

**PERFORMANCE OF MUSICAL MODES FROM MAQAM SECTORS**

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**Abstract:** The article provides recommendations on breathing control, performance technique, visual expression techniques, and practice in developing students' voices. The processes of performing maqom sections in ensemble and solo performance, ensuring musical harmony, and monitoring performance skills are highlighted; the international significance of maqom art and the role of students in conveying it to the younger generation are emphasized.

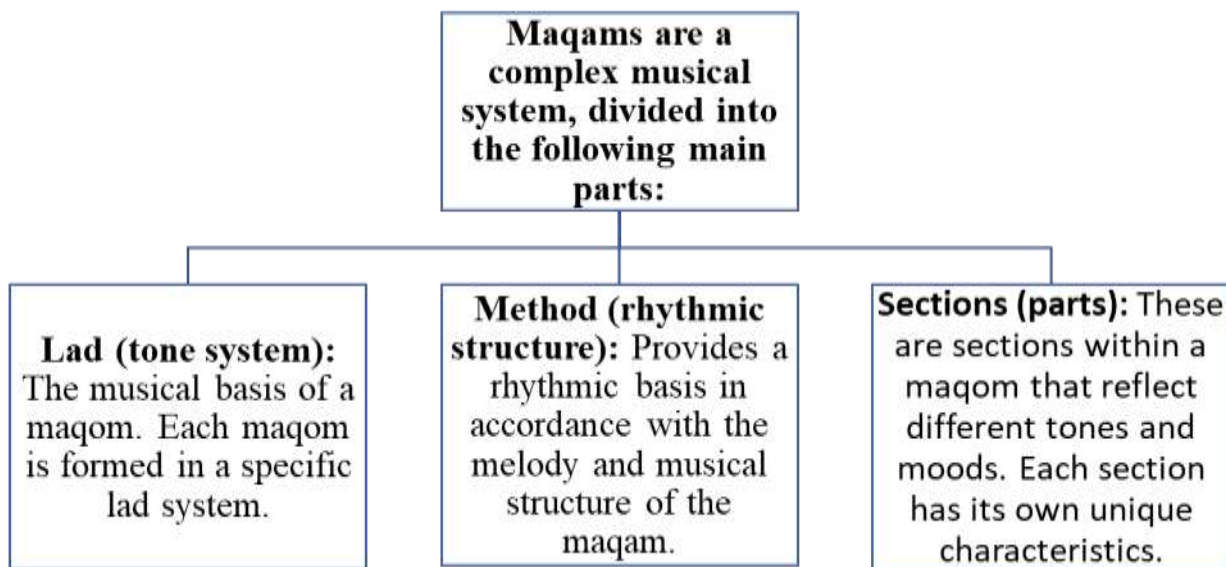
**Key words:** maqom, mode, method, sections, shashmaqom, melodic system, rhythmic structure.

**1. General understanding of the status and its branches**

**Maqom art and its role in Uzbek national music**

Maqom art is one of the fundamental parts of the musical heritage of Central Asia and the Uzbek people in particular, reflecting the spiritual world and historical culture of the people. Maqoms are considered the highest form of Eastern music. Uzbek maqoms, specifically **Shashmaqam** (Bukhara school) and **Fergana-Tashkent maqom paths**, form the fundamental foundation of national music. This art is distinguished not only by its performance technique but also by its ideological and philosophical content.

**On the structure, main parts, and branches of maqom**



**Musical features of maqom sections****1. Pattern:**

It is the main branch of the maqom and is distinguished by its elegance and melodic structure.

**Features:** Requires lyrical melodiousness, calmness, and rhythmic stability.

**Example:** In the Naqsh section of the "Bayot" maqom, the harmony of ghazal and melody plays an important role.

**2. Soqiynoma:**

This section reflects a cheerful and vibrant mood. It is mainly sung with cheerful and light rhythms.

**Features:** The student is required to have a light and clear voice.

**Example:** Alisher Navoi's ghazal "Soqi, may keltur" is sung to the tune of Soqiynoma.

**3. Prose:**

A branch of maqom with a wide range and deep philosophical content. The performance of this piece requires a powerful voice and an expression of emotion.

