



THE SCIENTIFIC AND PEDAGOGICAL SIGNIFICANCE OF USING MAQOM RHYTHMIC CYCLES IN SOLFEGGIO TEACHING

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Article history:	Abstract:
Received: 20 th December 2025 Accepted: 14 th February 2026	This article explores the scientific, theoretical, and pedagogical significance of using maqom rhythmic cycles (usul) in solfeggio instruction. It examines the contradictions between the traditional European tonal-harmonic solfeggio system and the modal-monodic nature of Uzbek maqom music. Special attention is given to the role of rhythm as a fundamental component of musical thinking, encompassing temporal units, meter, rhythmic formulas, and tempo. Drawing on B. Teplov's psychological theory of musical abilities, the study emphasizes the central role of rhythmic perception in musical cognition. The article substantiates the importance of maqom rhythmic structures in developing internal metrical sense, modal awareness, auditory memory, performance skills, and national musical thinking. Furthermore, it reveals the methodological potential of integrating usul, iyqo' (rhythmic motion), sequence, and the interaction of stable and unstable tones into the solfeggio curriculum. The research is grounded in the theoretical concepts of S. Matyakubova's maqom solfeggio methodology.

Keywords: solfeggio, maqom solfeggio, usul, rhythm, iyqo', modal system, monody, sequence, tonic stability, doira patterns, music pedagogy.

INTRODUCTION

Solfeggio occupies a central position in music education as a discipline responsible for shaping musical thinking, developing auditory perception, and strengthening performance skills. Particularly within educational contexts based on Eastern classical traditions, the need to align solfeggio methodology with national musical thinking has become increasingly urgent. In Uzbek musical culture, maqom art represents the highest form of classical expression, and its modal and rhythmic systems constitute essential components of musical cognition. Therefore, the integration of maqom principles into solfeggio teaching is not merely a methodological choice but a scientific and pedagogical necessity.

One of the most important elements of musical thinking is rhythm. Rhythm is defined as the organized arrangement of musical sounds in time and is closely interconnected with meter and tempo. In musicological discourse, rhythm is understood as a complex system that includes temporal units (durations), metric organization (accentual patterns), rhythmic formulas (usul), and tempo. This multi-layered structure makes

rhythm not only a temporal parameter but also a fundamental organizing principle of musical form and expression.

The psychological significance of rhythm has been extensively studied by B. Teplov, who argued that rhythmic perception is both an innate and a developable human ability. According to Teplov, the sense of rhythm forms the foundation of musical thinking and plays a decisive role in musical comprehension and performance. This perspective underscores the importance of rhythm not only as a technical element but also as a cognitive and aesthetic category.

In solfeggio pedagogy, rhythm performs several essential functions. It contributes to the development of musical hearing by enabling students to distinguish sound durations, which facilitates the understanding of intervals and modal structures. It ensures intonational accuracy, as rhythmic precision is necessary for conveying musical meaning. It enhances memory and concentration, as rhythmic exercises reinforce auditory retention. Finally, rhythm serves as



the structural framework of performance; without it, musical expression loses coherence and organization.

However, any solfeggio system is inherently based on a particular model of musical thinking. The European tradition is rooted in major-minor tonality, harmonic functionality, and strict metrical organization. In contrast, Uzbek classical music, especially maqom, is characterized by a modal-monodic nature, fluid tonal centers, and a deep interdependence between melodic and rhythmic processes. Consequently, adapting solfeggio methodology to maqom-based musical thinking is a pressing task in contemporary music pedagogy. S. Matyakubova highlights the growing gap between European-oriented solfeggio instruction and the needs of students specializing in traditional Eastern performance, emphasizing the necessity of incorporating maqom repertoire and principles into the curriculum.

METHODS

The study is based on a comprehensive methodological framework that combines theoretical analysis, comparative musicology, and pedagogical generalization. The primary focus is on analyzing the role of maqom rhythmic cycles (*usul*) in solfeggio teaching and their interaction with modal structures.

