THE PEDAGOGUE'S SKILL AND PROFESSIONAL EXPERIENCE IN TEACHING THE ART OF MAQOM

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Abstract: This article provides a scientific and methodological analysis of the role and relevance of a teacher's professional skill and practical experience in teaching the art of Maqom, which is considered the crown jewel of our national musical heritage. It highlights the importance of the balance between theoretical knowledge and practical performance in Maqom education, as well as issues regarding the development of students' artistic thinking. Furthermore, methodological problems that arise when practical experience is insufficient and solutions to overcome them are outlined.

Keywords: art of maqom, pedagogical skill, professional experience, practical performance, pragmatic approach.

Maqom, considered the crown jewel of Uzbek classical music, is a source of spiritual enlightenment, deep philosophy, and high intellect formed over centuries. mastering the art of maqom and deeply understanding its secrets requires special sensitivity, high taste, and discernment from both the listener and the performer. In the process of preserving and passing this invaluable heritage down from generation to generation intact, the master-pedagogue's professional skill and rich accumulated experience become the decisive force.

Teaching maqom performance is not limited to merely imparting basic theoretical knowledge or making students repeat a played melody. Compared to the fine art of jewelry making, the instruction of a master teacher builds a spiritual bridge from the teacher's heart to the student's. Along with thoroughly imparting musical literacy, the teacher is considered an engineer of the human soul who explains the hidden meanings and nuances of emotion behind every fret and pitch. The pedagogue's accumulated experience and rare skill serve as a solid foundation for the student to become a mature performer and to feel the charming melodies from the heart. The spiritual world of the Uzbek people finds its unique artistic reflection in delicate melodies and sounds calling from the depths of centuries. Every vocal line and pitch gathers the past dreams, aspirations, joys, and sorrows of our ancestors, serving as a spiritual bridge that conveys them to future generations. Through this rare field of art, an opportunity is created to understand the identity of the nation and to penetrate its rich history and spiritual world. As our wise ancestors emphasized, music is the main source that enriches the human spirit and leads it to spiritual perfection. Touching the heartstrings, it calls humans toward goodness, the perception of beauty, and self-awareness. The enchanting shine of melodies awakens pure feelings in the human heart, bestowing spiritual peace and inner balance.

The century-old spirituality, deep thinking, and pure emotions of our people, shimmering in sounds, must become the spiritual pillar of modern society. In today's era of globalization, preserving our national musical heritage and instilling it into the hearts of young people serves as a fundamental foundation for boosting the spiritual strength of our contemporary society.

The relevance of pedagogical mastery in the modern educational process lies in the fact that a teacher cannot be limited to simply performing a prepared melody. The master-pedagogue serves as

the primary guide who enters the student's inner spiritual world, forming their artistic taste and musical thinking. Grounded in the traditions of mastership, properly guiding the individual potential of each singer or instrumentalist and helping them feel the essence of maqom melodies directly depends on the teacher's practical experience.

In the era of globalization, the task of preserving our national musical heritage in its purity and delivering it intact to future generations places a huge responsibility on the pedagogue. The teacher's experience serves as a foundation for instilling the complex rhythms, as well as the unique logic of the avj and introduction sections of maqom art, into the student's heart. Only students prepared by a pedagogue with high mastery become professional performers capable of taking maqom to the world stage while preserving its original charm. A disconnect between scientific rules and live performance creates a complex situation in the education of our national music. Our centuries-old heritage gains life not from tables on paper, but from the vibrations of instruments and voices. No matter how rich encyclopedic knowledge a teacher possesses, if they cannot demonstrate the movement of fingers on the strings and breath control for a singer, the educational process will not yield the expected results.

Lessons devoid of live visual and practical demonstration dampen the student's inner talent. It is known from history that performers who underwent traditional school training achieved perfection by directly observing every nuanced inflection and pitch-transition technique given to each sound by the master. Limiting oneself only to verbal explanations of concepts leads to insufficient formation of practical skills and the loss of unique stylistic nuances in performance. As a result of such an approach, a superficial memorization ability develops in the learner instead of a deep musical perception. The student may know the exact structure of a piece, but during singing or playing, they will be unable to reflect the emotional state that reaches the listener's heart. The gap created in this way ends with delivering an emotionless, mechanically repeated musical product to the listener.

