



PROBLEMS OF FORMING PROFESSIONAL SKILLS IN STUDENTS OF MAQOM SINGING

Mansur Voisov

Senior Teacher at the Department of Makam Singing of the Institute of Uzbek National Music Art named after Yunus Rajabi

Abstract

Naturally, various forms and melodies can emerge in the process of creating and interpreting classical examples of musical heritage. As a result, various performance styles and schools related to the artistic interpretation of works have formed within the traditional performance movement. These styles have undergone changes and transformations in musical practice over many periods, developing on the basis of a certain creative system and stylistic rules, and occupying their rightful place. In this article, the issues of forming professional skills in student maqom singers are scientifically analyzed.

Keywords: Maqom, singer, professional skills, musical art, student, performance, melody, style, curriculum, didactic criterion.

Introduction

The educational process or stages of education are regulated on the basis of specific didactic criteria, and the system from school education to the master's level is organized according to the principles of organic integration. Each stage is carried out on the basis of special training programs developed based on these principles.

Classical music, on the other hand, is historically an educational process based on the teacher-student tradition, passed down from generation to generation through a unique folk-pedagogical style. The antiquity of this tradition, the long-standing experience formed in it, the established criteria for the student,



and the principles of gradual assimilation further enhance its pedagogical significance. This process served not only the mastery of musical performance, but also the consistent formation of such skills as artistic thinking, inner hearing, and creative perception.

The modern educational process relies on the material and technical base necessary for the effective organization of educational activities, advanced information and communication tools, innovative computer technologies, and pedagogical criteria determined by modern requirements. Today's educational environment requires a high level of competence from teachers and students, and is also aimed at ensuring quality and effectiveness at all stages of education. The student must independently conduct research work, scientific and pedagogical activities, and practical processes related to their specialty within the framework of their chosen specialty, based on the requirements of scientific methodology. This process is important because it deepens the student's theoretical knowledge, strengthens scientific thinking, and develops independent research skills.

As a successor of classical traditions in professional activity, students should be able to widely and effectively use modern information and communication technologies. Because the contemporary performer is distinguished not only by knowledge of traditional experience, but also by the ability to apply it in combination with digital platforms, electronic databases, and multimedia programs.

The ability to deeply analyze all aspects inherent in the practice of musical performance from a scientific point of view, to understand the theoretical foundations of musical phenomena and to reflect on them is an important competence for a master's student. Theoretical research conducted on examples of national music not only reveals their artistic and creative structure, but also makes it possible to illuminate the aesthetic, historical, and spiritual essence of these works. As a result of such an approach, the master's student not only studies the existing heritage, but also has the opportunity to understand its true essence, interpret it, and re-examine it on a scientific basis.



The most important aspect is that in this process, the student needs to further strengthen their theoretical knowledge, effectively organize scientific and practical classes, independently analyze existing scientific problems, and conduct research. Indeed, scientific results are an important source that enriches the education system, improves practical processes, and ensures the survival of the national musical heritage in its modern interpretation.

Performing traditions, which are one of the most important factors of musical art, play an important role in the continuous transmission of national musical heritage from generation to generation. These traditions were formed and developed in the practice of our ancestors, preserved as invaluable experience, and acquired new artistic content in accordance with the requirements of the time. Therefore, the performance process serves not only as a means of live transmission of musical heritage to generations, but also as an important criterion expressing the spiritual and aesthetic essence of national musical culture.

Musical heritage was created, studied, and performed mainly through oral tradition, which has survived in this form from past centuries to the present day. At the same time, performance traditions, in the process of their development, adapt to the requirements of the time and living conditions, constantly update themselves, adopting new creative approaches and methodological innovations. In essence, performance practice, through its laws and internal discipline, demonstrates its ability to positively influence the comprehensive development of the musical process, the progress of the era, and artistic innovations. Thus, performance traditions ensure not only the historical, but also the contemporary artistic and social significance of the national musical heritage.

Naturally, in the process of creating and interpreting masterpiece, that is, classical examples of musical heritage, it is possible that different manifestations in terms of melody and form will appear. As a result, various performance styles and schools related to the artistic interpretation of works have formed in the traditional performance movement. These styles have undergone changes and transformations in musical practice over time, developing on the basis of a certain creative system and methodological rules,



and have taken their rightful place. In this process, the diversity of performance forms directly influences musical creativity, ensuring the originality of the artistic expression and performance styles of the works.

In the process of studying musical heritage, interest in its historical place, structural composition, performance, and promotional aspects is growing. From this point of view, one of the problems that is at the center of attention of musicologists and researchers is the performance factors of music. Within the structure of classical music, the performance traditions of katta ashula, suvara, dastan, maqam, and maqam lines have been formed over centuries in folk musical creativity and have developed based on unique performance styles. In practice, these styles have become a tradition among performers, and each performance school emerged based on certain performance factors and genre-specific requirements.

Each performance style is formed within the framework of specific genre requirements, expressed by interpretation and character. In this regard, in performance practice, there are not only maqoms or dastans, but also performance styles characteristic of various genres formed on the basis of maqom paths, which play an important role in revealing the artistic essence of the works and conveying musical heritage to future generations.

In the process of revealing and practically mastering the characteristic features of each individual and regional performance style, i.e., performance schools, the main factors inherent in the art of song performance and singing are taken as a basis. In order to thoroughly research and study them, it is necessary to deeply analyze the vocal movements of representatives of the school in the process of interpretation through special forms, expressed without melodic polish. The main goal is a full understanding and visualization of performance traditions, as well as the correct application of musical examples in the process of practical performance.

In the thorough mastery of musical examples, the following aspects deserve special attention: factors determining performance interpretation, such as the sound sequence, proper aspects, voice movements, procedures and rules for breathing, application of performance styles, structural composition and



dynamic development of works. Deep mastery of these aspects is of great importance for the practical and theoretical training of each master's student.

Therefore, a deep practical study and analysis of these performance styles is the main goal and urgent task for every master's student. This is of great importance not only for strengthening the theoretical and practical training of students, but also for conveying the traditional heritage of national musical art to the new generation.

The composition of the art of singing is very broad and complex, and it has various directions. In this context, we intend to dwell separately on the representatives of singing art, formed in classical directions. These directions have preserved their classical character with their performance criteria, including performers of the genres of ashula, dastan, katta ashula, and suvora, characteristic of maqam and maqam paths.

Each genre has its own unique performance style, formal aspects, and performance characteristics. These features have been formed over many centuries on the basis of genre and performance possibilities, reinforced by historical experience and artistic and aesthetic values. Thus, representatives of classical singing art, through their performance schools, express the unique artistic and practical features of each genre, and also play an invaluable role in transmitting the national musical heritage from generation to generation.

The composition of performance traditions also has its own peculiarities. First of all, it should be noted that each genre has its own way of performance, and at the same time, they have common aspects related to national values and traditions. Each genre, in its own style, requires certain natural elements of form, style, and performance.

Such natural elements include a perfect and musical voice, high talent, and a tendency towards ingenuity of thought. A singer with these qualities can certainly form an interpretation at the level of perfection. However, it is not enough to limit these qualities only to natural potential; they must be deeply mastered through regular and qualified lessons, reinforced by constant practical training. Thus, the singer not only develops his natural talent, but also achieves a high professional level in the interpretation of genre and performance



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traditions, fully comprehends the artistic and practical values of the national musical heritage.

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