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CLUSTER APPROACH TO STUDYING MAKOM IN SECONDARY SCHOOL

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Abstract: The article analyzes the possibilities of the cluster approach in the study of the ancient genre of poppy seeds in general music education, which contributes to the teaching, formation and development of ideas about the Uzbek folk music culture in schools, in the context of the subjects of the aesthetic cycle. It also offers innovative methods and forms of teaching, the introduction of educational technologies, the cluster approach, as a more progressive and effective method of study for the perception of makom by students not only as a cultural monument, but as a living full-fledged musical tradition of the Uzbek people.

Key words: poppy seeds, historical basis, types of makom, musical pedagogy, cluster approach, creative industry.

INTRODUCTION

The relevance of this topic is based on various aspects. One of them is a new approach to the teaching methodology of makom both on the basis of secondary school and the creation of a new technological chain in the development of makom as a musical, ethnic and national phenomenon. For this, a cluster is supposed to be created.

The next aspect is the preservation and enhancement of the national treasure, the cultural heritage of the Uzbek people. In the conditions of spiritual revival, it is the problem of fundamental study of classical music that acquires great importance. What is the reason for a number of provisions, decrees and decrees of the President of the Republic of Uzbekistan, which are aimed at reforming the sphere of music and art, preserving Shashmakom as the main genre of Uzbek classical music.

In 2003, Shashmakom was recognized by UNESCO as a masterpiece of the intangible cultural heritage of mankind.

In 2008, Shashmakom was included in the Representative List of the Intangible Cultural Heritage of Humanity. The art of Shashmaqom is of interest to various states not only from the countries of the East, but also from Europe precisely from a scientific point of view. In 2012, a conference was held in Germany dedicated to the publication of the collection "Shashmakom", the authors of which are Ariy Babakhanov and Angelica Jung. Within the framework of the Sharq Taronalari Festival, conferences, forums for the study and propaganda of Shashmakom are also held. For example, more than 20 countries took part in the 5th conference. [1]

A festival of makom performers is regularly held in Shakhrisabz, in which representatives of India, Azerbaijan, Iran, Turkey, Uzbekistan, Tajikistan, as well as connoisseurs of oriental music from European countries, take part.

MATERIALS AND METHODS

Within the framework of the UNESCO program "Shashmakom - classical music of Central Asia" in the period 2005-2007, scientific expeditions were carried out, which made it possible to create a database on Uzbek maqoms, scientific works of I. Rajabov, R. Yunusov, O. Ibragimov, the collection "Yunus Rajabi. Uzbek maqoms. Shashmakom ", research by O. Matyakubov, R. Boltaev, H. Aminov" Uzbek notation "(about Khorezm tanbur notation); materials of scientific conferences and more than 32 audio discs (digital interpretation of recordings by

Shashmakom of the 60s of the twentieth century and contemporary maqom performers), video and multimedia, as well as a series of DVDs based on materials from scientific expeditions. One of the most effective forms of preservation, continuity and transmission of traditions were "Master classes" by famous contemporary artists of poppy seeds at the conservatory, in a number of universities and music colleges of Uzbekistan, as well as within the framework of the Sharq Taronalari International Festival in Samarkand (2005, 2007). [2]

Poppy is a phenomenon not only of musical, but also of historical significance.

The first mentions of makom date back to the second half of the 1st millennium BC, the period of the formation of statehood. When such states as Sogdiana, Bactria, Khorezm were formed, which required an ideological unification and cultural factor. Plato mentioned the existence of the makom on the basis of 12 months, which corresponded to the cycle of agricultural work. The Zoroastrians used this cycle to perform hymns of prayers and spells in honor of the gods - Ahuramazda, Anahita, Mithra, Yasreb. And this is the traditional and national heritage of the sedentary people and their culture. And all these hymns-21 book "Avesta", which contains a detailed description of the rules and codes of life of the Zoroastrians. And thanks to the Avesta, hymns that have passed through epoch-making events, the collapse of empires, the creation of the Silk Road are preserved, and become an element of the oral musical culture of the peoples living on the territory of modern Uzbekistan. [3]

Against the background of different religions and cultures, the traditions of the makom have preserved themselves as a phenomenon.

