

F. S. AZIZOV¹¹ Head of the Department of Instrumental Performance and Vocal Art of Karshi State University

SHASHMAKOM FOREVER

Abstract

The purpose of the article: This article discusses the professional musical art of the Uzbek and Tajik peoples in the oral tradition of shashmaqom and “ushshak” based on its samples, as well as its development in the modern era. The article is enriched with scientific sources from various literature.

Research methods: The purpose of the article is to popularize the unique artistic style and rich creative traditions of professional music of the Uzbek and Tajik peoples in the oral tradition of makam art in the spiritual life of our people.

Practical application: the conclusions obtained as a result of the study can be used as additional support by teachers of higher and secondary specialized educational institutions.

Keywords: Shashmakom, lad, ushshak, namud, forever, hafiz (singer).

For citation: F. S. Azizov. Shashmakom Forever // European Journal of Arts, 2023, №1. – C. 46–52. DOI: <https://doi.org/10.29013/EJA-23-1-64-70>

Introduction

Makam art of national importance, which is an integral part of the cultural heritage of our people, occupies a particularly important place in our spiritual life with its ancient history, deep philosophical roots, unique artistic style and rich creative traditions.

Over the centuries, this unique art, polished by hard work and dedication and creative thinking of great poets and scientists, skilled composers, hafiz and musicians, has gained great fame and attention not only in our country and the countries of the East, but also on a global scale. A clear confirmation of this is the fact that “Shashmakom”, the professional music of the Uzbek and Tajik peoples in the oral tradition of maqom art, is recognized by UNESCO as an intangible cultural heritage of mankind and included in its Representative List.

Our esteemed President Sh. M. Mirziyoyev “At the same time, it is necessary to be aware of our national identity, develop our culture in all aspects, educate our people, first of all, our young generation in the spirit of high human feelings, and use the wide possibilities

of status art for formation of one’s aesthetic taste and thinking”¹.

Literature review

The phrase maqam is Arabic and means place of residence. Musically, maqam is the place where the sounds that make up melodies and songs on musical instruments are located.

In the past, poppies have been used with different meanings. The original meaning of maqam is the modal basis of the performed melody². As in the music of the Uzbek-Tajik and other nations, each piece of music corresponds to certain scales. The modal basis of the music of the peoples of the East is firmly established, and their musical works do not go beyond certain modal associations [2, 32].

Makam, like other phenomena of society, has undergone great changes depending on the social, artistic and aesthetic requirements and needs of the time. The form of twelve maqams, fully formed and developed in the XIXth century, survived until the formation of Shashmakom. It can be thought that his musical material-tunes and songs-

¹ Decree of the President of the Republic of Uzbekistan PQ3391. “On measures for the further development of the art of the Uzbek national maqam”, – Tashkent, November 17, 2017.

² Lad has many meanings. It provides for a complex of sounds in the octave range, eight-step diatonic scale associations.

formed the basis of shashmakom cycles¹ [2, 124]. Because such a large-scale genre as Shashmakom can be created on the basis of the wealth of folk music created over the centuries, only if there are mature professional musicians with rich practical and theoretical experience in creating statuses. No professional (community) can do such a great job as the creation of the Shashmak cycle without relying on a long tradition and rich experience in the absence of original melodic material similar to the collective status cycles. Therefore, we can say that Shashmakom, the melodic material of the cycles of makams created before him, was created only partially [2, 124].

Shashmaqom arose as an independent musical genre of the Uzbek-Tajik peoples around the first half of the XVIIIth century. The reason for this assumption is that musical treatises² written in Central Asia before the XVIIIth century speak only of twelve maqams³. In musical sources written before the XIXth century, Shashmaqom is not mentioned. Therefore, it is believed that the cycle of twelve maqams survived until the XVIIIth century. Thus, we can conclude that shashmaqom was widespread in the XIXth century, and the 18th century was a period of its continuous formation [2, 125.].

