



**THE ROLE OF THE SYSTEM OF AUTHORITIES AND THE HISTORICAL FORMATION  
OF SHASHMAQOM IN THE TEACHING OF MUSIC TO STUDENTS OF HIGHER  
EDUCATION**

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**Annotation**

Maqoms are based on the music of the peoples of the East and their unique musical riches. The melody and way of singing of a certain maqom or branch are radically different in different nations, and even there is a big difference in the basis of their curtains. The fact that the historical development of the maqams and the process of their formation has not been covered in the written sources of the past does not allow us to imagine this issue in detail.

This article explains the historical formation of the Authority System and the Shashmaqom.

**Keywords:** Shashmaqom, Twelve maqoms, Oriental peoples, The path of historical development, Buzruk, Rost, Navo, Dugoh, Segoh, Iraq, Traditions of composition

**Introduction**

Shashmaqom is an invaluable masterpiece of Uzbek-Tajik music and has been the basis of the musical culture of these peoples since ancient times. Historical and theoretical information about maqoms is found in oriental written sources, mainly in music pamphlets. Music has always played an important role in the life of our people. This is evidenced by the discovery of a bone flute 3,200 years ago in the village of Muminabad near Samarkand. The sounds of music, no matter what people or nation they represent, express noble, sublime and delicate human experiences. Although not all of the statues that have been performed in the past have survived, ancient written sources suggest that they came in many forms. In particular, the series "Twelve Statues" is relatively perfect, and the program was formed in the formation of Shashmaqom.

The maqams are based on the music of the eastern peoples and their unique musical riches. The melody and way of singing of a certain maqom or branch are radically different in different nations, and even there is a big difference in the basis of their curtains. The fact that the historical development of the maqams and the process of their formation has not been covered in the written sources of the past does not allow us to imagine this issue in detail. The current form of authority consists of the Shashmaqom Buzruk, Rost, Navo, Dugoh, Segoh, Iraqi maqoms and their branches. It should be noted that Shashmaqom did not become perfect by itself. This unique heritage has been enriched by the hard work of people who have connected their lives with music, who have heard all the beauties of the world, who have listened to the ancient melodies of music. The tradition of composition goes back a long way. It is known from manuscript sources that the Timurids, especially during the reign of Navoi, and later in the XVI-XVII centuries, had a high level of composition. Even today, many artists continue this



tradition and create wonderful melodies and songs. Shashmaqom, as a product of past composing traditions, is based on the rich experience of maqom. Over the next two centuries, Shashmaqom underwent significant changes as it passed orally from one master to another. This is evident when comparing the names of the maqoms and chapters based on the 19th-century Shashmaqom poetry collections, and the dimensions of the poems with the current maqoms and their chapters.

The word "maqom" literally comes from Arabic and means "place, place." But it is important to understand that the place where the musical sound is created is the "clear curtain". Of course, without sound or a clear curtain, the performance will not form and will not discover a clear musical tone. A set of melodies and songs that start and end with a clear curtain. That's what the word "status" means. Although the term "status" began to be used in the eighth and tenth centuries as a result of the Arabic translation of works by Greek philosophers such as Uqlidis and Aristotle, the ninth-century musicologist Yahya bin Abu Mansur referred to music theory. In his works, he states that the specific music theory of the eastern Muslim peoples existed even before the Greek music theories.

Theoretical and practical aspects of the status are based on in-depth scientific commentary on the works of great scholars such as al-Kindi, al-Farabi, al-Khwarizmi, al-Urmavi, al-Shirazi, al-Husseini, al-Marwazi, Ibn Sina and Yahya bin Abu Mansur. given. In the XIV-XVIII centuries in Central Asia, Khorasan, Azerbaijan there was a series of "twelve maqoms" (twelve maqoms), which is reflected in historical sources. While this is not a perfect table, it is an approximation in terms of the structure of the "twelve statuses." It should be noted that it is incorrect to consider "twelve maqoms" and Shashmaqom as genres that are radically different from each other and have different melodic composition. Shashmaqom differs from "twelve maqoms" in its structure. Shashmaqom also has a tradition of composing "Twelve maqoms" in the sources of the XV-XVII centuries.

The history of the development of the authority can be conditionally divided into two stages. Inanimate: the definition is a pipe, but its sound and tone are unknown to us, that is, the name is a pipe, it is abstract. Live: melodies and melodies recorded on music, recorded on "ohangrabo tapes", which are still alive today. There is an inextricable link between these "inanimate" and "animate" layers of status. Scientific observations should take into account these peculiarities. For example, if we take Bukhara Shashmaqomi, its place is Bukhara. It is the multilingual and multi-ethnic cultural environment of this ancient and great oasis, the charm of melodies and melodies, the ancient methods of performance, the traditional musical instruments that have a significant impact on the development and formation of Shashmaqom. mystery The unique splendor of the Bukhara Shashmaqomi is also present in the Khorezm maqom. However, the Khorezm status is not a copy of the Bukhara Shashmaqomi. The listener will notice that this status is formed in other colors, irrigated with the tone of the land. Each of the Bukhara Shashmaqoms and Khorezm maqoms has its own potential. They are ancient maqom tracks, composed in the form of a circle, and this oasis has become the melody and song of the musicians and Komiljons irrigated by the sun.