The arrival of the Arabs (VII-VIII centuries AD) brought a ban on all existing cultural traditions, confessions, religious cults and the strictest ban on everything that did not fit into the framework of Islam. Thus, during this period, oblivion of the makom is observed.

But over time, poppy seeds still appear in the life of the people, as an integral element of their culture. He goes through this period and the formation of states in the XI-XII centuries, again enters life, but at the level of folklore. But with the arrival of the Turkic dynasties and with the beginning of the formation of the Uzbek ethnos, it leads to the need to spread its own culture, traditions and aesthetic canons. [4] Thus, poppy seed rises from the folklore level to the official genre of musical culture. 12 maqoms “Duvuzdakh poppy” are being displayed as hymns accompanied by color accompaniment. The so-called *parda-khona* appear, in which the *meskheter* directs the performance of the *makoms*, with each of them corresponding to a certain color of the performers' clothes. There is a spread of *makom* as its own musical genre, an integral part of the life of every inhabitant. Great thinkers, philosophers, musicians, poets such as al-Farobi, Ibn Sino, Safiuddin Urmavi, Abdulkadyr Marragi, Barbad Marvi, Alisher Navoi, Bedil, Jami are busy with the topic of *makom* at this time. They turn to *makom* and consider it necessary not only to research, preserve, but also to enrich and supplement. They see the *makom* as a musical cycle that adequately reflects the life of the people, which will become a part of every citizen and community. And thus becoming a kind of chimes, poppy seeds are promoted among the population as their own culture. [3] The goal appears - to accustom the people to the sequence of performance, to understanding the differences (when which poppy is performed), certain rules of execution, the composition of the instruments. And the color accompaniment is later reflected in embroideries, carpet ornaments, architectural design. Thus, poppy seeds are already a connecting link of all types of culture (Artistic culture, poetry, etc.) Thus, "Dovuzdakhmakom" attracts attention and therefore every person who cares about preserving traditions, he directly turns to the *makom* - to research, consolidate and, if possible, enrich. Since it was done by Barbad Marvi, Nazhmiddin Kavkabi, Dervish Ali-changi, who made poppy seeds a fundamental cultural phenomenon. [3]

Najmiddin Kavkabi reduced 12 maqoms, on a tone basis, to 6 makoms. But most likely this happened gradually, through the efforts of not only Kavkabi, but also other musicians who at that time (XVI century) lived in Bukhara.

Makom changes precisely in the post-Arab period with the arrival of the Turkic dynasties, the time of assimilation, mixing of cultures, in the process of ethnogenesis. And by the 16th century, when the formation of the Uzbek nation is already taking place, we already have the Shashmakom school. And finally Shashmakom was formed in the 18th century, when the Bukhara Khanate became a prosperous state. Bukhara played a major role in preserving the traditions of makomat, because it was a cultural center where poppy seeds acquire elitism. Poppy leaves the folk environment for the elite court.

Which has a very fruitful effect on the classics, there are no different interpretations, there are certain rules of execution, court etiquette demanded compliance with the rules. For example, Muhammad Rakhimkhan Soni (1806-1825), the ruler of the Khorezm state, signed a decree stating that “Makoms are the inviolability of the people. Establish extreme measures of punishment for those who dare to belittle the dignity and significance of the makom, or perform their distortions.”[5]

XVI-XVIII centuries are associated with the formation of the states of the Bukhara, Khiva and Kokand khanates. The Bukhara Khanate was distinguished by its high culture, stability and advantageous location. Thus, the Shashmakom school is formed, the formation of the order of execution of the parts of Buzruk, Rost, Navo, Dugokh, Segokh, Irok, with a certain composition of instruments, sections. The existence of three states of the Uzbek people in the 16th-18th centuries leads to the creation of schools. We got acquainted with the Bukhara school, then the Khorezm school appeared, and later the Fergana-Tashkent maqom cycles based on local Uzbek traditions. It was mostly associated with folk music and met the tastes of the urban population. Thus, poppy seeds are a state genre.