Bukhara, one of the ancient cultural centers, was the capital of several dynasties and states. In the musical culture, Bukhara also acts as a central city, personifying the musical wealth of the peoples of Central Asia. Therefore, Shashmakom was formed in Bukhara and was called “Bukhara Shashmakom”.

Shashmaqom consists of a collection of melodies and songs based on six different modes, adapted to six different scales. Although the basis of shashmaqom is different, melodies suitable for other modes close to it are also included. This is especially evident on the pages of maqam branches. Not only their tonality, but also their modal structure differ in relation to the main branch to which they belong.

¹ This can be proved by questions of commonality and compositional art in the names of the twelve maqams and shashmakom roads.

² The musical treatises of Kavkabiya (XVI century), Darvish Ali (XVII century) and other authors are considered.

³ Most of the musical treatises written in the 18th and 19th centuries are copies of works created before that time by various (non-professional) scribes. A large number of errors in them testifies to the ignorance of scribes in musicology and music in general. Such pamphlets cannot help to clarify the historical facts, but only introduce confusion.

⁴ Namud is a Tajik word that means to appear, to appear, and it means the appearance of a certain fragment of a certain melody or song as part of other songs. Patterns are often taken from melodic phrases at the beginning of maqam branches and used as climaxes to other chants. For example, the 3rd or 4th melodic sentence at the beginning of the Nasri Uzzol maqama Buzruk branch is taken in its entirety and used in other branches and they are called Namudi Uzzol. The number of copies in Shashmaqom has not been established.

Materials and methods

Shashmaqam includes: Buzruk, Rost, Navo, Dugokh, Segokh and Iraq maqams. Each of the six maqams are very large cyclic works, each consisting of approximately 20–44 major and minor maqam paths. However, if maqams are added to popular folk songs (instruments, songs and surnays), then a very large number of them are obtained. In currently published books, the instrumental and vocal parts of maqams range from 208 to 250 [2, 126].

From their good performance, as well as other musical works, depends on the ability of tunes and songs in the instrumental and the vocal department of shashmaqom to reach the listeners correctly, to give them pleasure and delight.

When performing shashmaqom and other large-scale folk musical works, the performer and hafiz (singer) must have special skills and master the skill of performing maqams. Poor performance can give the wrong impression of state paths.

Depending on the strength and height of the hafiz's voice, he can reduce parts of the melody in the song or add parts to them like namuds⁴. Regardless of where the namuds come from, they are the moving forms of singing in the various branches of the Shashmaqom singing sections. Therefore, when listening to maqam tracks, it is noticeable that there are some similar elements in their climaxes, and the climax of one song seems to be the same as that of another. For example, the Bukhara hafiz added Segokh, Ushshak, Uzzol and Mukhayari Chorgokh to the Kokandi Ushshogs, and in the Ferghana Valley they were limited only to Namudi Segokh. In Tajikistan, they even added the climax of Zebo pari to it. Navruzi Sabo is actually performed with Segoh, Navo and Oraz.

As we noted above, shashmaqom, like other phenomena of society, continues to develop, undergoing great changes depending on the social, artistic and aesthetic requirements and needs of the time.

The first of the twelve maqam systems is maqam ushshak, and the phrase ushshak is the plural form of the Arabic word ashik, which means “loving” [2, 40.]

All songs related to the Ushshak phrase of maqams, which are pronounced in the language of lovers, are primarily hymns of love, longing and love to achieve the will of Allah, that is, love for Allah, beloved spouse, family, and, in addition, love for the Motherland.

In the heritage of Uzbek and Tajik music, Ushshak did not achieve an independent status. Ushshak songs are more complex and Namudi Uzzol and Namudi Muhayari Chorgoh were used in their climaxes. Ushshok songs are widespread among the people. Uzbek and Tajik composers created different versions of Ushshag: Haji Abdulaziz Rasulov “Samarkand Ushshog”, as well as “Cocoon Ushshog”, “Tashkent Ushshog”, khafiz Sodirkhan Boboshari-pov created “Sodirkhan Ushshog” and so on. These Ushshak paths are performed in the same circular manner.

