

Technical Methods Of Improvisation (Badiha) In Maqom Performance

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Received: 30 September 2025; **Accepted:** 23 October 2025; **Published:** 30 November 2025

Abstract: This article analyzes the technical methods of improvisation (badiha) in maqom performance. Based on scholarly sources, the concept of improvisation, its place in maqom practice, and traditional and modern approaches are explored. In particular, it examines how performers use melodic ornamentation, voice registers (high/jo'r levels), and rhythmic and structural techniques to create musical richness and freedom of expression. The article also discusses the traditional "master-pupil" school and the individualization of interpretation.

Keywords: Maqom, improvisation, badiha, performance technique, melodic ornamentation, rhythmic patterns, voice register.

Introduction: The art of Maqom holds a fundamental place in Uzbek musical traditions. In the performance process, badiha — that is, the performer's spontaneous or semi-prepared alteration of the melody, addition of new musical phrases during performance — is a crucial expressive device. This article provides a scholarly analysis of the technical methods of improvisation (badiha) in maqom performance.

2. The Concept of Badiha (Improvisation) and its Role in Maqom

The Latin term *improvisus* means "unexpected" or "unprepared." In music, improvisation manifests itself through the performer's introduction of new phrases, ornaments, and melodic variations during performance. In maqom performance, badiha grants the performer the freedom to interpret the given material within a traditional framework, thereby enriching the musical expression and strengthening its individual character.

3. Technical Methods of Improvisation in Maqom

3.1. Melodic Ornamentation and Vocal Register

In maqom vocal pieces and instrumental works, performers add ornate melodic segments: glissando, vibrato, ornamentation, and the insertion of "additional tones" within notes. Furthermore, the maqom performer intentionally alternates between the jo'r (high register) and lower registers, which makes

the performance dramatic and expressive.

3.2. Rhythmic Patterns and Tempo Manipulation

During the improvisation process, the performer employs technical methods such as slowing down or speeding up the rhythm, adding accents, and utilizing pauses in the musical progression. These techniques allow the performer a new interpretive possibility by introducing semi-variations within the traditional rhythmic (doira) structure of the maqom.

3.3. Structural Adjustment: Freedom within Sections and Forms

Maqom compositions contain sections such as "mushkilot" and "aytim-sho'ba." While adhering to the prescribed form within these sections, the performer leaves their own creative mark through the method of badiha. For example, in the "mushkilot" section, an instrumental performer can expand the melody, enriching it with new phrases.

3.4. The Traditional Master-Pupil School and Individual Interpretation

Maqom performance has traditionally been taught within a master-pupil system. The master provides the performer with a "framework" regarding a specific mode (lad), rhythmic patterns (doira usullari), and how to interpret the melody, but badiha opens the possibility for creativity within this very framework. This leads to each performer developing their own

individual style.

4. Modern Approaches and Pedagogical Aspects

Today, the art of maqom is evolving, with modern pedagogical methods being introduced for teaching improvisation techniques. For instance, research exists on developing improvisation skills within higher music education. Furthermore, due to the integration between maqom and modern musical genres, improvisation methods are expanding.

5. Challenges and Future Prospects

Working with badiha presents a number of challenges: maintaining a balance between preserving traditional forms and fostering creativity; the integrated teaching of theoretical and practical aspects of improvisation in the educational process; the decline of oral tradition and the master-pupil tradition. Therefore, the future development of maqom improvisation requires deeper research from pedagogical, theoretical, and practical perspectives.

6. Conclusion

In maqom performance, badiha is a vital means of ensuring the performer's musical freedom, expressive power, and interpretive independence. Technical methods such as melodic ornamentation, rhythmic patterns, vocal register, structural freedom within sections, and the master-pupil tradition play a central role in this process. Modern pedagogy and research, being directed towards the systematic study of these methods, will contribute to the further enrichment of maqom performance.

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