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ABOUT THE MUSICAL NOTES OF SHASHMAKOM IN THE SOURCES

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Abstract

Farabi's "Big Book of Music", Khorezmi's "Key of Knowledge", Narshahi's "History of Bukhara", Firdowsi's "Shahnameh", Nizami's "Khusrav and Shirin" and other sources provide information about ancient music and describe the work of such excellent performers, composers and musicologists as Borbad, Sarkash, Azadvor and Nakisa. The names of the musical compositions they perform, concepts and phrases concerning the content and internal structure, as well as performing traditions are mentioned. This article will provide information about the notes of Shashmakom in the above-mentioned sources.

Keywords: *Classical music, makoms, musical notes of makom, ancient sources, Borbad performer, singer.*

Introduction

Even today, there are different opinions among musicologists, performers and singers about Borbad, which occupies a special place in the history of Oriental music. Borbad is a person who in ancient times manifested himself as a performer and composer. There is also an ud-like tool called borbad. Borbad is considered an outstanding figure and a symbol of the ancient musical culture of the peoples of Central Asia and the entire Middle East. In some sources, he is also called Fahlabad, Borbad Marvi. Borbad is from Merv, he was born in one of the cities of ancient Khorezm. There are many legends and narratives about Borbad's skill, which is why some scholars also call him a legendary figure. Firdowsi's Shahnameh also contains stories about Borbad.

Research method

Some classical music terms that exist even earlier than the term "makom" are mentioned in the sources. For example, "navo", that is, a melody, a song, a piece of music, while a note is the place where a finger presses against the instruments and creates a sound or a set of sounds of a piece of music. On the other hand, the meaning of the word "dastan" is close to the word note. The term "roh" means the path, that is, the path of melody, the text of music. "Lakhnkui" is a piece of music, Kavl is a piece of music that is sung with songs and poems. Tasnif (Classification) is a synchronous melody, a perfect piece of music, while Khusravani is royal, that is, the most perfect kind of music. These musical paths are embodied in various categories and cycles. Among the peoples of Central Asia, the Khusravani cycle is one of

the most popular in professional music. This category includes “Ganji Arus”, “Ganji Gov”, “Ganji Faridun”, “Kini Siyavush” and other musical samples. It is noted that each Khusravani consists of two parts and, in turn, subsections, and that these melodies are performed by voices and instruments. Another well-known type of ancient music is Lakhni. The names and order of these melodies are given in the sources in different ways. For example, there are thirty lakhnas associated with the name Borbad. In addition, there were seven Khusravanis, thirty lakhnas, and three hundred and sixty dastans composed by Borbad. In historical sources, the word note is sometimes also called nagma and is referred to as a whole musical structure. Based on these structures, the influence of the views of the peoples of Central Asia on ancient cosmology, that is, the science of the universe, is clearly traced. These constellations were compared with the basis of the chronicle of the lunar year. Seven Khusravanis are seven days of the week, thirty Lakhnas are thirty days of the month, and three hundred and sixty dastans are three hundred and sixty days of the year. Since in the past, Oriental musical notation referred to the music of the oral tradition, they only helped to remember what they had learned. Therefore, the enumeration of these melodies is currently difficult to imagine in an absolutely accurate way.

Beginning in the ninth century, along with the development of social and exact sciences in Central Asia and the Middle East in general, music science also began to develop widely. The process of formation and development of musical art is associated with the names of the great sages Abu Nasr Farabi, Abu Rayhan Beruni, Al-Khorezmi, Abu Ali Ibn Sina and their followers Safiuddin Urmavi, Abdulkadir Maraghi and many other art historians. According to the tradition of that time, musical treatises began to be written in Arabic, and later in Persian. But you should not look at medieval music science from the point of view of narrowly local features. Although Farabi’s “Big Book of Music”, Ibn Sina’s “Jawami Ilmi Musiki”, “Urgench and Hamadan”, “Kitab ul Advor” and “Sharafiya” by Safiuddin Urmavi were written in Baghdad, they cannot be at-

tributed solely to the music of Shom (Syria), Transoxiana or Iraq. Although these works contain information related to specific types of music and local peculiarities of certain localities, they are mainly aimed at studying the fundamental laws and theoretical foundations of music from the point of view of broad scientific thought. That is why this scientific heritage contributes to the scientific study of the samples of professional music of the peoples of Central Asia and the Middle East in musical culture and, above all, in the oral tradition.