The following methods were employed:

- Comparative analysis of European tonal systems and maqom modal systems;
- Structural analysis of maqom rhythmic cycles and their internal organization;
- Examination of the relationship between rhythm and tonal stability;
- Analysis of sequence (sequential repetition) as a core principle of Uzbek musical development;
- Pedagogical observation of solfeggio teaching practices involving maqom materials.

The theoretical foundation of the research is based on the works of S. Matyakubova, who emphasizes the importance of understanding the weight-rhythmic structure of Uzbek monody and the subtle relationship between melodic development and *doira*-based rhythmic patterns.

RESULTS

The findings demonstrate that the integration of maqom rhythmic cycles into solfeggio teaching produces significant pedagogical outcomes.

First, maqom *usul* transforms the perception of rhythm. In maqom music, rhythm is not merely a system of

metric divisions but a governing principle of musical motion. It shapes the internal development of the melody and determines the expressive flow of the musical phrase. As a result, students begin to perceive rhythm not as an external counting system but as an internalized artistic experience.

Second, the use of maqom rhythmic cycles develops an internal metrical sense. Through engagement with *doira* patterns and cyclic rhythmic structures, students acquire an intuitive understanding of pulse and temporal organization. This internal metrical perception is essential for authentic maqom performance.

Third, the study reveals a strong interaction between rhythm and modal structure. In maqom music, rhythmic emphasis influences the emergence of stable tones and the perception of tonal centers. The placement of accents, repetition patterns, and phrase boundaries all contribute to the establishment of modal stability.

Fourth, the use of maqom *usul* enhances auditory memory. The principle of sequence, identified by Matyakubova as a fundamental feature of Uzbek music, enables students to internalize melodic and rhythmic patterns through repetition. Even the repetition of a single tone can function as a structural element, reinforcing tonal stability and coherence.

Fifth, students develop the ability to master complex rhythmic structures. The inclusion of traditional maqom cycles such as *Chor usul*, *Murabba'*, *Musaddas*, *Musabba'*, and *Nim Saqil* allows students to engage with asymmetrical and multi-layered rhythmic patterns that go beyond simple metrical schemes.

DISCUSSION

The integration of maqom rhythmic cycles into solfeggio teaching fundamentally redefines the relationship between rhythm and melody. Unlike Western pedagogy, where rhythm and pitch are often treated as separate elements, maqom practice demonstrates their inseparable unity. Rhythm becomes a means of revealing modal structure, shaping melodic direction, and articulating expressive meaning.

This approach also bridges the gap between theory and practice. In traditional maqom pedagogy, knowledge is transmitted through listening, imitation, and performance. By incorporating maqom *usul* into solfeggio instruction, educators can combine this experiential learning process with analytical understanding, creating a more holistic educational model.



Furthermore, the use of maqom rhythmic cycles supports the development of national musical thinking. Students learn to perceive musical time as flexible and expressive, rather than rigid and mechanical. They become capable of understanding the internal dynamics of maqom compositions, including tension and resolution, phrase structure, and formal development.

From a pedagogical perspective, maqom-based solfeggio promotes active learning. Students engage in clapping, vocalization, improvisation, and analytical listening. This multi-dimensional approach enhances cognitive, auditory, and motor skills simultaneously. It also aligns with contemporary competency-based education models, which emphasize student-centered learning and creative engagement.

CONCLUSION

In conclusion, the use of maqom rhythmic cycles in solfeggio teaching is of fundamental importance for modern music education in Uzbekistan. It enhances rhythmic perception, develops internal metrical sense, strengthens modal awareness, and fosters auditory memory and performance skills. Maqom usul should be understood not merely as a rhythmic accompaniment but as a central structural and expressive element of musical thinking. Its integration into solfeggio pedagogy enables a deeper understanding of maqom music and contributes to the formation of a culturally grounded musical identity.

Therefore, the modernization of solfeggio teaching requires the systematic incorporation of maqom-based methodologies, the expansion of practical exercises, and continued research in this field. The works of S. Matyakubova provide a valuable theoretical and methodological foundation for these developments.

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