**Features:** Requires dramatic emotions and musical power.

**Example:** Performing the Nasr section in the "Navo" maqom helps students expand their vocal range.

When performing maqom sections, it is necessary to feel the inner spirit of the music, understand the content of the ghazal, and harmonize the musical melodies correctly. Through this, the student can master the complex and rich meanings of the art of maqom.

**2. Fundamentals of Maqom Theory****Theoretical Foundations of Maqom Structure (Lad, Method, Melody)**

Maqom is a complex musical system, the theoretical foundations of which include three main elements:

**1. Lad (tone system):**

The mode is the musical foundation of the maqom, defining the arrangement and interconnection of the melodies.

Each maqom has its own unique mode system. For example, while the "**Bayot**" maqom is soft and rich in lyricism, the "**Navo**" maqom has wide-ranging and majestic melodies.

**2. Method (rhythmic structure):**

It is a set of rules that determine the rhythmic structure of the maqom. The technique serves as the basis for the stability and rhythm of the melody.

For example, **in the "Soqiynoma" section**, the method is fast and playful, while **in the "Prose" section**, calm and dramatic methods are used.

**3. Tone:**

It constitutes the melodic aspect of the maqom. The melody expresses the emotional and semantic content of the maqom.

Each melody of the maqom evokes a certain mood in the listener, for example, calm, joy, or sadness.

Example: **The melody in the status "Segoh"** encourages communication and philosophical reflection.

### **Ghazals and their role in maqom**

Maqom art is performed in musical harmony with poetic ghazals. Ghazals enhance the spiritual and emotional content of the maqom. In these ghazals, love, mortality, mystical philosophy, and life observations are often celebrated.

#### **Alisher Navoi:**

His ghazals are considered the primary poetic source for the maqom. For example, the **maqom "Ushshoq"** performed based on Navoi's ghazal expresses lyrical feelings.

Example: *The ghazal "If the heart does not find any wine like this sorrow..."* conveys deep emotions through musical melody.

#### **Mashrab:**

His philosophical and passionate ghazals are widely used in maqom sections.

For example, Mashrab's ghazal *"Don't take me from my soul"* has strong dramatic expression **in the "Nasr" section.**

#### **Fuzuli and other poets:**

The ghazals of these poets also occupy a special place in maqom performance, as their works enhance musical meaning and emotional harmony.

### **Analysis of inter-sectoral coordination and executive methods**

Maqom sections require mutual harmony. Although each section has its own unique performance style and melody, they all complement the overall content of the maqom.

#### **1. Match:**

The gradual development of the mood is ensured by moving from the Naqsh section to the Saqiynama or Nasr section.

For example, **in the "Bayot" maqom, the Naqsh section** provides a soft introductory tone, while **the Soqiynama section** continues this mood in a cheerful spirit.

#### **2. Playback options:**

The melody and method of each section must be deeply understood by the student.

Example: **In the Pattern section**, students learn to express their voices with clarity, while **in the Prose section**, they learn to express deep emotion and a powerful voice.

**3. Harmony between theory and practice:**

The musical characteristics of the sections and the content of the ghazals are combined to form the student's performance abilities.

In this case, the historical content and musical technique of the maqom must be taught together.

These theoretical foundations help students fully understand status not only technically but also spiritually and emotionally.

**3. Practical study of maqom sections.****Identifying and developing a student's vocal abilities**

To successfully perform maqom sections, the student must possess sufficient vocal ability. The following practices will help identify and develop the student's vocal capabilities:

**1. Sound range detection:**

The student's vocal range is determined. This process is carried out by singing melodies of different pitches.

For example, the width of the voice is assessed by singing from the lower scale to the upper scale or vice versa.

**2. Respiratory control:**

Since there are long-drawn-out melodies in maqom performance, it is crucial to use your breath correctly.

**Exercise:** Diaphragmatic breathing techniques are taught. The student takes a deep breath and releases it with control, which increases sound stability.

**3. Improve sound stability:**

- Special exercises are performed for each section of the maqom. For example:
  - "Mi-do-fa-so" produces the same sound on the frets;
  - Prevent trembling in the voice by singing each sound with the same pressure.