In the 19th century, the Khorezm makoms "Panjgokh" appeared, thanks to Niyazjon Khoja. Which, at the court of Muhammad Rakhimkhan, taught musicians to perform Bukhara maqoms, which were later changed and formed into a peculiar, with a distinctive style and instruments, in Panjgoh poppy. And Mahamat Niyoz Pahlavon Muzabogil (Kamil Khorezmi) created tanbur notation, which served as the basis for the first recordings of maqoms (although the first oriental notation is found in the writings of Abu Ali ibn Sino). Makoms of Khorezm attract with their brightness and local flavor. Although intonationally similar to the Bukharian ones, they also contain their own original melodies. It was also allowed to add an accordion instrument to the musical accompaniment. Khorezm musicians somewhat developed and expanded the instrumental section, replacing intermediate parts in them with more developed Khorezm instrumental pieces (naksh, suvora), therefore some of them are named after them (Sakil Niyazjon, Sakil Feruz, etc.).

The Tashkent school is distinguished by the absence of an instrumental section and a smaller number of vocal parts and is called Chor-makom. Traditionally, these makoms are performed by singers accompanied by an ensemble, which includes instruments: tanbur, gidjak, rubab, nai, doira.

By the beginning of the 20th centuries, ethnographers researchers, realizing the significance of the maqom, are trying to convey it in musical notation. The way V.Uspensky, A. Belyaev, E. Mironova, Furkat did it, and later Y. Rajabi recorded them on gramophone records, thereby immortalizing Poppy for future generations.

[6]

The art of professional music has evolved from the first centuries of our era to the present day, it is studied and performed by popular performers. And thus it achieved perfection thanks to the tireless work of poets, philosophers, singers and musicians.

The decree on the art of poppy seeds of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev states:

- Regularly holding an international forum dedicated to the art of maqom in the homeland of Amir Temur, in the city of Shakhhsabz (every 2 years since 2018, more than 70 countries of the world have participated in the first forum);
- creation of the Center for Uzbek national art of makom, the tasks of which include:
 - creation of a "golden fund" of masterpieces of classical and modern performance of makoms
 - conducting deep scientific and theoretical research, creating educational and methodological literature;
 - wide popularization of the art of makom in our country and abroad through radio and television, other media and the Internet
 - conducting conferences, forums, festivals, competitions
 - material and moral support for the activities of makomist mentors, makom scholars and specialists in this field, talented and promising young performers;
 - further development of the art of makom in Uzbekistan, the revival and scientific study of the existing performing and creative schools and traditions, the heritage of great composers, hafiz and musicians.
 - establishment of international cooperation for scientific research in the field of art of makom, as well as its popularization
 - transcription of the Uzbek classical musical heritage into sheet music, deciphering and introduction of existing records into the scientific and cultural circulation;
 - creation of textbooks, manuals and scientific-methodical literature on teaching makom art as a special subject in the system of musical education;
 - to organize on the basis of the Department of Musical Oriental Studies of the State Conervatory of Uzbekistan the Department "History and Theory of the Uzbek Makom", teaching the special subject "Art of Makom".
 - an establishment since 2018 in order to support and stimulate artists who are actively involved in creative activities in this area, awards in the nominations "Best

soloist-performer of makom", "Best musician-performer of makom", "Best mentor in the art of makom", "Best propagandist art of makom ", " The best young makomist ".

RESULTS AND DISCUSSIONS

The main and main task now is to teach, to give an idea about the art of makom in schools, in the context of the objects of the aesthetic cycle, which contributes to the comprehension of a holistic artistic picture of the world by children, since in the process of listening, performing, analyzing music, "self-enrichment of the personality" occurs. Aesthetic taste, culture, worldview are developing. But today the main problem is "emotional deafness" and lack of empathy, which leads to communication problems. Therefore, the goal of a modern teacher, today, is to improve the quality of education by improving the forms and methods of teaching, selecting the content of music education through innovative methods and forms of teaching, introducing educational technologies, the cluster approach, as a more progressive and effective method of learning. This whole complex forms the personal qualities of students. Therefore, this study examines the methods, forms and techniques of teaching the theoretical foundations of makom in secondary school.