Results and analysis

It would not be an exaggeration to say that another such Ushshak was created in New York, on one of the distant continents. Its author was created by our compatriot, contemporary, one of the skilled connoisseurs of Shashmaqom, hafiz Rushel Rubinov, and it is called “Ushshaki Shakhrisabz” (“Shakhrisabz Ushshak”).

Rushel Rubinov says that as a teenager, when he listened to the melodies of Shashmakam, played from the maqam mushkilot (instrumental track) on the instrument, sang and learned samples of Nasr (vocal track), “I thought about the question-where” is “Samarkand Ushshog”, there is “Sadrkhan Ushshog”, there is “Kokan Ushshog”, there is “Tashkent Ushshog”, but why? – in the history of the Great Sahibkiran was such a commander as Amir Temur, Abu Umar Haus Ghaznayani (Keshi) (IX–X centuries), Abu Ibrahim Ishak Keshi Samarkandi [5], Abdulhamid Keshi, Hamid ibn Nasr Keshi, ibn Yahya Keshi, Hafs Ibn Burkhan Keshi, Ahmad ibn Musa Keshi, Abu Shakur Salimi Keshi, who prepared about thirty scientists, Imam Keshi, Imam Bukhari, Imam Dorimi, Imam Muslim lived and spread knowledge in Kesh, considering their great merits in this city, the people of the world of Kesh were given the honorary name “Kubbat-ul ilm wa-l-adab” – “Kupala science and morals” [5] why not be “Ushshaki Shakhrisabz”.

Rushel Rubinov, after moving to another country in the United States, developed the knowledge, skills and abilities he received in his native Shakhrisabz and the Dushanbe Art Institute, and is the result of his many years of

research in comprehending the secrets of Shashmaqom. On the contrary, he created “Shakhrisabz Ushshog” as a symbol of love and loyalty to the Motherland.



Figure 1.

In Shakhrisabz ushshog, the author recalls the beautiful gardens of Shakhrisabz, pears, figs, flutes, the hospitality of people, love for the Motherland, sings of his love and longing in wonderful phrases and melodies using the mentioned Shashmaqom and its examples.

Rushel Rubinov was born on August 6, 1966 in the city of Shakhrisabz, Kashkadarya region, in a working-class family. After graduating from the secondary school named after Lakhuti and the music school in Shakhrisabz, he entered the Art Institute in Dushanbe, the capital of the Republic of Tajikistan, from which he graduated with honors. Rushel Rubinov’s mother, Zebo Yusupova, served people at weddings and performances, clicking percussion instruments (doira) and singing. Zebo Yusupova was the sister of Momo Milyankhan, a famous folk singer of her time. Momo Milenhan was the mother of Yusuf, Ilyas, Suleiman, Rovshan Yagudayevs, who taught at the Academy of Arts in Karshi and raised many students.

Ruschel says that her mother was one of the first to awaken in her a passion for singing and music.

R. Rubinov studied with teachers Azamat Nomozov, Barno Iskhakova, Ilyusha Abramov, Abram Tolmasov, Levichi Bobohanov, Gabriel Mullakandov, Fattakh Khan Mamadaliev, Rasulkori Mamadaliev, Jorahon Sultanov, Komiljon Otaniezov, Mamurjon Uzokov, Tajiddin Murodov, Mehri Abdullayeva and Mikhail, Israel, in absentia with my teachers. says Gabriela Tolmasov.

In 1996, the Navo Ensemble was founded in New York, USA under the direction of Ilyas Mallaev.

The ensemble included Mukhabbat Shamaeva, Iskhak Kattaev, Shohista Mullojonova, Izro Malakov, Rushel Rubinov, Ilyusha Khavasov, Abokhai Aminov, Roman Narkalaev, Osher Baraev, Tamara Kattaeva, Samuil Tolmasov, Roman Tolmasov.