In the process of continuous renewal, we have identified the following specific historical forms of maqoms, with the aim of treating the known patterns of maqoms as a whole "organ system" known to us through notes, ohangrabo tapes, and living traditions:



- ✓ Bukhara Shashmaqomi;
- ✓ Khorezm authorities;
- ✓ Fergana-Tashkent authorities;
- ✓ Tashkent-Dushanbe Shashmaqomi.

In general, the status of Bukhara Shashmaqomi and Khorezm is close to each other. As for the Fergana-Tashkent maqoms, they have historically developed in two streams: "secular maqoms" and "zikr maqoms" polished with divine themes. There is also an integral connection between the Fergana and Tashkent routes. The Tashkent-Dushanbe route of Shashmaqom, which originated in the history of the Uzbek and Tajik peoples, is in line with these common roots. More on that later.

The forms of the maqoms are adapted to today's conditions, the melodies and methods are filled with the spirit of modern music, and the modern versions are more popular. Therefore, over the course of a century, we have seen our bodies manifest themselves in different ways in terms of time and space. Importantly, the introduction of new customs does not deny the continuity of traditions. On the contrary, the diversity of our bodies, their interaction and complementarity, create the conditions for their natural development.

There are two main criteria for melodies and songs in the body:

1. method;
2. curtains.

These two leading factors are crucial in status classification. The basis of authority is derived from these two bases, and the names of the authorities, all the theoretical parts of which are based on the addition of the same names (method and curtain). For example, "Tasnifi Buzruk", "Muhammasi Ushshak", "Talqini Rost", "Sarakhbori Navo". The first of these names are method, the second are curtain (tune) names. The maqoms are a system of classical melodies and methods that have been historically formed and are based on certain traditions.

There are two instruments in the performance of the organ: the doira and the tanbur. The circle is an instrument of all old and new styles of makom music. It reflects not only the methodicality of the maqoms, but also the weights that form the basis of the movement of the melody, as well as the most delicate aspects of the melody. It is not uncommon for maqom melodies to be performed on percussion instruments other than the circle. The tanbur is a symbol of authority. The maqom way, unlike other types of classical music, is called "tanbur maqoms". The path of the masters is the encyclopedia of the art of maqom. The lifespan of the performer is relatively short. But the continuity of the teacher-disciple tradition ensures the continuity and integrity of the traditions of succession.

The legacy of teachers is passed down from generation to generation, forming a school. The living tradition is that the teacher's path is repeated by the student. Each new generation needs to add something of its own and improve the path of the master. This is how the law of living in traditional art comes into being. Tradition is not just a repetition of an existing value, it is a deep rebirth of the heritage of the past, a rebirth, a breath of fresh air. Reading the works of popular teachers provides an opportunity to study the ancient traditions of maqom.



“Maqoms have played an important role in the musical heritage of many Oriental peoples and have existed since time immemorial, a genre of music created by professional musicians and singers. Many musical works and genres have been created on the basis of maqoms. That is why maqom has long attracted the attention of musicologists and orientalists, and it has great historical, scientific and practical significance in our music culture.

Shashmaqom is an unexplored field in the history of our music culture. Theoretical analysis of it is a complex issue. Many sources on Oriental music theory contain valuable information to help you understand the concept of makoms, their characteristics, and some of their practical aspects. A study of these sources shows that although the status of the maqoms is more than a thousand years old, the last form of the maqom series that Shashmaqom lived in Central Asia was formed about two or two and a half century ago. The maqoms, which are expressions of different concepts, come to mean "lad (curtain) associations" in music. This concept has remained the same in all forms of status that existed at different times. Therefore, it is important to look at Shashmaqom in the context of its historical formation, along with the concept of "maqom" used in the past. " Historical events, customs, traditions and ethnography of our people have left a significant mark on the status quo. These aspects should also be taken into account when researching Shashmaqom.