Results analysis

It is worth saying that musical expression in medieval science is a concept related to professional music. In the Middle Ages, there was no tradition of dividing music into folklore and professional, as there is now. The concept of folklore as a whole was introduced into science quite late. According to the classification of medieval sciences, music was part of the exact sciences along with arithmetic, geometry and astronomy. Due to this, musical phenomena, as well as their theoretical foundations, are revealed using mathematical methods. Music is a mathematical science that studies the aspect of the mutual correspondence and incompatibility of nagmas, as well as the time that passes between these nagmas in order to learn how a melody is created. When substantiating musical science, Farabi argues that first there is musical practice, and then there are thoughts about it. Medieval music science is extremely prolific, in which theoretical and aesthetic issues occupy a central and leading place. Aesthetics itself and theory are also not isolated from each other, but represent a single science as different sides of music. Theoretically, the components of music and the laws of its internal structure are studied, and from the aesthetic side, there are discussions about the concepts used in revealing its ideological foundations. In particular, in the 9th and 11th centuries, which are considered the classical period of musical science, the theory of music in Farabi’s work, in turn, is divided into five sections. The first section examines the foundations and roots necessary for knowledge of the structural fragments of this science, as well as their

applications, various numbers of structural fragments, methods of application of music, as well as what kind of researcher should be. The second section explains the basics of this art. Information is provided regarding the formation of nagmas, the quality and quantity of nagmas, explanations of the relationship of one Nagma to another, as well as evidence of these claims. It also explains the adaptation of nagmas according to the types of arrangement and order, as well as the selection of possible nagmas to create a melody based on this. The third section deals with the use of concepts related to foundation and proof, i.e. about the emergence of all nagmas with the help of various artificial factors necessary for the formation of nagmas, placing them in a predetermined order, i.e. explaining the basics of music. In the fourth section, a conclusion is given on the methods of forming the usules that form the basis of the vazns. The fifth section describes the structure of the melody as a whole, as well as the creation of a perfect melody, which is composed according to a certain order and Charter for poetic speech, ways of applying poetic speech for various purposes of melody, thanks to which melodies become more coherent and sensually expressive.

Here we will talk about the expression of monody. Monody was usually used as a concept in the field of musical storytelling style. Nowadays, in the sense of a one-voice melody, that is, mono is one, and melody is melody. Music is also oriented as a concept representing a style of thinking. Polyphonic musical styles are a style that develops in one direction in relation to harmony and polyphony, for example, melodies played on a dutar are two-voiced on two of its strings, but these voices do not have an independent meaning, but a melody that goes in one direction. Dutar's melodies are works in a monodic style, although they sound on two strings. Since the work of Safiuddin Urmavi in the thirteenth cen-

tury, music theory has focused on the study of monodic music mainly in terms of two main criteria: pitch and sounds, their location, as well as the scale and relationship of sounds over time.

In Eastern musical aesthetics, the emergence of melody, the definition of its essence, was considered one of the most discussed issues. The question of the origin of music is interpreted in different ways, based on mythical, divine and life experience. Some scientists attribute the origin of music to legends, arguing that the sounds coming from holes carved in a Qanus or stone are the most proportional varieties of music and surpass any melody created by man. However, advanced scholars such as Farabi and Ibn Sina associate music with human activity. For example, Farabi argued that phenomena devoid of auditory experience have nothing to do with music, calling music only the tones perceived by hearing. Ibn Sina, on the other hand, understanding music as a means of communication, considered verbal speech to be primary, and proportional singing to be a more perfect step forward in expressing thoughts and feelings.

Conclusion

The lad-sound system of oriental music consists of the concepts of jam and jeans, intervals-bakiya-komma, mujannab, taniny, quaternary and octal notes, i.e. the theory of bakiya and komm in the half-note interval, makoms and their musical system and methods. Currently, there is not an eight-step, twelve-step system with midnight notes, but a twenty-step system with quaternary notes. The study of Shashmakom notes is based on works by such scholars as "Kitabi musiki" by Al-Farabi, "Kitab Shifa" by Ibn Sina, "Sharafiya and Kitabul advor" by Safiuddin Urmavi, "Magasidul advor" and "Jami Ilhan" by Abdulkadir maroghi, "Murodnoma" by Bedri Dilshad, "Kitabul advor" by Shukurullah, "Fathiya and Zainul Ilha" by Mahmoud Chalabi, are still ongoing.

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