It was determined that when in the classroom we begin to study the theoretical and historical basis of makom, we note the narrow outlook of children in this area. Music pedagogy is a part of general pedagogy, therefore, music education includes not only education in the narrow sense, but also upbringing, which is not an addition to the learning process, but is an organic unity with the educational process, the purpose of which is artistic and aesthetic education. The history of musical pedagogy in Uzbekistan is associated with the culture and life of the people, which for centuries have been developing and multiplying the best forms and methods of musical education and training.

The accumulated experience in the field of musical pedagogy should be comprehensively studied and actively passed on to subsequent generations. In

theory, everyone recognizes the role of the folk and national factor in art. In practice, everything is often reduced only to external, linguistic moments. That is, in fact, all the possibilities of folk art are not used. The study of makom in pedagogical theory and practice is a unique source of preservation of spiritual and cultural achievements, since moral ideals and values do not change over time. In the classroom, listening to various musical works, children acquire the skills of an attentive, thoughtful listener, learn to determine the nature of a musical work, identify and distinguish by ear various timbres of musical instruments, get acquainted with the variety of types and genres of Uzbek classical music.

When choosing musical material, age characteristics and individual capabilities of children must be taken into account. According to the well-known principle "from simple to complex", work is being built on the formation of skills in musical perception and analysis of works by Shashmak. Shashmakom attracts, first of all, with its content, musical forms, poetic structure of gazelles of outstanding poets of the East, whose work students study in literature and Uzbek language lessons. Their knowledge in this aspect is very consonant.

The starting points of the cognitive perception of the "makom theory" are the main psychologist - pedagogical conditions:

- accessibility of teaching content for the age characteristics of schoolchildren;
- the degree of inclusion of the material;
- its diversity and compliance with the interests, tastes and needs of students;
- development of creative skills and abilities in the process of studying makoms;
- provision of interdisciplinary connections and communication of school and family education in the introduction to the Uzbek national culture.

For the practical implementation of the main tasks, the developed system of special methods and techniques is of great importance:

- 1) traditional methods (verbal, visual, practical);
- 2) methods of problem-creative nature (presentation of problem-creative tasks, creation of problem situations, formulation of educational problems);

3) methods of creating special aesthetic situations of "immersion" in the environment

4) methods of organizing creative activity based on a theme;

5) methods of stimulating interest in the active development of the theory of makom;

The development of the ability to perceive musical phenomena is formed in the process of active musical activity. Therefore, the more varied and more active the activities of children in the lesson, the more conditions for emotionally conscious perception of musical material by them.

The main goal is the development of musical perception, the education of musical culture; familiarizing children with the masterpieces of the Uzbek national classics from the very beginning of learning music. Thus, the proposed teaching methods provide knowledge, but in order to formulate a competent idea of makom in a child, live sound is necessary, and this is where the cluster approach should help us. [9]

After the theoretical information, the students not only come into contact with listening, but also meet with the performers of the makoms. They get acquainted with musical instruments, learn more about them, so that they can identify different parts of the makom by ear, and this is possible only with live performance. Therefore, the example of a specialized school in the Namangan region is one of the main subjects of the cluster, where we provide a theoretical basis, and further instillation of taste, interest in this music and further development of students receive in direct contact with performers. [9]

Departments for the performance of makom were opened at the DSHMI, which, in turn, could promote poppy seeds in secondary schools, holding concerts, musical meetings, and master classes. And thus, having completed the full volumetric formation of competent knowledge that the child can apply in practice in life. Distinguishing this culture, genre, understanding the beauty of this work. This will give birth to a reverent attitude, the notion that this is a part of your

culture, which must not only be preserved, but also multiplied, preserved and passed on to future generations. Without creating such a cluster, we run the risk of being left only with knowledge in the information format, which the child is unlikely to subsequently be able to use effectively in his life. [10]