Currently, this ensemble is called “Shashmakam Forever” that is, Shashmakam Eternal (Forever). Rushel Rubinov, using the knowledge, skills and abilities received from his teachers, teaches and leads the ensemble the secrets of Shashmaqom.

Ushshoqi Shahrissabz

Abdujabbor Rahmonqulov notaga olgan

Rushel Rubinov g'azali va musiqasi

M.M. ♩ = 164-166

Da-reg' shu-dam dur zi bo - g'u ba - ho - ri Shah-ri - sa - bz

Ha-vo - i so-fu g'u-lu lo-la - zo - ri

Shah-ri - sa - bz (ey) vo - yay.

da - ho - nu ko ko mam gi - rad laz-za - ti na-bo - tu qand,

zi-no-ku- an - ji - ru se-bu a - no - ri Shah-ri-sa - bz (ey)

vo (ey)

Ba - xo-ti-ram-do-i-mo no - la - i ka - mo - nu na - y ya

ay Sa-do - i doy - ra-yu tan-bur du - to - ri

Copied by Aziz Sami Elbek Sibelius Software 2022.



Shah-ri-sa - bz (ey) vo - yay, oy oy

o jo-nam-ma nay

Ba-ro - i meh-mon-ku-nand jo - ni xud ni-sor xal-qash,

va - fo - yi xok-so-ri ras-mu

shi-o - ri Shah-ri - sa - bz ey jo - nay

ku-jo bi-re-zad a-gar

xu - ni nom va-tan - xo - nand, Az on ma-gar me-gi-rad

boz xu-mo-ri Shah-ri - sa - b-z (ay) vo - ay,

oy oy oy jo - nay.

Ji-lo - i

zod- go - xi xud gash-ta-i az on ru - shel,

Tu-ho-fi - ziy nag'-ma-sanj if - ti-xo-ri Shah-ri-sa - b-z ey

vo - yay oy oy oy

jo - n-ay Ji-lo-i zod-go-hi

xud gash-ta-i az on Ro' shel-la -

Tu ho-fi - zi nag'-ma-sanj, if - ti-xo - ri Shah-ri-sa - bz (ey)

jo - nay. oy oy o

jo - nay. oy rit. oy

o jo - - nay.

Conclusion

In conclusion, we note that Shashmakom really sounds forever and alive, continues to develop, albeit with various changes. On the example of only “Shahrisabz ushshoghi”, it can be noted that this work, played on the other side

of the world, almost twelve thousand kilometers from us (USA), takes a place in the hearts of shashmaqom performers and listeners with its wonderful painful lamentations and beautiful melody, and “Shashmaqom forever” is the basis for the saying “Shashmakom is alive forever”.

References

1. Decree of the President of the Republic of Uzbekistan PQ3391. “On measures for the further development of the art of the Uzbek national maqam”.– Tashkent, November, 17. 2017.
2. Radjabov I. To the question of Makam, State Literary and Literary Publishing House of T UzSSR, 1963.– 299 p.
3. Matyokubov O. Makamat. Music 2004.– 400 p.
4. Matyokubov O. One more look at Shashmaqomi of Bukhara. Publishing house “Generation of the new century”. 2014.– 296 p.
5. The official website of the newspaper “Kashkadarya”. URL: http://qashqadaryogz.uz/read/kesh-allomalar-yurti/Momin_Azizov, Kesh Allomalar yurti 02.15.2017.
6. 2012.– No. 10 of the Islam Nuri newspaper.
7. Tuychiev U. The Aruz system in Uzbek poetry,– T. 1985.

Information about the authors

Fayoz Samiyevich Azizov, Head of the Department of Instrumental Performance and Vocal Art of Karshi State University, Karshi, Uzbekistan

Address: Karshi, Uzbekistan

E-mail: fayoz.azizov5866@gmail.com; Tel: +998 75 225 34 13

ORCID: 0000-0001-6477-3772