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CURRENT PROBLEMS OF MAKOM PERFORMANCE

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¹ The Institute of national musical art named after Yunus Rajabi

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Abstract

This article examines the problems that arose in the national vocal art of Uzbekistan in the 20th century, as well as ways to partially solve them during the period of independence. The author focuses on the influence of the European temperament on the national musical tradition, especially in makom performance, and emphasizes the need to return to the original musical notation. It also highlights the importance of supporting young performers, preserving the “teacher and student” tradition, and strengthening the methodological base of training. The text contains proposals for the development of concert practice, conducting master classes and scientific and methodological work. The article highlights the role of state youth policy in supporting gifted youth and developing culture.

Keywords: *makom, European temperament, national vocal art, cultural heritage, national musical instruments, musical notation, makom performance*

Introduction

The problems that were discovered in the National Vocal Art in the 20th century, although they found a definite solution during the period of independence, were not completely solved. For example, problems such as the temperament-based singing style, widespread ways of interpreting melodies, and the misuse of voices that were imported from Europe over the course of a century and a half have not been eliminated.

Research method

It is known that A. Petrosyans, who was sent from the Moscow Conservatory in the 50s and 60s of the last century, aimed at introducing a European temperament, finally stopping our national music, which at

that time was on the verge of collapse due to various shocks. Upon arrival, under the pretext of adapting our national instruments to group performance, he Europeanized their musical system. These changes in national instruments, in turn, influenced the performing style of national vocals. These musical changes have an impact to this day. In particular, the definition of makom notes and the difference in makom paths has changed dramatically, so much so that it has become difficult to distinguish them.

At one time, academician Yunus Rajabi drew attention to this when recording makoms on magnetic tape, giving a valuable power sign to accurate makom notes in connection with the conditions of that time. These notes are mostly reflected in the singer's voices, rather

than in musical texts (moans, kochirims, and musical decorations).

During the period of our current independence, there are opportunities to search, research and refine the exact musical structures of our makoms based on national notes. Therefore, singers and soloists of the traditional performing section should continue their work in this direction, conducting research based on the notes of our makoms. And the division of Uzbek folk instruments will go on as usual and continue collective performances at a European pace. Otherwise, it will seem that these two sections are no different from each other.

There are some obstacles on the way to restoring these ancient makom notes. These obstacles will be put in the first place by teachers of artists who have devoted their entire lives to the European temperament, who are afraid that all the scientific papers and books they have written will turn into a penny. They will act supposedly "Who is bothered by the European temperament?".

In addition, it is necessary to introduce the tanbur musical notation, which is more convenient for studying our national music. It will be adapted not to European notation, but to tanbur, so the study of makoms by singers and instrumentalists will be more meaningful. In addition, in order to support our performers, we must create conditions for improving their performance skills.

It is known to improve the performances by showing the art to the audience. In addition to stage culture, knowledge and skills such as concert performance skills can only be mastered in practice. Therefore, performers need to be involved in more practical tasks. It is:

- Organization of concerts on various topics (from Shashmakom, Khorezm and Ferghana-Tashkent oases);
- Conducting small internal contests. The goal is for each performer to work, search, and mature in preparation for the exam competition;
- Every student should have the opportunity to conduct a master class. At the same time, performers will be able to exchange ideas, demonstrating their research and cognitive skills to each other;
- Organization of meetings with mature representatives of our art in order to

study their professional skills in more depth. At such meetings, representatives of the older generation meet and exchange views with representatives of the younger generation. At these meetings, the mentoring artists will talk about the mistakes and shortcomings that young artists make during the performance of our national music, tell you what national works should look like, what you should pay attention to when performing them. This will allow our national heritage to live in its original state for a long time again;

- Development of scientific and methodological foundations and recommendations.

Research analysis

The State youth policy is a priority area of the state's activity and is aimed at creating socio-economic, legal and organizational conditions, as well as guarantees of social support for the development of young people, the disclosure of their creative potential in the interests of the whole society.

Since the first days of independence, Uzbekistan has paid great attention to supporting the younger generation, their spiritual education, cultural enrichment and the development of creative abilities.

The legal basis for this work is a number of regulatory documents adopted by our government. This includes the Law of the Republic of Uzbekistan No. 429-XII dated November 20, 1991 «On the fundamentals of State youth policy in the Republic of Uzbekistan» and Decree of the President of the Republic of Uzbekistan No. PQ-805 dated February 29, 2008 "On the state program «The Year of Youth»".

The State pays special attention to the training of professionals in the field of culture and art in specialized secondary and higher educational institutions. Currently, 20 colleges and academic lyceums of art and culture, as well as 3 higher educational institutions, operate under the administration of the Ministry of Culture and Sports. To date, there are a total of 15,441 students and students enrolled in these educational institutions.

The training of qualified specialists in the field of art and culture is carried out by the State Conservatory of Uzbekistan, the State

Institute of Arts and Culture of Uzbekistan, established on the basis of Decree of the President of the Republic of Uzbekistan No. 1771 dated June 4, 2012, as well as the Tashkent Higher School of National Dance and Choreography.

The main priority of teaching methods in educational institutions of the republic is the formation of a sense of love for beauty, knowledge and respect for the heritage of national culture and art among young people, as well as familiarization with new types of modern art. The traditions of teacher and student are widely implemented in the teaching methodology. This is based on the practice of transferring the experience and qualifications of masters of culture and art of Uzbekistan to the younger generation. Master classes with the participation of famous artists of our country and foreign countries have also become traditional in the education system.

In accordance with Decree of the President of the Republic of Uzbekistan No. PF-555 dated February 5, 1993 "On encouragement and material support of gifted youth of Uzbekistan", on October 13, 2008, the Government adopted Resolution No. 226 "On encouragement and material support of gifted youth of Uzbekistan", aimed at stimulating and supporting talented youth.

Based on these documents, the prize-winners who took the first places in national

competitions and 1–4 places in international competitions have the opportunity to enroll in higher educational institutions of the region without taking tests and additional exams.

Conclusion

Nevertheless, there is still a disregard for the development of our national art. At the opening of the academic music Lyceum named after V.A. Uspensky on August 29, 2010, our president said: "We must pay more attention to our national music, because we must bring these unique masterpieces to the world level. There are few countries developing European culture, but only we can develop our art ourselves." After all, by supporting our performers, we all have to make a valuable contribution to the development of the art of makom. Makom performers have been maturing for many years. We must support the performers that we have and provide even more opportunities for future young performers. All conditions have been created in our country for our youth to learn, develop and explore. It is necessary that every student develops the acquired knowledge throughout his life and regularly demonstrates his art to the public. We must support our youth from this side too, creating conditions for demonstrating and developing their skills and experience.

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