



MODERN APPROACHES IN THE STUDY OF STATUS THEORY: PROBLEMS AND SOLUTIONS

Iqbol Toshpulatova

*Professor of the Uzbek National Institute of Musical Art
named after Yunus Rajabiy*

E-mail: toshpulatova@gmail.com

ANNOTATSIYA

Ushbu maqolada maqom nazariyasini o'rganishda qo'llaniladigan an'anaviy va zamonaviy yondashuvlar qiyosiy-tanqidiy nuqtai nazardan tahlil etiladi. Tadqiqot doirasida Yevropa musiqashunosligining maqomga nisbatan qo'llaydigan metodologiyasi, etnomusiqashunoslik, kompyuter musiqashunoslik va kognitiv musiqashunoslik usullarining imkoniyatlari va cheklolari ko'rsatiladi. Muallif maqom nazariyasida mavjud terminologik va metodologik ziddiyatlarga alohida e'tibor qarab, ularning ilmiy muomalada yuzaga keltiruvchi muammolarini tahlil qiladi. Xulosa sifatida integral metodologiya — ya'ni an'anaviy sharq musiqasi bilan zamonaviy ilmiy usullarni birlashtirgan yangi paradigma — zaruriyati asoslanadi.

Kalit so'zlar: maqom nazariyasi, etnomusiqashunoslik, kompyuter musiqashunoslik, modal tahlil, maqom pardalari, kognitiv musiqasi nazariyasi, integral metodologiya.

АННОТАЦИЯ

В данной статье проводится сравнительно-критический анализ традиционных и современных подходов к изучению теории макама. Рассматриваются возможности и ограничения методов европейского музыкознания, этномузыкологии, компьютерного и когнитивного музыкознания применительно к маку. Обосновывается необходимость интегральной методологии — новой парадигмы, объединяющей классическую восточную теорию музыки с современными научными инструментами.

Ключевые слова: теория макама, этномузыкология, компьютерное музыкознание, модальный анализ, когнитивная теория музыки, интегральная методология.

ABSTRACT

This article presents a comparative critical analysis of traditional and contemporary approaches to the study of maqom theory. The article examines the possibilities and limitations of European musicological methods, ethnomusicology, computational musicology, and cognitive music science as applied to maqom. The author argues for the necessity of an integral methodology — a new paradigm combining classical Eastern music theory with modern scientific tools.

Key words: maqom theory, ethnomusicology, computational musicology, modal analysis, cognitive music theory, integral methodology.

Maqom is a modal-melodic system of the peoples of Central Asia, the Near and Middle East, which has been formed over the centuries, and which embodies the theory, philosophy and practice of music. However, in modern scientific practice, the fundamental question regarding the theory of maqom still remains open: which methodology can most fully and accurately explain the essence of the maqom system? [1, 3-p].

The relevance of the problem is determined by a number of factors. First, the main classical sources for the theory of maqom — works such as Abdurakhmon Jomi's "Risoi muziqiy" (15th century), Darvishali Changi's "Risoi muziqiy" (17th century), and Fitrat's "Uzbek classical music" (1927) — are devoid of modern scientific apparatus, and a single theoretical system unifying them has not been formed [2, 56-p]. Secondly, although many different methodological approaches to the study of maqom have been proposed, most of them come to contradictory conclusions.



Thirdly and most importantly, the question of which methodology to rely on when teaching maqom theory determines the policy of practical education. According to an internal assessment conducted at the Uzbek State Oriental Music Conservatory in 2022, 67% of students rated maqom theory lessons as “insufficiently understandable” or “far from practice” [3, 11-p]. This figure indicates the direct negative impact of theoretical and methodological problems on education. The methodological legacy of Al-Farabi and Ibn Sina. The methodological foundation of maqom theory was built by medieval Eastern scholars. In Al-Farabi's "Kitab al-musiqa al-kabir" (940s) and Ibn Sina's "Kitab ash-shifo" (1023), music is defined as a mathematical ratio of sounds and the acoustic foundations of the modal system are explained [4, 78-p]. This approach is a rational, measurement-based aspect of maqom theory, which remains a fundamental source today.

However, classical methodology also has its limitations. Al-Farabi and Ibn Sina, while focusing on the acoustic-mathematical basis, did not fully reflect the performance practice, the laws of improvisation, and regional differences in their theory. For example, although the Khorezm and Fergana maqom schools use the same name maqom, their performance systems differ in many ways - this difference cannot be explained by classical theoretical sources [5, 92-p].

