

SHASHMAQOM

Shashmaqom was included in UNESCO's List of "Masterpieces of Oral and Intangible Heritage of Humanity" (in the context of Uzbekistan and Tajikistan) in 2003. In connection with the adoption of the Convention on the Safeguarding of Intangible Cultural Heritage in 2003, it was transformed into a new "Representative List of Intangible Cultural Heritage of Humanity" in 2008.

Shashmaqom is a set of melodies and songs that have their own performing traditions and

sound system. It is being preserved as one of the highest examples of national professional music performance. Nowadays, Shashmaqom's songs and its singing are studied and performed by the professional maqom ensembles, as well as by amateur ensembles.

The issues of studying Shashmaqom from the elementary musical education (from children's music and art schools) to the higher education system are included in the educational program. There are examples of



studying Shashmaqom in children's societies. In particular, such children's maqom ensembles as "Happy childhood", organized in the Margilan and Kokand cities, children's music and arts school, organized in Shahrissyabz Culture House, have been studying and promoting Shashmaqom for many years.

Yunus Rajabiy Contest for Professional Shashmaqom Performers, the Republican Contest of Singers and Memorial Teams, regularly held biannually by the Ministry of Culture, also invites many talented people and exemplary teams. The Yunus Rajabiy Mausoleum Ensemble operates within the Cultural Association of the Ministry of Culture. Shashmaqom folk ensembles in Bukhara and Samarkand, folk ensembles in Ferghana, Margilan cities, Uchkuprik and Buvayda districts of Ferghana region also make a worthy contribution to the development of many maqom performers.

There are also other maqoms beside Shashmaqom in our country. These are Khorezm maqoms and Ferghana-Tashkent maqoms. The second name of Khorezm is the sixth

and the second name of Ferghana-Tashkent maqoms is four maqoms. Khorezm maqoms were registered and published by the artist Matniyoz Yusupov. Most of the works that were included in the Ferghana-Tashkent maqoms, however, were registered but not published.

Shashmaqom means six maqoms in Persian. It includes the following maqoms:

1. Buzruk
2. Rost
3. Navo
4. Dugoh
5. Segoh
6. Iroq

Shashmaqom is also called Bukhara shashmaqami, which emerged in Bukhara in the middle of XVIII century. Each of the Shashmaqom's maqoms begins with a certain note, sound, and method. Each position has a separate musical instrument and a song, which combines a number of musical pieces.

Maqoms have been traditionally orally transmitted from generation to genera-





of the performances of Bukhara maqom tutors Ota Jalol Nosirov and the musician Ota Giyos Abdughani. Academician Yunus Rajabiy has been the first to publish Shashmaqom as a book.

The Musical Instrumental part in Maqom is called “Mushkilot”. Parts of the “Mushkilot” are as follows:

1. Tasnif
2. Tarje.
3. Gardun
4. Muhammas
5. Saqil

tion, using the “master-apprentice” method. Apprentices are allowed to execute their performances independently only after they master the skills of the tradition and pass the exams. Modern notation of maqoms was firstly created by the well-known composer and ethnographer V.A. Uspenskiy on the basis

“Gardun”, “Muhammas” and “Saqil” are the names of the methods used in this melody.

Musical instruments of all the titles included in the Shashmaqom begin with “*Tasnifs*”. That’s why the names of the songs are called



with the word *"Tasnif"* as *"Buzruk Tasnifi"*, *"Rost Tasnifi"*, *"Navo Tasnifi"*, *"Dugoh Tasnifi"*, *"Segoh Tasnifi"* and *"Iroq Tasnifi"*.

Maqom instrumental songs can be performed with single instrument and with accompaniment of instrumental ensembles. In most cases, gijjak, dutar, nay, rubob plays are performed individually. In the ensemble performances, there is more participation of the team, consisting of tanbur, dutor, nay, burunay, gijjak or sato, qonun, ud, rubob and doiras. In Bukhara's musical practice, a traditional instrumental ensemble consists of tanbur, nay, and sato.

According to the tradition of performing shashmaqom the songs included in the instrumental part — *"Tasnif"*, *"Tarje"*, *"Gardun"* and others are performed in the beginning with its order. During the performance the methods of tambourine becomes more and more complicated. When the final couplet of the instrumental section *"Saqil"* is played, it moves to the singing part.

The chapters of the Maqom are called *"Nasr"*. Nasr in Arabic means "support",

"victory". Maqom songs are complicated examples of the art of singing, so their performance requires skill and professionalism. This is achieved by long-term work and effort, based on the tradition of "master-apprentice". In the past, the performance of the singers has been mastered for many years, even for 10–15 years. At the same time, the students mastered their mentors' art by listening, understanding, memorizing their performance, and practicing it with special exercises.

In maqom work, it was necessary to memorize the ghazals of Lutfi, Soqoqiy, Atoiy, Hafiz, Jami, Navoiy, Fuzuli, Bobur, Mashrab and other poets and to "disclose" the meaning of these ghazals. At the same time, it was required to perform practical exercises in the tanbur and dutor, and to know the methods of satiation. That is why the performers of maqam are called *"hofiz"*. "Hofiz" means "keeper" or "knowingly" in Arabic.

