



SCIENTIFIC ANALYSIS OF MAQOM SYSTEM, CULTURAL IDENTITY,
PEDAGOGY AND THE LEGACY OF YUNUS RAJABIY IN MODERN UZBEK
MUSIC

Muminova Guzal Igamovna

*Uzbek National Institute of Musical Art named after Yunus Rajabiy, Senior Lecturer of the
"Maqom Instrumental Performance" Department*

Shaimkulova Go'zal

Uzbek National Institute of Musical Art named after Yunus Rajabiy 1st year Master's student

Abstract: *This article explores the maqom system as a fundamental component of Uzbek musical heritage through the scientific legacy of Yunus Rajabiy, while also addressing its role in cultural identity, pedagogy, and contemporary musical development. The study integrates analytical, historical, and ethnomusicological approaches to examine the structural complexity of maqom, its transformation in the context of globalization, and its educational significance. Special attention is given to Rajabiy's contribution to the systematization and preservation of Shashmaqom, as well as the continuation of his artistic school in modern Uzbek music. The findings reveal that maqom is not only a musical system but also a dynamic cultural phenomenon that continues to evolve while maintaining its traditional foundations.*

Keywords: *maqom, Shashmaqom, Yunus Rajabiy, Uzbek music, music pedagogy, cultural identity.*

The maqom system occupies a central position in the musical culture of Central Asia, particularly in Uzbekistan, where it represents a synthesis of artistic, philosophical, and historical traditions. As a complex modal system, maqom embodies centuries of accumulated musical knowledge, reflecting both regional diversity and cultural continuity. However, the twentieth and twenty-first centuries have introduced new challenges, including globalization, cultural transformation, and shifts in educational paradigms, all of which have influenced the transmission and perception of traditional music.

Within this context, the role of Yunus Rajabiy becomes especially significant. His efforts to document, analyze, and institutionalize maqom laid the groundwork for its survival and *дальнейшее развитие*. At the same time, contemporary discourse increasingly focuses on the relationship between maqom and national identity, as well as its pedagogical value in modern education systems. This study aims to provide an integrated analysis of these interconnected dimensions, emphasizing both historical continuity and contemporary relevance.

Literature review: The study of maqom and Uzbek musical traditions has been addressed by various scholars, both locally and internationally. Early research focused primarily on descriptive and historical aspects, emphasizing the performance tradition and cultural background of maqom. Later studies expanded this perspective by



incorporating ethnomusicological and analytical approaches, examining the structural and theoretical foundations of maqom as a musical system.

Scholars such as Fayzulla Karomatov contributed significantly to the historical and theoretical understanding of Uzbek music, while international researchers including Theodore Levin and Razia Sultanova explored Central Asian music within broader cultural and anthropological contexts. Despite this body of research, much of the academic discourse continues to rely on the foundational work of Yunus Rajabiy. The present study distinguishes itself by integrating multiple perspectives, focusing on the interconnectedness of scientific analysis, cultural identity, pedagogy, and artistic legacy.

Methodology: This research employs a qualitative and interdisciplinary methodological approach, combining historical analysis, musicological examination, and comparative methods. The historical approach is used to contextualize the development of maqom and the contributions of Yunus Rajabiy within broader socio-cultural transformations. Musicological analysis focuses on the structural elements of maqom, including modal organization, rhythmic patterns, and compositional frameworks.

In addition, a comparative perspective is applied to evaluate differences between traditional *устоз-шогирд* transmission and modern institutional education. Primary sources include Rajabiy's own works and documented maqom materials, while secondary sources consist of scholarly publications in ethnomusicology and cultural studies. This integrated methodology allows for a comprehensive understanding of both the theoretical and practical dimensions of maqom.

The maqom system can be understood as a highly structured and hierarchical musical phenomenon that integrates melody, rhythm, and expressive interpretation into a unified artistic framework. Each maqom is composed of interconnected sections that follow a logical progression, reflecting both compositional planning and improvisational freedom. From a scientific perspective, this system reveals a sophisticated understanding of tonal relationships and aesthetic principles.

The work of Yunus Rajabiy played a crucial role in uncovering and formalizing these structures. By documenting and analyzing Shashmaqom, he demonstrated that maqom is governed by specific internal *закономерности* rather than being a purely intuitive art form. His research transformed maqom into a subject of academic inquiry, enabling its study within formal institutions.

At the same time, maqom serves as an important expression of cultural identity. In the face of globalization, which often leads to cultural standardization, maqom functions as a symbol of national heritage and continuity. Its preservation is therefore closely linked to broader efforts to maintain cultural diversity and historical memory. Rajabiy's work contributed significantly to this process by elevating maqom to a recognized and respected cultural value.