**Vocal exercises for performing examples from the Naqsh, Saqiynama, and Nasr sections.**

Each section requires its own unique performance style. Here are some of their practical exercises:

**1. Pattern section:**

**Features:** Requires soft and lyrical melodies.

**Exercise:**

Start with a simple melody: *Sing the "Do-re-mi-fa" sequence in a quiet, soft tone.*

Singing the most important parts of the pattern first slowly, then increasing the dynamics.

For example: *Singing the melodies of the Naqsh section of the "Bayot" maqom with the recitation of "bayot" in 2 parts.*

**2. Soqiynoma branch:**

**Features:** Requires fast and vibrant melodies, light performance style.

**Exercise:**

Singing fast melodies while maintaining the rhythm. For example, test breathing with a short sequence "Do-mi-re-fa".

To express a cheerful mood, singing exercises involving movement and emotion are performed.

**3. Prose section:**

**Features:** Strong dramatic tone, requires wide range.

**Exercise:**

Singing prolonged sounds in the form of "aa" or "oo," holding the breath for a long time.

Example: *Singing dramatic ghazals in an uplifted tone within the Nasr section of the "Segoh Maqom."*

**Increasing students' ability to express emotions in performance.**

Maqom art requires not only technical execution but also the expression of deep emotions. Students develop this ability through the following practical exercises:

**1. Understanding the harmony of text and tone:**

The content of the ghazal being performed is explained to the student.

For example, every line of Navoi's ghazal "Dil va dard birlan" is expressed through the feelings of the student.

**2. Voice change exercises:**

Exercises are performed to transition from melodiousness to passion, and from softness to strong dramatic expression.

For example, **in the "Prose" section**, the emotional change in tone is shown by transitioning from an initial calm to a strong voice.

**3. Ensemble work:**

Students practice harmonizing melody and emotion when performing together.

For example, one performs the "Naqsh" section, while another performs the "Soqiynoma" section, which teaches how to ensure harmony.

Through these practical exercises, students enhance not only their technical skills but also their emotional expressiveness in performance. This is of great importance in conveying the true essence of the art of maqom.

**4. Technique of performing maqam sections in ensemble and solo performance.**

Maqom art creates a high artistic experience by combining ensemble and solo performance. In order for students to gain a deeper understanding of the rich possibilities of this art and improve their performance technique, attention is paid to the following:

**Performance of maqom in an ensemble: Formation of musical harmony**

Ensemble performance is of great importance in demonstrating all aspects of the maqom sections. In this process:

- **Harmony between performers:** Each performer must adapt their vocal range and tone to the overall musical structure of the ensemble. For example, when performing the **Sakiynama section of the "Bayot" maqom**, light and cheerful rhythms are correctly combined.

- **Musical connections:** Pepper instruments (tanbur, doira, dutar, and other musical instruments) are formed to harmonize with the performer's voice.

- **Final melody:** Each performer in the ensemble contributes to the formation of the final melody. For example, when performing the final part of a maqom, the combination of voice and instruments creates a special artistic effect.

**Studying the performance methods of each section through practical exercises.**

Practical classes are important in enhancing students' performance skills:

- **Naqsh Sector:** Students improve the stability of their voices when performing the melodies of the Naqsh Sector, which require lyricism and elegance. As an example **Studying a passage from the "Segoh" maqom** allows students to feel the melodies.

- **Sokiynama section:** Students are required to animate their emotions to express the cheerful and vibrant mood of this section. For example, a student's vocal range can be expanded using special motor exercises.

- **Prose section:** Prose sections have a dramatic structure and require the expression of deep emotions. Students learn the complex structures of this sector by developing breathing techniques.

**The international significance of maqom art and the role of students**

Maqom art is recognized not only as a national but also as an international musical heritage. Students demonstrate this rich heritage as follows:

- **As cultural ambassadors:** Students can participate in international festivals and musical events, showcasing the uniqueness of Uzbek maqom art to the world.

- **Popularization of maqom:** Students will have the opportunity to pass on maqom sections to a new generation using modern technologies (such as online platforms).

- **Creative experience exchange:** By sharing creative experiences with musicians from different countries, they can take the art of maqom to a new level.

Performing maqom sections in an ensemble and solo performance requires not only musical skill but also creative collaboration from students. By studying these techniques, students perform the task of preserving the invaluable wealth of our national music and passing it on to future generations.

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