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### HISTORICAL ROOTS OF SHASHMAKOM

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**Abstract:** This article presents a well-founded reflection on the origin and formation processes of Shashmaqom, the role of maqoms in Eastern musical art, and their initial theoretical foundations.

**Keywords:** Shashmaqom, national heritage, maqom, Buzruk, Rost, Nav, Dugoh, Segoh, Iraq.

The historical task of studying the traditions of our national music, inherited from our ancestors, and making them serve the development of world civilization, has been the great traditional nourishment achieved by our people in the field of culture and art during the years of independence.

Shashmaqom (Russian: Шашмаком; Tajik: шашмаком; Persian: ششمقام) is a group of maqoms that occupy a central place in the musical heritage of the peoples of Central Asia (mainly Uzbek and Tajik); a set of classical melodies and songs that are inextricably linked by means such as parada, melody, method, form, and style. It emerged as a result of centuries-old scientific and creative experience and research in the fields of musical folklore and professional music under certain conditions. Shashmaqom is an encyclopedic product of the art of a number of generations of composers as a result of the historically long development of national and regional classical musical traditions. In the musicology of the peoples of the Middle Ages, maqom mainly expressed the concept of parada structures and melodies and songs created in accordance with them. The maqams initially developed in scattered forms, and in the 13th century, Safiuddin al-Urmawi brought them into the form of a theoretical system consisting of twelve main maqams. After the 17th century, the Twelve Maqam system fell into crisis, and on its basis new national and local forms of maqams began to emerge among the peoples of the East.

In particular, in the middle of the 18th century, in the creative performing activities of court musicians, singers and composers in Bukhara, one of the largest cultural centers of Central Asia, shashmakom was formed indiscriminately, and was also carried out under the names of Bukhara maqoms, Bukhara Shashmakomi. Of the Uzbek maqom types, Khorezm maqoms, Fergana-Tashkent maqom paths, as well as wild (free-form) maqoms, surnay, dutar paths, etc. developed under the influence of shashmakom. Unique examples of genres such as amal, kor, naqsh, peshrav, savt, tarona, qavl, which were widely used in the composition of the past, have reached us as part of shashmakom.

Shashmaqom consists of the maqoms of Buzruk, Rost, Nav, Dugoh, Segoh and Iraq, and consists of more than 250 samples of melodies and songs in various forms. To date, musicians, hafiz and composers have discovered many performance interpretations of maqom paths, created single-part and series works on maqom paths for ovoz, tanbur, surnay, dutar and others, and created new melodies and songs based on them.

Maqoms have been performed by musicians and singers, both solo and in chorus. In particular, in the palace of the emirs of Bukhara, in the most recent period, the chorus mainly consisted of 2 tanburs, 2 doiras (the doira players were also singers), Afghan rubab, sato or qobiz, and, if possible, bolamon instruments.

# THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

## VOLUME-5, ISSUE-1

In the performance of maqom, the tanbur is considered the leading instrument. Because it has certain advantages in adjusting its strings to the maqom tones and in perfectly reproducing the maqom lines. The doira serves as a necessary tool for musicians and singers to perform shasmaqom parts according to the established method. The main sound of each maqom is unique and relatively stable, and some changes occur in its tones during the entire musical performance of the series. Because in the formation of shashmaqom, the composition of the maqom includes other branches and maqom paths from 12 maqoms that are close to the tones of this maqom and are in harmony with the nature of the melody theme. Their cadence and tonality may sometimes not correspond to the main maqom paths. Each of the maqoms that make up the shashmaqom consists of two large sections - instrumental (mushkilot) and vocal (prose) sections. In the instrumental sections, there are instrumental parts with the same name, the melodies are characteristic of the maqom melody to which they belong, and the circle methods are the same.

The main ones are called Tasnif, Tarje, Gardun, Muhammad and Saqil. These parts are named after the maqom names (such as Tasnif Buzruk, Tarjei Dugoh, Garduni Segoh), and some are named after the composers (such as Muhammadi Nasrullovi, Saqili Islomxon). Some instrumental parts have separate names (such as Nag'mai Orazi Navo), and in Dugoh and Segoh they are called after the maqom name (such as Peshravi Dugoh, Samoi Dugoh, Khafifi Segoh). The instrumental parts of Shashmaqom consist of chamber and bozgoi melody structures. The peshravi style, which is used to develop regularly changing chambers, is of particular importance. Instrumental parts such as Tasnif, Tarje, Nag'mai Oraz, Samoi, Khafif are similar to each other, small in size;