The contribution of Uzbek musicology of the 19th–20th centuries. The works of such scholars as Fitrat, Uspensky, Belyaev, Karomatov brought the theory of maqom into modern scientific circulation. In particular, in the collections of V. Uspensky and V. Belyaev "Turkish Music" (1924–1928), a complete notation of Shashmaqom was compiled for the first time [6, 14-p]. F. Karomatov, as a major researcher who systematically studied the modality and rhythmic structure of maqom, occupies a special place in Uzbek musicology [7, 118-p]. At the same time, in the Soviet period, the theory of maqom was largely interpreted through the prism of European music theory. This led to methodological errors such as artificially adapting the modal structure of maqom to the major-minor system, and interpreting the structure based on quatrains and octaves in the style of classical European harmony [8, 44-p]. As a result, this two-century Eurocentric approach is still partially preserved in maqom theory.

Ethnomusicology approach. Since the second half of the 20th century, ethnomusicology has made it possible to study maqom in its context — that is, in conjunction with the social, cultural, and historical environment. Within the framework of this approach, the American scholar J. During studied Iranian music, and the British T. Levin studied Uzbek maqom on the basis of in-depth field research [9, p. 23].

T. Levin's work "The Hundred Thousand Fools of God" (1996) developed a methodology for studying maqom performance not only theoretically, but also as a living cultural phenomenon. Levin emphasizes that analyzing maqom only as a system of notes or chords loses its main content — that is, its spiritual and meditative nature [10, p. 187].

However, the ethnomusicological approach also has its limitations. The main weakness of the method is its subjectivity and difficulty in generalization. Although field studies study individual performers or local traditions, it is problematic to translate these results into a broad theoretical system. According to the criticism of the prominent scholar K. Slobin, a number of ethnomusicological works present maqom as an "exotic" phenomenon and ignore its dependence on universal musical laws [11, p. 67].

Computational Musicology Approach. In the 21st century, computational musicology has opened up new opportunities in maqom research. This approach involves the analysis of large amounts of music data using statistical and algorithmic methods. Computational musicology is used in the study of maqom in three main areas: spectral analysis, modal classification, and rhythm modeling [12, p. 101]. In 2011, French researchers S. Canakis and G. Assayag studied the microtonal



structure of maqoms through computer analysis and identified 14 microtonal differences not reflected in traditional notation [13, 239-p]. This discovery proved that one of the most important methodological problems in maqom theory — the problem of microtonal accuracy — cannot be solved by ear or traditional notation alone.

However, there is a critical side to the computer approach. MIR (Music Information Retrieval) systems are often trained on European music and make mistakes in correctly analyzing the specific microtonal and rhythmic properties of maqom. According to estimates by MIT researchers, the accuracy of the popular music analysis library "Essentia" for maqom is only 58 percent — an unacceptable level for scientific research [14, 312-p].

Cognitive Musicology studies how people perceive, remember, and experience music. This approach allows us to understand the maqom not only as an acoustic or historical phenomenon, but also as a psychological-cognitive phenomenon. As the famous scientist B. Nettle noted, in the study of modal systems, the cognitive model of the performer — that is, how he imagines the maqom internally — should be the main methodological resource [15, 44-p].

In a 2021 experiment by Uzbek researcher Sh. Khojayev, the models of perception of the maqom of 24 maqom performers and 24 theoreticians were compared. The results showed that while practicing musicians imagine the maqom as a "moving melodic corridor", theorists imagine it more as a "system of pitch relations" [16, 19-p]. The discrepancy between these two models represents a fundamental conflict that has yet to be resolved in status theory.

Comparative modal analysis aims to distinguish between the universal and specific aspects of the maqom by comparing it with similar modal systems — Indian raga, Arabic maqom, Greek modals, European Kirkić modals. This approach helps to understand the maqom not in isolation, but as part of world modal music [17, 88-p].

In particular, the relationship between the Uzbek "Segoh" and the Arabic "Seka" maqoms — their common history, points of divergence, and current differences — is understood much more deeply through comparative analysis. A comparative study conducted by the Turkish scholar O. Feldman revealed that although the microtonal basis of both systems is the same, their rhythmic structure and melodic development logic differ [18, 156-p].

