

# FORMATION OF SINGING SKILLS IN THE SUBJECT FUNDAMENTALS OF MAKOM ART

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## Abstract

The art of national Makom, which is an integral part of our people's cultural heritage, holds a special place in our spiritual life due to its ancient history, deep philosophical roots, unique artistic style, and rich creative traditions.

This article provides methodological recommendations for the formation of singing qualifications based on Nasrullah's singing in the discipline "Fundamentals of Makom Art," which is included in the curriculum for music education in higher education institutions, in accordance with the requirements of Presidential Decree No. PP-3391 dated November 17, 2017, "On Measures for the Further Development of the Uzbek National Art of Makom."

**Keywords:** Makom Buzruk, Nasrullai, Tulkin, Kalandar 2, Nasri Uzzol, Kadingi Ushshak, Tashkent Iraq, Feruz 1, Chorgoh, Chorgoh 2, Chorgoh 5, Shashmakom, Khorezm Makams, Fergana-Tashkent Makams, Nasri Uzzol taronasi.

## Introduction

In the curriculum of the Traditional Performance School designed for students specializing in music education, the course Fundamentals of Makom Art aims to equip young performers with the skills necessary to sing selected examples from the maqom performance tradition.

Within this subject, students study and perform pieces from the Buzruk makom, such as **Nasrullovi** (featuring a ghazal by A. Navoi), **Tolkīn** (A. Navoi's ghazal), **Qalandar 2** (Muqimiy's ghazal), **Nasri Uzzol** (A. Navoi's ghazal), **Qadingi Ushshoq** (Furqat's ghazal), **Toshkent Irogi**, **Feruz 1** (Ogahiy's and Miskin's ghazals), **Chorgoh 1** (A. Navoi's ghazal), **Chorgoh 2** (Khabibiy's ghazal), **Chorgoh 5** (Furqat's ghazal), and **Eshvoy** (Khabibiy's ghazals). Through these works, students develop the ability to perform makom melodies, which are considered among the most complex genres of the traditional musical heritage.

It is well known that the curriculum designed for 6th-grade classes in general education schools includes several topics relevant to this field. [2]

First Quarter			
Lesson 1	Classical Music	1	
Lesson 2	Classical Melodies	1	
Lesson 3	Classical Vocal Art	1	
Lesson 4	Shashmakom — the Foundation of Our Classical Music	1	
Lesson 5	The Fergana–Tashkent Classical Music Tradition: Katta Ashula	1	
Lesson 6	The Classical Music of the Khorezm Region	1	
Lesson 7	The Classical Music of Surkhandarya and Kashkadarya	1	
Lesson 8	<b>BSB – 1 (25 points)</b> (Creative and Written Assignment)	1	
Lesson 9	The Role of Classical Music in Our Cultural Heritage	1	

In the curriculum presented for the 7th grades, the following topics are included. [3]

First Quarter			
Lesson 1	Concept of the Surkhandarya–Kashkadarya Musical Style	1	
Lesson 2	Concept of the Bukhara–Samarkand Musical Style	1	
Lesson 3	The Art of Sozanda	1	
Lesson 4	Concept of the Fergana–Tashkent Musical Style	1	
Lesson 5	Katta Ashula and the Art of Yallachi Performance	1	
Lesson 6	Concept of the Khorezm Musical Style	1	
Lesson 7	Epic Traditions of Khorezm	1	
Lesson 8	<b>BSB – 1 (25 points)</b> (Creative and Written Assignment)	1	
Lesson 9	The Vocal Art of Khorezm	1	
Second Quarter			
Lesson 10	The Concept of Maqom. Shashmaqom	1	
Lesson 11	Instrumental (Mushkilot) and Vocal (Nasr) Sections of Shashmaqom	1	
Lesson 12	<b>BSB – 2 (25 points):</b> Instrumental (Mushkilot) and Vocal (Nasr) Sections of Shashmaqom (Creative and Written Assignment)	1	
Lesson 13	Khorezm Maqoms	1	
Lesson 14	The Vocal Performance Method of Khorezm Maqoms	1	
Lesson 15	<b>CHSB – 1 (40 points)</b> Practical: Creative and Written Assignment	1	
Lesson 16	Fergana–Tashkent Maqom Paths	1	

Based on the requirements of this curriculum, students are expected to master both theoretical and practical knowledge on the topics Classical Music, Classical Vocal Art, Classical Melodies, Shashmakom as the Foundation of Our Classical Music, The Fergana–Tashkent Classical Music Tradition: Katta Ashula, The Classical Music of the Khorezm Region, The Concept of Maqom: Shashmaqom, Khorezm Makoms, and Fergana–Tashkent Makom Paths, as well as performance schools associated with these traditions. Therefore, it is planned that first-year students develop their performance skills through the subject Traditional Vocal Art, while third-year students advance these skills through the subject Fundamentals of Maqom Art.

In the following section, we intend to present theoretical and practical knowledge aimed at developing third-year students' performance skills in singing Nasrullo, a composition from the Buzruk makom, within the course Fundamentals of Makom Art.

The Nasrulloi composition is set to a ghazal by Alisher Navoi. Today, this piece has become one of the most beloved works among our people. Several versions of its performance by renowned vocalists are preserved in the “Golden Fund” of Uzbekistan Radio.

The work belongs to the first group of sections (sho‘ba) of the Buzruk maqom—Sarakhbor and its songs (taronas), the tarona Nasri Uzzol, and the three tarona-based vocal variants that follow the suporish.

