniyatlari. *Eurasian journal of social sciences, philosophy and culture*, 4(8), 20-25.
20. Abduganevich, A. F. (2024). Importance of rubab in culture and art. *Imras*, 7(10), 70-71.
21. Абдуазимов, Ф. (2023). Чолғу ижрочилини ўқитиш бўйича илмий-ижодий ёндашувлар. *Oriental art and culture*, 4(2), 510-514.
22. Suyunova, Z. (2025). Shashmaqom rost turkumining ichki tuzilishida ushshoq namudlarining o'rni. *Oriental art and culture*, 6(5), 264-270.
23. Суюнова, З. (2023). Муסיқа тарбиясида янги метод ва воситалар излаш “устоз-шогирд” фаолияти мисолида. *Oriental art and culture*, 4(2), 564-569.
24. Rajabovna, S. Z. (2025). Xonandalikda she'riyat va musiqa uyg'unligi: badiiy tahlil. *Continuing education: international experience, innovation, and transformation*, 1(1), 7-8.
25. Суюнова, З. (2022). Ўзбекистон халқ артисти берта давидовани хотирлаб. *Oriental art and culture*, 3(1), 497-502.
26. Sohiba, A. (2024). Maqom ijrochiligining zamonaviy rivojlanishi. Ensuring the integration of science and education on the basis of innovative technologies., 1(3), 96-98.
27. Ismatov, X. (2025). O'zbek vokal merosida “katta ashula” ning o'rni va rivoji. *Oriental art and culture*, 6(5), 187-191.

Research Science and  
Innovation House