“Coverage of the process of historical formation of the body on the basis of available sources will reveal the essence of Shashmaqom, its place in the history of musical culture of our people, its artistic and aesthetic value. There has been a lot of information about maqoms by musicologists since the end of the 19th century, but their scientific study, especially Shashmaqom, is not at the level of academician Y. Rajabi's research. Shashmaqom is performed in the Uzbek-Tajik musical genre as a unison. The creative use of maqoms in contemporary music culture is of particular importance. In this guide, we will introduce the makoms created by the composers as an important source for new melodies and songs. The inventor of the famous "Khorezm notation", the poet Kamil Khorezmi (XIX century) and his son Muhammad Rasul Mirzo were the first to try to take notes. This system was specially developed for the tanbur and was of great importance for the study of the maqoms of its time. However, this notation did not have the capabilities of the modern notation system.

Some of the maqoms recorded in the Khorezm notation system were published by musicologists in a modern note. The publication of this notation is important in that it can be an important tool in studying the origins of 19th-century Khorezmian maqoms. Prof. was the first to take notes. V.A. Uspensky entered, and through his efforts the first Shashmaqom, recorded, was published. That was the first step in learning the status quo. The publication of Shashmaqom was an important event in Uzbek music culture. In particular, the status of teachers such as Ota Jalal Nosirov and Mirza Giyos Ganiev is of great value. But this note-taking was a first experience, not without major flaws. Although the melody of the maqoms was recorded during the performance of the tanbur, the text of the poem was not recorded, as if it were not important, as a result of which it was not possible to find the rhythm, melody and tone of the melody. Shashmaqom has also been published in Uzbekistan. It was collected by teacher Yunus Rajabi and taken into account. It is very important for the authorities to choose the text of the poem or ghazal according to the maqom melodies. In this collection, poems in Uzbek and partly (in taronada)



Tajik were used in the singing of maqoms. Much attention was paid to the adequacy of the dimensions of the poem, to choose them correctly in terms of form and content.

Classical poets Atoi, Lutfi, Sakkoki, Navoi, Babir, Fuzuli, Nihani, Uvaysi, Mahzuna, Ogahi, Muqimi, Nodira, Munis, Furkat were used for the lyrics. Musical instruments and songs in Shashmaqom were recorded by Y. Rajabiy, B. Zirkiev, M. Mullaqandov, M. Toshpulatov, M. Tolmasov, Y. Dovidov. It envisages that the maqom tracks be performed on instruments other than the tanbur, so that an additional line written specifically for the tanbur's accompaniment has been omitted, resulting in a much more compact set." Thus, with the publication of several versions of the status quo, it became possible to study them in detail. The purpose of this handbook is to interpret the maqoms and the historical formation of the Shashmaqom on the basis of past musical sources and to systematically cover the maqoms from the point of view of sources in the history of the culture of the peoples of Central Asia.

"The status quo has been divided into two parts. The first part contains some facts about the history of the status quo. The second part is dedicated to Shashmaqom. Manuscripts on the history of music culture of the peoples of Central Asia kept in the fund of the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of Uzbekistan, performances by the above-mentioned musicians, notes published in Bukhara, Tashkent and Moscow. books.

The cultural history of the peoples of Central Asia in the 16th and 19th centuries is not well covered. According to cultural history sources, science and art were in a state of decline, with social conflicts, feudal wars, and intense class struggles. From the 16th century onwards, the influence of Islamic fanatics on medieval Eastern science and culture grew. Mysticism was strongly influenced by science and art pamphlets created during this period. The best works of culture and art were created in the difficult conditions of feudal despotism, in the struggle against religious fanatics, which hindered the development of culture. Music was especially persecuted during that time. "The pamphlets commenting on the music of the 16th and 19th centuries vaguely describe the theoretical and practical aspects of music and make many contradictory comments. They need to be looked at critically. Even the "twelve statuses" are not clearly defined and confused. It is a pity that in the past there was no source for Shashmaqom's theoretical aspects. The formation of Sashmaqom is still difficult to say exactly when it was created.

Status, like other phenomena of society, undergoes great changes depending on the social, artistic and aesthetic requirements and needs of the time. "Twelve maqoms" lived before the formation of Shashmaqom. His musical material, melodies and songs are thought to have formed the basis of the Shashmaqom cycle. Because a great genre like Shashmaqom could only be created on the basis of the richness of folk music created over the centuries, if there were mature professional musicians with rich practical and theoretical experience in the creation of maqoms. Without any original melodic material like any professional collective maqom cycle, it is impossible to create Shashmaqom without relying on ancient traditions. Therefore, Shashmaqom was formed only on the basis of the melodic material of the previous maqom cycles. "Shashmaqom definitely emerged in the first half of the 18th century as an independent genre of Uzbek-Tajik music. This assumption is based on the fact that only "twelve maqoms" are mentioned in music treatises written in Central Asia before the 18th century. Music



sources written before the 19th century do not mention Shashmaqom. Therefore, it is believed that the "twelve statues" lived until the 18th century. In our musicology, there was an opinion that the Shashmaqom cycles were formed in the 16th century. The experts made this mistake based on the manuscript No. 1466 kept at the Institute of Oriental Studies. Renowned orientalist, Professor A.A. Semyonov pointed out that the manuscript was written by the 16th-century musicologist Mavlono Kavkabi and was called "Qulliyoti Kavkabi" ("Kavkabi's collection of works"). Subsequent research has shown that the manuscript actually consists of two works, the first (№ 1466/1) containing some information about the Twelve Statues and Kavkabi. The second work (№ 1466/11) contains texts of poems dedicated to Shashmaqom, composed not during the 16th century, but during the reign of the Emir of Bukhara Nasrulloqhan.