The vocal section of the Buzruk makom is performed consecutively as a unified cycle of the first group of sho'bas. The principal pathways of these sho'bas are known as Sarakhbori Buzruk, Talqini Uzzol, Nasrulloi, and Nasri Uzzol, with the concluding part called Ufari Uzzol [4].

Among them, Nasrulloi and Nasri Uzzol are the sho'bas classified as "nasr" within Buzruk. Their climactic passages (avj) are primarily based on the modal structures (namud) of Ushshoq, Uzzol, and Muxayyari Chorgoh, whereas in Nasrulloi, the ascent features the mode called Turk.

The cycle of the first group of sho'bas begins with Sarakhbori Buzruk. It is performed in a duple meter accompanied by the appropriate frame-drum (doira) rhythmic pattern. The poetic text sung to Sarakhbori Buzruk follows the metrical form "Muzorei axrabi makfufi mahzuf," articulated in the rhythmic pattern "mafoilun-foilotun-mafoilun-foilun."<sup>1</sup>

The structure of Nasrulloi differs fundamentally from the other sho'bas of Buzruk. It is notably complex and consists of several melodic sections. This sho'ba also begins with an instrumental introduction. The first and second lines constitute the daromad (introduction); the third and fourth lines form the miyonxat (middle section); the fifth line is a high-register repetition of the daromad, referred to as dunasr; the sixth and eighth lines contain the Turk climax; and the ninth line serves as the descending cadential section. The melodic and vocal pathways of Nasrulloi are original and highly expressive, rendering the piece particularly appealing to listeners.

Three taronas are performed after Nasrulloi. The first tarona is especially complex, performed in a 13-beat doira rhythmic cycle. The second employs 3/4 and 4/4 meters, and the third is performed in 3/4 meter. Their melodic materials are diverse and evoke vivid emotions. It may be noted that the taronas of different sho'bas share certain similarities; for example, the taronas of Sarakhbori Buzruk and Nasrulloi may be perceived as rhythmic variants of one another.

Nasrulloi has had a significant impact on folk musical creativity. Based on this work, five-part instrumental compositions—performed as a cycle and popularly known as Nasrulloi—as well as the vocal style called Fergana Nasrulloi were created.

The Nasrulloi composition is set to Alisher Navoi's ghazal beginning with the refrain: "Parizodaki, mushkin zulfi jonim mustamand etmish." Alisher Navoi, a subtle connoisseur of poetic expression and the founder of the Uzbek literary language, also possessed profound knowledge of musical art, as reflected in his literary heritage. His ghazals reveal his refined interpretation of musical terminology [5].

Within Navoi's ghazaliyat, the philosophical dimensions of composition (nag'masozlik), classical performance, and theoretical aspects of musical art are clearly expressed. He often refers to classical musical genres such as Ushshoq and Navo, to folk genres such as the tarona, to instruments such as the chang, and to performers such as the mug'anniy (singers), employing these concepts with remarkable semantic richness. Navoi skillfully demonstrates the multi-layered meanings of musical expressions and subtly conveys his profound mastery of musical science.

Historical sources mention that Navoi himself participated in musical performance, specifically playing the tanbur and ud, and composing melodies. A reference to this appears in one of his ghazals:

"Xush ulki, bazmda oylar teparda arg'ushtak,  
Shoh anda tanbura chalib, Navoiy desa qo'shiq."

Turning to Navoi's creative legacy, we observe his deep devotion to musical art and his extensive knowledge of musical theory.





A documentary film produced in 1972 presents information regarding the composer of Nasrulloi [6]. According to the film, in the city square of Bukhara, a town crier announces: "By order of the great amir, master Nasrullo has been sentenced to death for performing bold songs. Everyone must gather in the square." By the amir's command, the renowned performer and composer Nasrullo is thrown from a minaret and killed. At the end of the film, it is stated: "One may kill the singer, but the song cannot be killed."

Nearly all of our maqom compositions performed in vocal tradition are based on ghazals by classical poets.

Below, we offer our recommendations for developing students' singing skills in performing this composition.

Parizodeki mushkin zulfi jonim mustamand etmish, Maloyik qushlarin ul halqa mo'lar birla band etmish.	Yigit-qizlar birga aytadilar.
Samandinkim yolindek tez erur, yuz shukrim, gardun Anga bizni samandarvash, munga gardi samand etmish.	Qizlar aytadi.
Chekarga ishq otashgohig'a devona ko'nglimni Qazo har bir sharar torini bir o'tlug' kamand etmish.	Birga aytadilar.
Vafog'a telbaliqdin nopisand o'lsam, oni ko'rkim,	Yigitlar aytadilar.
Jafog'a kimni menga ul paripaykar pisand etmish.	Birga aytadilar.
Mayi ravshan tut, ey soqiyki, ko'nglum tiyra qilmish shayx	Yigitlar aytadilar.
Damu afsun bila baskim anga izhori pand etmish.	Birga aytadilar.
Labingda no'shu zahri hajr og'zimda, tong ermas gar Manga har zahrxand o'lg'onda dil bir no'shxand etmish.	Birga aytadilar.
Labi la'lin malohat xoli birla bahravay qilg'on	Qizlar aytadi.
Mening jonimni dog'i ishq birla bahramand etmish.	Yigitlar aytadi.
Birovkim sarvdek ozodvash bo'ldi bu bog' ichra, Qazo dehqoni ham sarsabz oni, ham sarbaland etmish.	Yigitlar aytadi.
Navoiy, kech visol ummedidinkim, haq seni behad, Zalilu zoru, yoringni azizu arjmand etmish.	Birga aytadilar.

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