



PROBLEMS AND THEIR SOLUTIONS PECULIAR TO SHASHMAKAM YESTERDAY AND TODAY

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ABSTRACT

In this article, the speech goes on about the today problems of the masterpiece of Uzbek classical art – Bukhara Shashmakom and the ways to solve them. Educational systems are designed to work with musical notation and thereby improve the musical literacy of future musicians and singers.

Introduction. Modern methods of preserving intangible cultural heritage and the possibilities of their practical application remain one of the urgent problems today. The scientific works of our scientists and researchers working in Uzbekistan about the Bukhara Shashmakam, a masterpiece of classical art that is the national treasure of the Uzbek people, have a lot of theoretical foundations, but they do not harmonize with practice. The study of Shashmakam melodies by musicians and singers in the education system still continues in the traditional teacher-student method. Learning Shashmakam melodies by listening to audio recordings in various formats is in the first place. This cannot be called a bad thing, but the younger generation who are being educated develops only one-sidedly, and this is an approach typical of amateur and artistic and ensemble teams. Today, working with musical notation and thereby improving the literacy of reading musical notation is one of the main requirements in the modern education system.

Literature review: The musical texts written during the 20th century are written only in the book of V.A. Uspensky "Six musical poems", in which the musical notes are written only in a quarter-length, without dividing them into khonas¹ and bazgoys² [1.3]. and Sarakhbari Buzruk is numbered only as I.1. 2.; II.1,2 in the Prose I-group Branch "Shashmaqom Buzruk I" of Yu. Rajabi [2.48-49].

Research methodology. In this article, we will observe the example of Sarakhbari Buzruk, which was created based on the sound recordings of the Yunus Rajabiy makam ensemble under the TV and Radio Company of the Republic of Uzbekistan, which operates today, and is led by the People's Artist of Uzbekistan Abdukhashim Ismailov.

In the musical texts created until the 21st century, only musical notes and lyrics are written. For example, "Shashmaqom Buzruk I" [2.48]. Further complementing this tradition, if

we divide the Daromad section of Sarakhbari Buzruk into sections such as *Namudi Buzruk*, *Buzruk zamzama*, *Mionkhat*, *Zamzama*, *Furovard*, *Hang*, *Namudi Uzzal*, *Avji Chargah-Muhaiyar*, *mionkhat of Avji Chargah-Muhaiyar*, *Hang*, *Zamzama* [6. 28], it will be easier for the teacher and the student.

Such divisions are numbered in the score of the Uzbek Folk Instruments Orchestra, and the orchestra can play from this point whenever the number is needed during rehearsal. [13.17] In this case, it would be appropriate to introduce the terms *makam* into the traditional performance process.

Analysis and results. Examples of the division of Sarakhbari Buzruk;

Namudi Buzruk

Buzruk zamzamasasi

Miyonxat



-o - - - 0 - - - 0 - - - yo - ray

Miyonxat



Tin - mas xa - yo - li key - ni - cha ko'z yo - shi

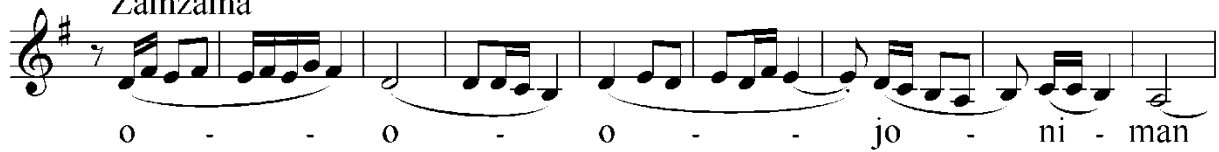


qat-ra-din, yuz so - ri - na yu-guz - gu-chi gul-gun Bu



roq e- mish 0 - - - 0 - - - 0 - -

Zamzama



0 - - - 0 - - - 0 - - - jo - ni - man



0 - - - 0 - - -



-o - - - 0 - - - yo - ray

Furovard



Bo'l-mas vi - sol bir-la ko'n-gul dar-du do - g'i kam, ul



tuy - ma - g'ur - da, vah, ne ba - lo ish-ti - yoq e-mish

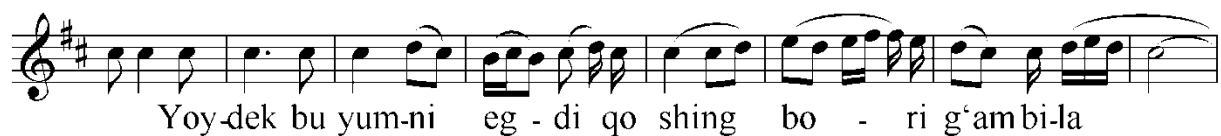


The charm of the work is further enhanced by the transition to another key in the “Namudi Uzzal” section after the “Furovard”, “Hang” and “Zamzama” sections of Sarakhbari Buzruk’s Mionkhati. The smooth transition in the “Avji Chargah-Muhayyar” namud used in the

last part of the "Namudi Uzzal" section enriches the melodies of the climax of the work.



Avji Chorgoh - Muhayyar



The epitome of the "Avji Chorgoh-Muhayyar" genre is the upper "Shakh Parda" section of the Sarakhbari Buzruk song. In this place, the lamentation of the final verses of Lutfi's gazelle further enhances the beauty of the work.

Avji Chorgoh - Muhayyar miyonxati

Lut-fiy, Hi-ri(y) - da qol-ma-di she'-ring-ga mush-ta-riy

o - - o - - o - - o - ey yo

In addition to the notes of Sarakhbari Buzruk, it would be easier for the learner to place a QR code on the mp3 format audio recordings and post them on the Internet. In addition, since it is more difficult to understand classical terms in the text, it would be appropriate to provide a text-to-text explanation.

If we look at the development of classical music of the Eastern peoples on the example of Azerbaijan mughams, we can say that this area is well developed in them. Azerbaijan composer Uzeyir Gajibekov was able to find the right path to ensure the theory of mugham art and its practical performance. From children's musical school students to artists in this field, all Azerbaijan mughams have perfectly mastered the structure of the membrane. The structure of the shashmakam membrane is a condition that is characteristic only of a narrow circle of scholars.

In the 21st century, when global changes and rapid development are taking place, why should the Uzbek people's masterpiece of intangible cultural heritage, Shashmakam, which is on the UNESCO Representative List, lag behind? If the opinions of theorists and practitioners in this field do not converge, it will continue to stagnate for many years to come.

Conclusion

In conclusion, it can be said that if new textbooks and manuals were written in mp3 format and musical notation based on octave sounds of the same height, there would be emerged educated, good specialists in the future among the younger generation that is being educated now; it is no wonder that such outstanding, educated musicians and poets as Yunus Rajabiy, Fakhriddin Sadikov, Arif Khatamov and Arif Alimaksumov, who are still revered by our people, have been brought up. They will contribute to the development of makam art and will be responsible for passing it on to the next generation.

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