The main problem in the theory of maqom is the lack of consensus on what this concept itself is. In various sources, maqom is defined as: a modal system (a set of pitches), a melodic type (a set of melody formulas), a compositional form (a multi-part structure), an improvisational model, or all of these together [19, p. 5]. This definitional instability creates a serious problem not only in scientific discussions, but also in educational programs.

The contradiction in the interpretation of the concept of "Shashmaqom" by Uzbek and Tajik scholars is a vivid example of this: while Tajik musicologists consider Shashmaqom to be primarily a cultural heritage of Bukhara, Uzbek scholars see it as an integral heritage of the Republic of Uzbekistan [20, p. 34]. This political-cultural difference also affects scientific terminology.

The deepest methodological problem in maqom theory is the impossibility of fully reflecting maqom in standard notation. The main features of the maqom — microtonal pitch differences (komat, savt, limma), performance nuances (edit, decoration), freedom of improvisation and temporal elasticity — are lost in the European five-line notation system [21, 77-p]. When V. Uspensky and V. Belyaev first transcribed Shashmaqom into musical notation (1924-1928), they encountered this problem: the maqom "froze" in the notation — that is, instead of a living tradition that changed from performer to performer, a frozen text emerged. Later, I. Rajabov, who expressed a critical attitude towards this set of notes, said: "The notation is the skeleton of the maqom, but never its soul" [22, 67-p].



Modern computer technologies can partially solve this problem: spectrographic analysis, MIDI extensions, and special microtonal notation systems (e.g., Sagittal notation) have made it possible to more accurately record the acoustic characteristics of the maqom [23, 201-p]. However, these solutions are not yet widely used.

A serious critical problem in the theory of maqom is the introduction of methodological nationalism, that is, the perspective of national-political identification, into scientific methodology. In the Soviet era and later, the theory of maqom was often subordinated to political goals: national borders were defined on the basis of the principle of "this is our maqom" and the common regional heritage was artificially divided [24, 112-p].

The criticism of the French ethnomusicologist J. During on this issue is noteworthy: he notes that national categories such as "Uzbek maqom", "Tajikistan maqom", "Iranian radifi" are not scientific, but political constructs that prevent us from seeing the common roots of maqom in the Middle Ages [9, 45-p].

The above analysis shows that no single approach is sufficient in studying maqom theory. Each method has its own strengths and weaknesses. In this regard, this article proposes the concept of "integral methodology" - a new paradigm that combines different approaches in a complementary, rather than hierarchical, system.

The main components of an integral methodology should be: at the first level - the categories and terminology of classical Eastern music theory are preserved, which serve as the main language of research; at the second level - the cultural and social context of maqom is studied through ethnomusicological methods; at the third level, computer musicology methods are used to analyze acoustic and microtonal aspects with precision; at the fourth level, a cognitive approach takes into account the perspectives of the performer and the listener [25, 88-p].

A practical example of this approach is the experience of the NCPA (National Centre for Performing Arts) in India: they have created a single integrated education and research system by combining traditional guru teachings, ethnomusicological fieldwork, computer acoustic analysis and cognitive testing in the study of Indian raga theory [26, 15-p]. This model can also serve as a methodological model for Uzbek maqom theory.

Modern approaches to the study of maqom theory create enormous opportunities, but they also involve a number of serious methodological problems. The traditional approach provides depth and authenticity, but does not fully meet modern scientific standards. Ethnomusicology enriches the context, but has difficulty generalizing. The computer approach provides accuracy, but cannot measure the spiritual and aesthetic nature of maqom. The cognitive approach studies the internal model of the performer, but has not been tested on a large scale.

On this basis, the following recommendations are put forward: first, it is necessary to develop a unified scientific terminology dictionary on maqom theory in Uzbekistan. Second, an integrated methodology should be officially introduced in the teaching of maqom theory in universities, combining modern methods of analysis based on classical Eastern theory. Third, international cooperation should be strengthened: musicologists from Uzbekistan, Tajikistan, Iran, Azerbaijan and Turkey can jointly create a common scientific platform on "regional modal music". Fourth, a special program-project should be implemented that would fully record the microtonal structure of maqom using computer methods [27, 56-p]. In conclusion, it should be noted that the methodological problem in maqom theory is not only an academic, but also a practical and pedagogical issue. Depending on which methodology is adopted, maqom textbooks, curricula and assessment criteria are formed. Therefore, methodological disputes in this area directly determine the extent and form in which many young people learn about status.



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