To raise true artists in the future, teachers must develop both practice and theory equally. By enriching analytical knowledge with live performance skill, the quality of education can be raised to a new level. Only when the mutual balance between these two aspects is preserved will the rare examples of our national heritage retain their original charm.

In maqom education, the goal of pedagogical activity possesses a profound spiritual and social nature, which is defined on the basis of our national values and the demands of our society. This process is aimed at achieving the comprehensive perfection of the young generation's personality, enabling them to understand our centuries-old musical heritage, and preparing them for social interactions. The master-pedagogue, effectively utilizing a person's innate artistic and musical talent, carries out the task of instilling the multi-century performance experience of our people into students. Although the educational goal in the art of maqom is determined by general social criteria, the tasks manifest uniquely that is, in a specific manner in every training session and performance context. Each student's vocal capabilities, inner experiences, and instrumental playing skills unfold differently. Therefore, without straying from the general objective, a unique and creative approach suitable for each performance context is required of the teacher.

In maqom education, understanding pedagogical skill from the perspective of personal activity requires evaluating it as a set of complex characteristics that ensure the organization of the professional process at a high level. This complex structure includes the humanistic orientation of activity, deep professional knowledge, pedagogical ability, and performance technique. The main factors determining the skill of a maqom scholar-pedagogue consist of the following principles:

First, the skill of a maqom teacher is a self-developing system whose foundation is formed by a humanistic orientation. Indeed, every action of the master serves to establish national musical education at the level of society's and culture's demands.

Second, the core of professional skill is formed by deep, thoroughly comprehended knowledge related to the art of maqom. Properly directed theoretical and practical knowledge serves as the basis of ideal performance education.

Third, innate and developed pedagogical ability ensures the faster perfection of the master's professional skill during the process of teaching maqom.

Fourth, practical technique grounded in knowledge and ability helps strongly connect performance tools to the ultimate goal, thereby expanding educational opportunities. Thus, all elements in the system of a maqom pedagogue's skill are interconnected in a chain-like manner, creating the ground for self-development. An important condition for success is pedagogical skill, which serves as a means of providing integrity to ability that is, ensuring the mutual balance between orientation and the final result. The humanistic orientation of a maqom master involves complex experiences and psychological conflicts. The higher the master's skill, the more clearly the contradictions between the old and the new become apparent, because the novel performance approach presented by a creative pedagogue sometimes encounters resistance from stereotyped views. Personal orientation, on the other hand, is constituted by the ultimate goal, musical interests, and cherished spiritual values.

Among all professions, the status of a maqom master that is, a pedagogue of musical education holds special and high social significance. Indeed, the maqom scholar-pedagogue is the architect of the heart and spirituality of the younger generation, a figure who imparts high upbringing to youth through wondrous melodies. Today, they temper the youth ideologically and artistically, teaching them the laws of national musical development. The pedagogue prepares young people for practical performance activities, assists them in thoroughly mastering the delicate secrets of maqom art, and solves tasks that fulfill the spiritual and cultural needs of society.

It is precisely such immense responsibility that requires a maqom pedagogue to be a master of their craft. They must spiritually influence students and find ways to comprehensively develop their interest in maqom, performance abilities, talent, conviction, and practical skills. To achieve this, it is necessary to systematically enhance the pedagogue's professional skills and practical qualifications, create the required conditions, provide necessary material and scientific-methodological support, and continuously encourage the teacher's creative initiative. Accordingly, maqom pedagogy and the issues of professional mastery within it serve to prepare skilled musician-teachers. This field functions as a system that teaches the secrets of professional activity and performance mastery of teachers and mentors, while providing information on its enhancement. At the same time, it researches the essence of maqom teaching skills, as well as the ways, means, and forms of developing professional activity within the framework of modern requirements. Pedagogical mastery in teaching maqom instills such vital aspects in a master teacher:

Mastering pedagogical and musical creativity along with unique performance technique.