Poppy is impossible without customs, traditions, architecture, without immersion in this era that shaped this genre. And therefore, together with the program, which gives the child a close acquaintance with historical places, it is effective to include excursions to visit places where artisans make their products, and places where live music sounds, which should be any historical city. Since it is they who give an idea of the whole value of the culture of the Uzbek people, and this will give us the development of intellectual children's tourism, which, from all other types of tourism, forms a person with a broad outlook, patriotic attitude, love not just for their homeland, but also for every corner of their cities, villages. As a result, society acquires worthy citizens of its state, who will strive to increase the wealth of their homeland. [7]

It is advisable to supplement the system of studying makomat by attracting institutions of this type such as a conservatory, a philharmonic society, theaters, and concert halls. Since, contemporary composers also turn to the art of maqom, as an inexhaustible source of composer's creativity. For example, in the opera "Layli and Majnun" by R. Glier and T. Sadykov, most of the solo numbers are based on quotes and samples from the Uzbek musical heritage. Thus, the image of Kais is revealed through the melody of the Irok maqom - an excerpt from the 2nd section of the vocal part of Buzruk maqom. Or the 9th symphony of M. Tadzhiev, which presents melodies from the vocal section of the maqom Dugokh. The Tajik composer Z. Shahidi takes a different path in his composition "Symphony of Makoms". This work is based on two themes: one is reminiscent of the melody of Nasr Ushshok from the Rost maqom, the other is a theme from the Buzruk maqom. In the work for choir (a cappella) by M. Bafoev "Echoes of a maqom" on the verses of the poetess Uvaisi (XIX century) or his symphony "Gazelle" based on the

poetry of A. Navoi. Also in the Symphony of Makhmudov "Navo". At the Conservatory and Philharmonic Society, students must come to the conclusion that the "golden seeds" of folk music produce perfect shoots when the hand of an artist with refined taste and creative imagination, great intellect and professional skill touches them. It is here that the child can listen to live music in order to tie together the image that is formed during the educational cycle. [4]

The Oltin Meros Foundation is directly involved in the preservation of cultural heritage, therefore, it is proposed to organize exhibitions where students, entering the hall, could view ancient notes of notes of the 18th-19th centuries, old photographs, instruments. They can get in touch with a living story that could enrich them emotionally, that would awaken their souls and attract interest. [5]

The cluster approach is forward-looking. You can expand it and ideally create a creative industry that will consist of various elements that will interact with each other. This would have already developed a whole technology for the study of makomat. Ready-made, which from the first knowledge in the classroom to computer programs, film industry, gallery business could contain the entire line of the creative industry to create a makomat. [6]

In our 21st century, only classes in the form of lectures and theoretical knowledge are not enough. You need to be on the same wavelength with your children. We need the development of such programs that will contain various quests, tasks of a creative plan dedicated to makom, which would make one think and think. You can create contests in print media.

By creating an industry within the framework of the "5 Initiatives", we would receive a finished product that would not be just a listener, but also a propagandist, and maybe even a performer.

CONCLUSION

Thus, having considered different points of view on the clustering of the educational process and the creation of cultural and musical centers in various regions of the country, we consider it quite reasonable to implement the cluster

approach to the development of education in the field of education, since this allows:

- to design a cost-effective reality that integrates and combines various elements of the organizational structures of education and culture systems;
- to substantiate the integration of educational institutions into the system of economic relations of various subjects of the socio-cultural space;
- to present an educational institution of culture as a subject of social and cultural activity, building effective cooperation with creative enterprises (the advantages of such cooperation include the possibility of integrating learning with the use of applied knowledge in the cognition of reality, its transformation);
- to orient the educational process towards improving professional competencies associated with obtaining an educational effect from creative activity;
- to consider the process, structure and content of the educational cluster in teaching the maqom phenomenon in close connection with modern trends in the development of the socio-cultural environment, taking into account the interests of all subjects of the cluster;
- to satisfy the broader educational needs of students by expanding the educational space (including the material base) in the cluster and obtaining the opportunity to exchange funds, resources (for example, information), as well as participation in research activities when implementing joint projects with other subjects of the cluster, whether it is the Children's School of Music, or creative professional groups, ensembles of maqomists from the conservatory or other special music schools.

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