



# International Conference of Economics, Finance and Accounting Studies

*International Conference of Economics, Finance and Accounting Studies is a double-blind peer-reviewed, open-access journal published to reach excellence on the scope. It considers scholarly, research-based articles on all aspects of economics, finance and accounting. As an international congress aimed at facilitating the global exchange of education theory, contributions from different educational systems and cultures are encouraged. It aims to provide a forum for all researchers, educators, educational policy-makers and planners to exchange invaluable ideas and resources.*

## Shashmaqam-Classical Music

**Solikhabonu Shakhobiddinova**

Log 122, "Silk Road International University of Tourism & Cultural Heritage, Official Writing  
in Uzbek

**Mrs. Ra'no Toshniyazova**

### ABSTRACT

Traditional music, a vital part of cultural heritage, represents the historical, social, and spiritual stories of communities throughout. This article analyzes the different manifestations and ongoing relevance of traditional Uzbek music "Shashmaqam" throughout numerous cultures worldwide. The research examines traditional music's origins, forms, and purposes to show how it serves as a reservoir of communal identity, collective memory, and creative expression. The essay dives into how traditional music is passed down through generations, its function in rites and celebrations, and its adaptation in modern circumstances. Furthermore, it analyzes the threats presented by globalization and modernity to the preservation of traditional music, as well as the attempts being undertaken to conserve and reinvigorate these musical traditions.

**Keywords:** Shashmaqam, traditional music, history, culture, music, maqam, maqomchilik.

Today, the art of music is developing rapidly all over the world. Currently, many directions of music are emerging and developing. The art of music is improving day by day, and new types of it are emerging. Music is a sound that affects the consciousness of living beings, and this sound is formed by the combination of words and melody. Melody is created together with the world and manifests itself in everything. Melody is everywhere and in everything, for example, in nature, animals, objects, etc. We living beings, that is, humans, have created this tone-word association by perfecting it over the years by associating these tones with our joy, happiness, or sadness. And this is called music today. If we go back in time, we can see that today's music was completely different in the past. Each person created and sang beautiful music, matching their joys, love and sorrows to the tunes. But these songs are called differently everywhere. All cultures in the world have their famous ancient music. This ancient music of theirs clearly shows who they are and where they are from. Also, Central Asian cultures had their own music and it was called "Shashmaqam". In this essay I will introduce firstly what is "Shashmaqam", secondly its formation, then finally its role in today's world.

Shashmaqam is a prominent melodic-cyclic genre of the musical history of the Uzbek and Tajik people. Shashmaqam in Farsi means six maqams: Buzruk, Rost, Navo, Dugoh, Segoh and Iraq. It contains a cycle of intricate and flawless vocal and instrumental compositions using a variety of melos, forms, usuls (rhythmic formulas), and performances. Maqomat (maqam art) is a

manifestation of Central Asians' spiritual culture. Its historical and cultural significance extends well beyond the confines of the area and has an influence on the evolution of world musical processes. Instrumental part of Shashmaqam called "Mushkilot" and vocal part called "Nasr" and the both together represent more than 250 cycles. Tajik and Uzbek were the languages used for the vocal portion. The writings were mostly excerpts from great works of oriental poetry by Rudaki, Jami, Lutfi, Navoi, Babur, Khafiz, Fizuli, Amiri, Nodira, Zebuniso, and others, and they dealt with lyrical, philosophical, didactic, and religious subjects. Examples of folk poetry were also provided. Tanbur was the most often utilized musical instrument. The tonal foundation of maqams was developed based on tuning tanbur. Each maqam had an instrumental section that featured solo or group performances of instrumental works such "Tasnif," "Tarje," "Gardun," "Mukhammas," and "Sakil." Each portion, however, was unique in terms of tone, melody, structure, and doira use. The vocal sections are separated into two cycles (shuba), the first of which is sung by the main vocalist, hofiz, and features the songs "Sarakhbor," "Talqin," "Nasr," and "Ufar," which are considered to be the most challenging and comprehensive ones in terms of structure, melos, and form. (their melodies are more developed, of great range and complex form).

The vocal group interspersed the major portions with "Taronas" as a linking song. (it is a small vocal piece, which has its own tunes, features and forms). Moghulcha and Savt are two five-part cycles that are part of the second cycle (shuba). (except maqom "Iroq").

In the VII–VIII centuries, a variety of genres initially emerged as a result of the development of folk music and the expansion of local professional performance traditions. notably from Borbad's literary works, the "Khosravani" series. In the ninth and tenth centuries, status-like instruments as well as musical works and series were produced. Musicians frequently used the 12-status "Davazdah Maqam" series, which gained popularity between the 11th and 13th centuries and the 17th century. The Fergana-Tashkent maqam route and the Khorezm maqom series first appeared in the nineteenth century. Eventually, new maqam work styles and forms evolved in modern interpretations on the basis of "Shashmaqam" and other series. Aspects of the interpretation and justification of the rules of maqamlik art, as well as music theory and practice, have been the subject of musical treatises since the ninth century. It is amazing how differently Urmavi and Shiraz (the XIII–XIV centuries) defined statuses and organized them into a specific system. In the 20th century, the art of *makomchik* developed and took place in the works and repertoires of accomplished musicians, singers and composers. They were published as collections through modern notation, and the work of their theoretical and practical assimilation was carried out.

The center was established on the basis of the decision of the President of November 17, 2017 "On measures to further develop the art of Uzbek national status". Its main goal is to perfectly study the art of Uzbek national status, promote it according to tradition, and let our people enjoy the most beautiful traditions of our musical heritage. The maqam ensemble named after Yunus Rajabi is working as part of the Uzbek national maqam art center. The first professional status ensemble in Uzbekistan was founded by folklorist, People's Artist of Uzbekistan, academician Yunus Rajabiy in 1959 under Uzteleradiosi. The members of the Maqom ensemble have been on creative tours in several foreign countries and performed their concert programs. For many years, accomplished singers and musicians served in this place. According to the initiative of the President of the Republic of Uzbekistan Shavkat Mirziyoyev, since 2018, a conference dedicated to Shashmaqam is being held in the city of Shahrisabz once every two years. And this is celebrated all over the country with a big celebration. This conference is conducted not only on the basis of local but also international standards. Many competitions are being canceled during this convention, one of which is a maqam challenge. Not only local people or people from Central Asia, but also well-known art representatives from all over the world took part in the challenge held within the framework of the previous conference and expressed their interest in maqam and shashmaqam. And this made many people interested in this direction of music. As a child of this country, I am in favor of the development of Maqom and Shashmaqam and its history and its better organization. And I think that the attention paid to the development of Maqam and Shashmaqam will bear fruit and Shashmaqam will be appreciated by the whole world.

## References

1. *Shashmaqom tarixidan*. Daryo. (2008, August 23). Retrieved from <https://daryo.uz/2018/08/23/shashmaqom-tarixidan>
2. *Shashmaqom* (no date) *Meros Madaniy meros*. Available at: <https://meros.uz/object/shashmaqom>.
3. Aslanov, S.T. (2023) *Shashmaqo-Mumtoz Musiqamiz Asosi*, *CYBERLINIKA*. Available at: <https://cyberleninka.ru/article/n/shashmaqom-mumtoz-musiqamiz-asosi>.