The pedagogical dimension of maqom further highlights its importance. Traditionally, maqom was transmitted through the *устоз-шогирд* system, which emphasized personal mentorship and experiential learning. While effective in preserving stylistic authenticity, this method limited accessibility. Rajabiy's introduction of notation



and institutional education expanded the possibilities for learning maqom, making it more widely available.

In contemporary education, maqom plays a dual role as both a practical discipline and a means of cultural education. It fosters not only technical musical skills but also a deeper understanding of cultural heritage and artistic expression. The challenge lies in balancing traditional methods with modern pedagogical approaches, ensuring that the essence of maqom is preserved while adapting to new educational contexts.

Finally, the legacy of Rajabiy continues to influence modern Uzbek music through the development of an artistic school that combines tradition with innovation. His followers and successors build upon his work, exploring new forms and interpretations while maintaining a connection to classical foundations. This ongoing evolution demonstrates the dynamic nature of maqom as a living tradition.

The processes of globalization have introduced profound changes in the development, perception, and dissemination of traditional musical systems, including maqom. As a historically rooted and highly sophisticated musical tradition, maqom has long been transmitted through localized cultural practices and the *устоз-шогирд* (master-apprentice) system. However, the expansion of global cultural exchange, technological advancement, and the increasing mobility of artistic forms have significantly reshaped the context in which maqom exists today.

From one perspective, globalization has created new opportunities for the preservation and international recognition of maqom. The inclusion of Shashmaqom in the cultural heritage framework of UNESCO marked an important milestone, elevating its status from a regional tradition to a globally acknowledged cultural asset. This recognition has contributed to increased scholarly interest, international performances, and cross-cultural collaborations, all of which have expanded the reach of maqom beyond its traditional geographic boundaries.

At the same time, globalization has also led to structural and stylistic transformations within maqom performance. One of the most noticeable changes is the process of stage adaptation, in which maqom is presented in concert formats designed for broader audiences. This often involves *сокращение* (shortening) of traditional cycles, rearrangement of musical sequences, and the introduction of visual and theatrical elements. While such adaptations enhance accessibility and audience engagement, they may also alter the internal logic and temporal depth that characterize traditional maqom performance.

Another significant transformation is the orchestration and modernization of maqom. Contemporary musicians increasingly incorporate elements of Western musical practice, including harmonic accompaniment, large ensemble arrangements, and standardized tuning systems. These innovations reflect an attempt to position maqom within a global musical landscape, making it more compatible with international performance standards. However, they also raise critical questions about the preservation of microtonal nuances and improvisational freedom, which are essential to the authenticity of maqom.

The influence of digital technology further accelerates the transformation of maqom. Audio and video recordings, online platforms, and digital archives have made maqom widely accessible, allowing it to reach audiences who would otherwise have no exposure to this tradition. At the same time, digital mediation can lead to a form of standardization, where certain interpretations become dominant while others are marginalized. This process may reduce the diversity of performance styles that historically characterized maqom.

In this context, the legacy of Yunus Rajabiy becomes particularly relevant. His efforts to systematize and document maqom can be seen as an early response to the challenges of cultural transformation. By creating a structured and documented form of maqom, he provided a foundation that allows the tradition to adapt without losing its core identity. His work demonstrates that preservation and transformation are not mutually exclusive but can coexist within a balanced and thoughtful approach.

Ultimately, the transformation of maqom in the age of globalization should be understood as a complex and ongoing process. It involves negotiation between tradition and innovation, authenticity and accessibility, local identity and global presence. The future of maqom depends on the ability of musicians, scholars, and cultural institutions to maintain this balance, ensuring that the tradition remains both relevant and true to its historical essence.

Conclusion: The study further highlights that maqom serves as a powerful expression of cultural identity, especially in the context of globalization. While contemporary transformations such as stage adaptation, orchestration, and digital dissemination have expanded its reach, they also introduce challenges related to authenticity and preservation. The ability to balance these opposing forces remains essential for the sustainable development of maqom as both a traditional and modern art form.

In addition, the pedagogical evolution of maqom reflects a broader shift from exclusive master-apprentice transmission to inclusive and institutionalized education. This transformation has enhanced accessibility while preserving essential elements of traditional learning. The integration of modern technologies and interdisciplinary approaches further expands the possibilities for research, teaching, and global dissemination.

In conclusion, maqom, as interpreted and systematized by Yunus Rajabiy, stands as a living cultural heritage that embodies continuity, innovation, and intellectual depth. Its future depends on the continued collaboration of scholars, educators, and performers in maintaining its authenticity while embracing new opportunities for development and global engagement.

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