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## ABOUT NOTES OF SHASHMAKOM IN ANCIENT SOURCES

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### Abstract

In Farabi's "Big Book of Music", in Khorezmi's "Key of Knowledge", in Narshahi's "History of Bukhara", in Firdousi's "Shahnameh", in Nizami's epic "Khusrav and Shirin" and other sources, information about ancient music is provided, the work of such excellent performers, composers and art historians as Borbad, Sarkash, Azadvor, Nakisa. The names of the musical works they perform, concepts and phrases concerning the content and internal structure, as well as performing traditions are mentioned. This article will mention the information about the notes of Shashmakom presented in these ancient musical treatises.

**Keywords:** *note, makom, navo, tasnif, kavf, roh, lahn, nagma, jins, savt, bood, ja'm, rythm*

### Introduction

Some classical music terms that exist even earlier than the phrase "makom" are mentioned in the sources. For example, a *navo*, that is, a melody, a song, a piece of music, while a note is a place where a finger is pressed on the instruments and creates a sound, which is, a certain sound or set of sounds of a piece of music. On the other hand, the meaning of the word *dastan* is close to the word note, indicating the place of the finger on the instrument, a certain set of sounds. The term *Roh* means the path, that is, the path of the melody, the text of the music. *Lahn* is a melody, a piece of music, a cover is a piece of music that is sung in songs, poems. *Tasnif* is a synchronized melody, a perfect piece of music, while *Khusrawani Shohona* is the most perfect kind of music. These musical paths are embodied in various cycles. One of the most popular in professional music among the people of Central Asia is the Khus-

ravani cycle. This cycle includes "Ganji Arus", "Ganji gov", "Ganji Faridun", "Kini Sievush" and other musical samples. It is noted that each *khusravani* consists of two parts and, in turn, subsections, and also that these melodies are performed by voices and instruments.

### Research method

Another well-known variety of ancient music is *Lahn*. The names and order of these melodies are given in the sources in different ways. For example, there are thirty *lahns* associated with the name Borbad. In addition, there were seven *Khusrawani*, thirty *lakhnas*, three hundred and sixty notes composed by Borbad. In historical sources, the word note is sometimes also called *nagma* and is referred to as an entire musical structure. On the basis of 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. The seven Khusravani are composed according to the seven days of the week, the thirty lakhn are the thirty days of the month, and the three hundred and sixty dastans are the three hundred and sixty days of the year. Since in the past, Oriental musical notation referred to the music of the oral tradition, they served only to memorize musical paths that existed only in memory. Therefore, the enumeration of these melodies is currently difficult to imagine unambiguously. But there is no doubt that these ancient paths played an important role in the development of the musical culture of many Eastern nations. These traditions had a great influence on the new musical categories that emerged in later periods, especially on the composition of the makoms. The names and in general other features of ancient musical paths can be traced on the example of the extant shuba of Khorezm makoms, Shashmakoms and Ferghana–Tashkent makoms.

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 Marghi 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. Despite the fact that the “Great Book of Music” by Farabi, “Jawami ilmi musikiy” by Ibn Sina, “Urgench va Hamadon”, “Kitab ul advor” and “Sharafiya” by Safiuddin Urmavi were written in Baghdad, they cannot be attributed only to Sham, that is, to the music of Syria, Maverannahr or Iraq. Although these works contain information related to specific types of music, local features of certain areas, they are mainly aimed at studying the fundamental laws and theoretical foundations of music from the point of view of a broad scientific theory. That is why this scientific heritage contributes to the scientific study of samples of professional music of the nations of Central

Asia and the Middle East in musical culture and, above all, in the oral tradition.

### Results analysis

In the Middle Ages, it was not the habit to divide music into folklore and professional, as it is now. The concept of folklore as a whole was introduced into science quite late. The formation of musical folklore studies as a science began mainly in the middle of the last century. According to the Tasnifs 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 to learn how a melody is created. But it is also inappropriate to understand the science of music as a purely mathematical abstraction. In substantiating musical science, Farabi argues that musical practice arises first, and then thoughts about it arise. Medieval music science is extremely prolific, in which theoretical and aesthetic issues occupy a central and leading place. Aesthetics and theory itself 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 -arguments about the concepts used in revealing its ideological foundations. In particular, in the 9<sup>th</sup>–11<sup>th</sup> 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 basics necessary for knowledge of the structural fragments of this science, as well as their application, the different number of structural fragments and methods of applying music, as well as what a researcher should be. The second section describes 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 statements. It also explains the adaptation of nagmas according to the types of arrangement and order, as well as the choice of possible nagmas to create a melody based

on this. The third section deals with the use of concepts related to the foundation and proof, i.e. 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 scientific music. In the fourth section, a conclusion is given on the methods of forming the weight basis of the nagma. The fifth section describes the structure of the melody as a whole, as well as the creation of a perfect melody, which, according to a certain order and statute, is composed for poetic speech, ways of applying poetic speech for various purposes of melody, purposeful melodies, which thanks to this speech becomes more sensually coherent and expressive.

Here we will talk about the expression of monody. Monody has usually been used as a concept in the field of musical narrative style. Nowadays, in the sense of a one-voice melody, that is, mono is one, and melody is music. 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 performed on a double, two-voiced on two of its strings, but these voices do not have an independent meaning, but are a melody in one direction. Dutar's melodies are works in a monodic style, although they sound on two strings. Since Safiuddin Urnavi's work in the thirteenth century, music theory has focused on the study of monodic music mainly in terms of two main criteria: pitch and pitch of sounds in general, their place, as well as the weight and relationship of sounds over time. They are divided into two relative-

ly independent sciences. Ilmu talif (The Science of Music) and Ilmu iyqo (The Science of Rhythms) means structured, adapted science, which translates as harmony or composition and gives an idea of the initial particle of melody – from sound to large musical structures. Melodic fragments: Sawt, that is, sound, nagma, that is, note, tone, bod – interval, gins – the bases of the notes of the original melodic structures, four five-stage pickups, ja'm, that is, a sound structure of one octave in size, formed by a combination of gins, and inticolot – migration, that is, moving the melody from the main notes to the auxiliary ones, more precisely, modulation. While Ilmu iyqo is directed to the study of expressions such as nakr, which is the smallest unit of the musical vazna and the resulting iyqo, that is, rhythm, period – rhythmic structure. And the true value of the nakr is the conventionally accepted unit of measurement of percussion vazns.

### Conclusion

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 Ganus or stone are the most proportional varieties of music and surpass any melody created by human. However, advanced scholars such as Farabi and Ibn Sina associate music with human activity. Actually, this topic requires more and deeper scientific researches.

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