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THE ROLE OF MAQOM SONGS IN PRESERVING THE NATIONAL CLASSICAL MUSICAL HERITAGE AND EDUCATING YOUTH

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Abstract: This article analyzes the significance of the national classical musical heritage in the process of teaching maqom songs within traditional vocal performance courses and examines its role in developing students' musical and aesthetic appreciation. It discusses the rich traditions of Uzbek maqom art and the long-established experience of developing vocal performance skills based on these traditions.

Keywords: Classical music, maqom, Shashmaqom, traditional vocal performance, master–apprentice tradition, experience.

Maqom is regarded as one of the highest achievements of the musical culture of Central Asia. It plays a significant role not only in shaping the aesthetic taste, spirituality, and cultural outlook of the people but also in developing musical thinking and creative abilities. Through maqom songs, young people gain a deeper understanding of their national heritage and strengthen their connection with their historical and cultural roots through music. Therefore, teaching maqom songs in traditional vocal performance courses is important not only for improving technical performance skills but also as a means of fostering respect for national values and developing cultural awareness.

The artistic power of classical musical works is reflected in their ability to express the hopes, emotions, and spirit of the people. The continuity of vocal and instrumental maqom compositions emphasizes their profound musical and spiritual value and highlights the beauty of their melodies. Today, the national classical musical heritage is studied not only as a performance tradition but also as a means of moral and cultural education. The process of teaching maqom songs enables young singers to acquire refinement, artistic style, and a spirit of creative exploration. Formed through centuries of experience and tradition, this educational process develops not only students' musical abilities but also their spiritual and cultural awareness.

Originally, the term *maqom* referred to the arrangement of pitches on musical instruments and gradually evolved into a category defining the internal principles of the musical system, including its modal (tonal) foundation and pitch organization. This concept originates from the earliest layers of musical thought and represents not merely a technical term but also an expression of Eastern aesthetics and spiritual experience. Distinguished scholars such as Zayn al-Abidin Husayni, Al-Farabi, Ibn Sina (Avicenna), and Safi al-Din al-Urmawi interpreted maqom not only as a practical performance system but also as a philosophical model expressing the human spiritual world. In their treatises, maqom was described as the internal "measure" of music—the lawful harmony of sound, melody, and spiritual balance. Thus, maqom occupies a central position not only in musicology but also in the intellectual heritage of the East. During the Islamic Golden Age (9th–12th centuries), music theory emerged as an independent scholarly discipline in major scientific centers such as Baghdad, Bukhara, Samarkand, and Urgench. This development was based not merely on translations of Greek sources but on indigenous musical traditions that gave rise to an original theoretical system. Within this rich cultural environment, maqom evolved into a symbol of spiritual and cultural perfection as well as a practical musical tradition.

Maqom embodies the aesthetic thought, spiritual perception, and philosophical worldview of the peoples of the East. It represents the musical expression of historical memory, national pride, and

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artistic taste. Consequently, studying maqom is not simply a matter of acquiring musical skills; it is also a process of understanding one's inner world, discovering cultural identity, and preserving national consciousness. The historical development, theoretical depth, and artistic perfection of maqom have elevated it to one of the greatest achievements of both Eastern and world musical thought. In this sense, maqom is national philosophy embodied in sound and a symbol of spiritual enlightenment expressed through music.

Adapting modern theoretical and practical approaches to maqom instruction to contemporary educational requirements has become an important task. Teachers select maqom songs according to students' performance abilities and personal interests. When students actively perform works that match their interests, the learning process becomes more memorable and meaningful. Strong musical memory subsequently enables them to master other compositions more quickly and effectively.

Maqom songs are masterpieces of Eastern musical culture, each possessing profound philosophical meaning, aesthetic beauty, and spiritual value. Shashmaqom, the Khorezm maqom tradition, and the Fergana–Tashkent maqom styles reveal the diverse historical and regional characteristics of Uzbekistan's musical heritage. Although these traditions were transmitted orally from generation to generation for centuries, today they are studied both theoretically and practically. In traditional vocal performance courses, maqom songs are taught using specialized methods and pedagogical approaches. This process enhances not only musical competence and performance skills but also students' understanding of national identity, respect for cultural heritage, historical awareness, and spiritual maturity. The traditional master–apprentice relationship plays a vital role in this educational process. Teaching the origins, historical development, and outstanding representatives of maqom contributes to students' historical consciousness, while practicing vocal styles, melodic structures, and performance techniques deepens their musical proficiency. Theoretical study of maqom structures, melodic components, and compositional forms also strengthens students' musical thinking and analytical abilities.

Today, the use of modern technologies has made maqom education more effective. Audiovisual materials, interactive lessons, and digital learning platforms provide broader opportunities for studying maqom songs. These technologies not only increase students' motivation but also deepen their musical knowledge. Preserving maqom performances in digital formats and distributing them through online platforms makes the national musical heritage accessible to wider audiences. Consequently, performances by young musicians contribute to the continued vitality and transmission of this cultural legacy.

Learning maqom requires patience, concentration, and discipline. This educational process develops students' self-control, perseverance, and creative thinking. Furthermore, understanding the rhythmic and melodic structures of maqom enhances musical perception and artistic creativity. Many maqom lyrics convey moral and educational messages, promoting such values as patriotism, love, friendship, and human dignity. Therefore, teaching maqom songs serves not only as musical instruction but also as an effective means of fostering the moral, cultural, and aesthetic development of young people.

In conclusion, maqom songs constitute an inseparable part of Uzbekistan's rich musical heritage. Their inclusion in educational programs plays a significant role in preserving and promoting national cultural values. At the same time, maqom performance contributes to the aesthetic and spiritual education of the younger generation. A deeper study and continuous development of the national classical musical heritage create new opportunities for enriching the cultural wealth of the nation. Teaching and promoting maqom songs remains an effective means of strengthening national identity, cultivating respect for cultural heritage, and guiding young people toward spiritual maturity.

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