Gardun and Peshrav are somewhat more developed; Muhammad and Saqil paths are created on the basis of long and complex circle methods. Although the internal structure of the shashmaqom instrumental paths is complex, with its smooth melody and variety, it is directly related to the sub-topics of this maqom. These works express deep philosophical and diverse lyrical moods, and require listeners to have auditory skills. Usually, after the shashmaqom instrumental parts are performed one after the other in a complete sequence, it is followed by its "Prose" section. The ashula parts consist of more complex branches, their taronas or branches. These are also performed in the form of a whole series. The shashmaqom song sections consist of two types of structurally different groups of branches; The first includes the branches known as Sarakhbor, Talqin, Nasr, and the final Ufar section, and the second includes mainly the branches called Savt and Mo'gulcha and their branches. Although the melodies of the namesake branches of the shashmaqom (Sarakhbori Buzruk, Sarakhbori Navo, etc.) are different, the circle method and the verses sung to the tunes are the same. The group includes branches called Talqincha, Qashqarcha, Soqiynama and Ufar, and they are played in the specific circle methods of the same name. Avj and Namuds are of particular importance in the development of Shashmaqom branches. They are crucial in the formation of a large-scale song and its deepening in content. Namuds are freely used in maqom paths as single avjs or in groups. In the past, the number of Namuds (up to 4 in one branch) varied depending on the wishes and capabilities of the hafiz. The branches of the Shashmaqom ashul section are harmonious in form, and the composition of the internal structures may vary. For example, each branch path begins with an instrumental introduction. Then the main khat called khut is performed and moves on to the miyonkhat sentences expressed in the middle verses. Depending on the place, the upper verses are conquered in the dunasr structure. Then, in the climax characteristic of the branches, the namuds are sung, and the song path ends with a furovard (descending) structure that is connected with or without miyonkhat. The structure of some branches may also be different.

# THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

## VOLUME-5, ISSUE-1

When the first group of branches of the Shashmaqom ashul section is performed in a series, it begins with Sarakhbor, and then its taronas (up to 6) are read. The last of the taronas smoothly connects to the Talqin branch with the help of the suporish part, which is sung in the talqin circle method. The Talqin tarona is performed, and through the prose circle method of suporish, the series moves to the Nasr sho'basi and its tarona (there are up to 2-3 examples of the Nasr sho'basi in one maqom). The last Nasr sho'basi is usually read without tarona, directly joining the Ufar ashul paths, and the series ends with the final suporish. The branches of the second group of the Shashmaqom section are considered independent song paths, each of which mainly forms a 5-part series. For example, after the main Savt or Mongolian song path, new meter-based examples of this melody theme (Talqincha, Qashqarcha, Soqiynoma and Ufar) are alternately connected to it. Historical, theoretical, and aesthetic issues of maqoms have been comprehensively studied by musicologists from the distant past to the present. In particular, medieval music treatises present the pitch-note structures characteristic of Eastern classical music, and consider the structure of the sound range and methods characteristic of maqom and folk music. In the early and mid-19th century, a special written collection of poetry about shashmaqom appeared - bayazers. They include the texts of ghazals sung to the maqams, the names of maqams and sub-maqams, and the order of the series of songs to be performed. The Khorezm maqams recorded using the tanbur line by Kamil Khorezmi and his son Muhammad Rasul also provide valuable information about 19th-century examples of shashmaqom. Shashmaqom was passed down from generation to generation, mainly orally, in the tradition of teacher-student. In the 1920s, special music schools and educational institutions were established in Bukhara, Samarkand, and Tashkent, where attention was paid to mastering maqom and folk music; maqom-playing musicians and hafiz such as Ota Jalol, Otag'iyos Abdug'aniyev, Domla Halim Ibodov, Shorahim Shoumarov, Abdusoat Vahobov, and Usto Shodi Azizov were attracted to teach young people.

Shashmaqom was first published by V.A. Uspensky in modern notation from the performances of Ota Jalol and Ota Ghiyos ("Shashmaqom, Shest muzmkalnikh poem", M. - Bukhara, 1924). The treatises "History of Khorezm Music" by Mulla Bekjon Rahmon oglu and Muhammad Yusuf Devonzoda (M., 1925), "History of Uzbek Classical Music and Its History" by Fitrat (Samarkand - T., 1927) are the first examples of maqom studies of the 20th century and contain valuable information. The study of shashmaqom began to be given more importance, especially since the 1950s. The study "On the Issue of Maqoms" (T., 1963) by Ishaq Rajabov raised the development of Uzbek maqom studies to a new level. In Tajikistan, B. Fayzullayev, Shashmaqom Sahibov, and F. Shahobov recorded their performances and published 5 volumes of Shashmaqom under the editorship of V.M. Belyaev ("Shashmaqom", M., 1950-67).

In Uzbekistan, Yunus Rajabiy recorded shashmaqom from performances by himself and other musicians and singers and published it twice - under the title "Uzbek folk music" (Vol. V, T., 1959) and "Shashmaqom" (Vols. I-VI, T., 1966-75). The Tashkent Conservatory established the Department of "Oriental Music" (1972), and on its basis the Departments of "Oriental Music" and "Traditional Performance" (since 1992), which provided scientific study and practical mastery of shashmaqom at higher, secondary specialized and primary education levels. Since 1983, the republican competition of maqom performers (since 1991 named after Yu. Rajabiy) has been held regularly. Shashmaqom, which arose on the basis of the musical wealth of the Uzbek people, in turn, had a positive impact on the development of modern musical art. Uzbek composers and composers continue to use shashmaqom extensively in their work. Among them, M. Ashrafiy, M. Burhonov, K.



# THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

## VOLUME-5, ISSUE-1

Jabborov, T. Jalilov, D. Zokirov, S. Kalonov, Y. Rajabiy, T. Sodiqov, Fahr. Sodiqov, M. Tojiyev, O. Hotamov and others have achieved significant success in increasing the potential of maqoms in their songs, romances, choral, symphonic and opera works. The film "Shashmaqom" was shot by the "Uzbektelefilm" studio. Currently, professional ensembles, such as the Maqom Ensemble, specializing in performing shashmaqom throughout Uzbekistan, and amateur artistic groups are effectively working on the creative development and promotion of maqoms.

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## THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

### VOLUME-5, ISSUE-1

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