Beginning in the first half of the 19th century, a collection of poems was published in Central Asia, including the text of a poem recited in the Shashmaqom singing section. One of them is dedicated to the above work and to the Emir of Bukhara Nasrulloqhan (1826-1866). The rest of these works were copied in the XIX century, when Shashmaqom spread in Khorezm. In addition, the use of poems by poets such as Bedil, Nozim Mashrab, Sayido, Zebuniso, who wrote in the XVII-XVIII centuries, among the texts of poems recited in Shashmaqom, proves that this collection has nothing to do with the XVI century. The fact that Shashmaqom was widespread in the 19th century can be used as a basis for concluding that the 18th century was a period of its formation.

Bukhara, one of the centers of ancient culture, was the capital of many khagans and states. In the field of music, Bukhara serves as a central city that combines the musical riches of the peoples of Central Asia. Shashmaqom was formed in Bukhara and was called "Bukhara Shashmaqomi". It is wrong to look at Shashmaqom from the point of view of a certain dialect in Central Asia. Status cycles are generally based on the richness of folk music, on the basis of which they are constantly enriched and improved, have a significant impact on the development of folk music culture. Shashmaqom, as the latest form of the makom genre, developed as a result of the development of the art of composition (shown in music pamphlets) in the maqoms. Shashmaqom is not without the concept of "twelve maqoms". It has been said above that the structure of the Twelve maqoms is adapted to the Shashmaqom. The classical musical heritage of the Uzbek-Tajik people - Shashmaqom was fully formed in Bukhara in the first half of the XVIII century. Probably for this reason, this series was originally called "Bukhara maqoms". As for its formation in Bukhara, Bukhara culture was one of the most prosperous in this period. Shashmaqom, as its name implies, consists of "six maqoms": Buzruk, Rost, Navo, Dugoh, Segoh, and Iraq. Each of them is divided into large, multi-series works - Mushkulot, Nasr, Ufar. Sarahbor, Nasr, Talqin and their Ufars, which belong to the first group of the Nasr, i.e. the singing section, are among the main singing sections, and when they are performed, they are connected to each other and appear as a series. The second group includes branches of Savt, Mogulcha and their branches - Talqincha, Kashkarcha, Soqiynoma, Ufar. They come as a separate series when performed differently from the first group branches, ending with Ufar each time, and the Savts do not join the Moguls. The environment of the 15th century played an important role in the formation of the Shashmaqom song series. It was in the XV-XVIII centuries that the art of composition improved in Bukhara, and various forms of melody



- types appeared in the art of music. The Tajik word "namud" means "appearance, manifestation, fragment", which means that a certain part of a certain work meets in another way of singing. The first group of Ashula divisions includes Sarahbor, Nasr, Talqin Taronalari, Ufar. Maqom scholar I. Rajabov writes: "Borukh Zirkiev says that because of the difficulty of performing and studying Sarahbors, teachers taught their students other branches of maqoms and then moved on to Sarahbors.

### Conclusion

In each case, they have seized it, despite obstacles we can scarcely imagine. " Sarahbors reveal the main theme of the status, showing its majesty, charm, charm and mood. Sarahbors are performed in the style of "bak-boom", which in ancient times was called "Zarbgul qadim". This method is thought to be derived from a heartbeat. Taronalari acts as a link in Shashmaqom, a smooth transition from branch to branch. The songs are small, funny, and easy to sing. They sound like folk songs and melodies. One of the largest and most difficult branches of the Ashula branch is the Nasr branch. Prose is more common than other branches. There are 14 of them in Shashmaqom. Ufar will be the finalist in the Ashula section. Ufars are a way of singing, dancing and singing. Speaking of the second group of branches, it should be noted that the branches of the first group were created later than the branches of the second group. The reason for this is that in musical treatises written before the 15th century, "Savt" came from the Arabic word meaning "sound, melody, sound of music." The word savt comes as a form of melody in 15th century written sources. The branches of the second group include Savt, Mogulcha and their branches - Talqincha, Kashkarcha, Soqiynoma, Ufar. It can be performed as a whole with the branches or as a complete work.

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