Teacher-student collaboration in the educational process, tactics for sincere communication during the process, and the culture of speech and sound.

Organizing spiritual and educational work, and mastering the ability to control performance passions and emotions.

It should be noted that the skill of a pedagogue teaching the art of maqom undergoes continuous refinement on the foundation of their practical musical activity and rich experience. Precisely such activity represents the noble labor of specially prepared maqom master teachers who are accountable before society and the state in preparing the young generation for life and art.

As a maqom master participates in the process of raising a well-rounded generation, they must set an example for those around them through high spiritual and moral culture, while vividly demonstrating the facets of professional mastery. As a mature mentor, they must contribute worthily to raising whole individuals dedicated to the centuries-old traditions of maqom art and to preparing highly qualified performance personnel. Mastery in maqom pedagogy is considered high musical and pedagogical thinking, a conscious and creative approach to the educational process, and the ability to effectively apply methodological and practical knowledge. This quality is continuously polished through constantly upgrading professional knowledge and studying the past values, particularly the creative heritage of Eastern thinkers and representatives of the master-student school. Furthermore, it is formed in the process of remaining informed about modern information technologies and sectoral portal updates, as well as mastering the theoretical and practical experiences of music teacher preparation from advanced foreign countries. The acquisition of pedagogical mastery and continuous professional self-improvement by young maqom teachers, as well as experienced instructors with several years of service, occurs by adhering to specific important conditions.

In the process of teaching the art of maqom, the pedagogue's professional and practical experience holds decisive, irreplaceable practical significance. maqom is not merely a set of theoretical rules, but a complex spiritual and artistic phenomenon passed down from generation to generation through oral tradition and direct live performance. While notation texts provide only the general framework of a piece, the true "soul" of the melody the ornaments, pitch fluctuations, and subtle stylistic nuances in the climax and introduction sections manifests only in the live performance of an experienced master. A pedagogue possessing practical experience accumulated over the years serves as the primary bridge, visually and aurally conveying these subtleties to the student through the vibrations in their singing and instrument.

A master seasoned in practice immediately detects even a minor flaw in the student's performance such as improper breath distribution, loss of elasticity in finger placement, or overstraining of vocal cords and demonstrates precise exercise methods to rectify them in practice. At the same time, a pedagogue who has seen the stage for years and been tempered in various performance environments has mastered the secrets of conveying the inner meaning embedded in the maqom text and melody to the listener. They do not merely teach the student to play or sing, but instill the art of entering a specific spiritual state through the melody and stirring the listener's soul.

A master teacher with years of experience possesses the ability to correctly evaluate each student's innate potential, vocal timbre, and performance character. Rather than turning the student into a stereotyped imitator, they succeed in developing the student's individual talent within the boundaries of maqom rules. If theory serves as the foundation in maqom education, the pedagogue's practical and professional experience is the architectural force that builds the true palace of art upon this foundation. Only an educational process relying on rich practical experience serves to cultivate true, mature artists while preserving national identity and purity.

The process of delivering the art of maqom to future generations in its original purity and preserving its classical charm directly relies on the pedagogue's professional skill and accumulated practical experience. Maqom is not merely a collection of theoretical rules, but a chain of live

performance and spiritual experiences. No matter how perfect theoretical knowledge may be, deep musical perception cannot be formed in students without practical performance experience, resulting in an emotionless and stereotyped performance. In raising true and mature artists, theory and pragmatics must act as an integrated, mutually complementary system.

To further develop the field, first, dry theoretical lectures in the educational process should be reduced, and hours dedicated to the master's live performance should be increased. Second, it is advisable to organize regular masterclasses for teachers featuring renowned maqom masters. Third, forming an individualized performance approach based on each student's personal capabilities is required. Fourth, applying the traditional "master-apprentice" method in harmony with modern multimedia capabilities is recommended.

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