

## **FACTORS OF MAINTAINING THE VIABILITY OF" SHASHMAKOM " AND DEVELOPING EDUCATIONAL OPPORTUNITIES**

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### **Annotation**

This article talks about the lessons of "Shashmaqom", which is considered a priceless golden treasure of the Uzbek people. Also, recommendations and opinions on the preservation of the status of Shashmaqom and the development of its educational opportunities are presented.

**Key words:** shashmaqam, status, educational opportunities, developmental factors, longevity, modern music art, status paths.

### **Introduction**

Our ancestors studied for centuries the power of the Performing Arts of Shashmakom, enjoyed it in their relationships, creative activities. Today, the attractive, husnkor scale of Shashmakom, its position has expanded even more, its place in society has been strengthened. Shashmakom is an independent sphere with great educational opportunities in our country. In the educational process, the prose section of Shashmakom is one of the main tools for providing moral and aesthetic education to the younger generation. Therefore, the effectiveness of a somewhat accelerated process of education depends on it.

Shashmakom, which arose on the basis of the musical wealth of the Uzbek people, in turn, effectively influenced the development of modern musical art. Shashmakom was passed down, mainly orally, from generation to generation in the tradition of the master disciple. On the roads of shashmakom songs, romantic-lyrical, philosophical, exhortatory, religious ghazals of Uzbek and Persian Classical Poets Rudaki, Jami, Lutfiy, Navoi, Babur, Fuzuli, Hofiz, Amiriy, Nodira, Zebunniso, Ogahiy and others were involved. As a result of the historically long progress of the national and regional classical music traditions, shashmakom is the product of the art of a number of generations of composers. Shashmakom was created under certain conditions as a result of centuries of scientific and creative experience and research in the directions of musical folklore and professional music.

Statuses have been performed solo by musicians and singers, as well as in courtship and courtship. In particular, in the palace of the emirate of Bukhara in the most recent period, the courtship consisted mainly of 2 tanbur, 2 circles (the circle was also the singer), Afghan rhubarb, sato or qawbiz, as far as possible, ilaman instruments.

In Maqam performance, tanbur is the leading voice. Because it has some comfort in adjusting its strings to fit the status curtains and in perfectly sounding the status tracks. The circle, on the

other hand, serves as a necessary tool for the musicians and singers to perform the Shashmaqom parts on the basis of the specified method.

In the 1920s, special music schools, educational institutions were established in the cities of Bukhara, Samarkand, Tashkent, focusing on the assimilation of status and folk music samples; such as Ota Jalal, Otagiyos Abduganiyev, Domla Halim Ibadov, Shorahim Shoumarov, Abdusoat Vahobov, Usto Shudi Azizov were recruited to teach lessons to young people.

In fact, there is no shortage of widely recognized musical masterpieces, which are well known among Eastern and Western listeners. Both those who have come to enjoy the elegant beauties of various times and times, El-u individuals, and those who are passionate about the study and promotion of mystery, are growing more and more. Zero has become an integral part of the cultural life landscape of the peoples of the world, in the combination of internationally recognized musical compositions, diverse meaning and content, perfect form and shamoyili, rango-color means of expression and unique performing traditions.

The statuses have long been mastered orally in Central Asia and have become rich at the expense of visual patterns of creativity and unique performance interpretations. Both the benaziric artistic expression of emotions and the breathtaking flight of musical thought are common in these. In particular, the composition of Shashmakom, considered the perfect Uzbek national status, a masterful singing and Instrumental Performance that cannot be distinguished from it, a burst of melodic poetry that flourishes in cooperation, as well as literary and musical traditions are embodied in the image of specific creative and performing schools.

As a professional layer of musical art, which arose in the conditions of our shashmakom people, it is known that in the distant past it was practically revered mainly through the gatherings of “majolis un-nafois” in palaces, public holidays, family weddings, talk of intellectuals, teacher-disciple education. In the art of shashmakom performance, sensitive composers have somehow protected their products of harmonious creativity from the danger of oblivion by chaining them to Category structures.

In shashmakom, the breadth of the scope of forms, genres and means of expression gave him vitality. The Tub must be of an oral nature, in an attempt to revive the ways of the instrument and singing, a competent performer always tried to convey his search to the judgment of the literate shinavanda. Sometimes it seems that he has taken on the role of co-author of the work, even making significant changes in his desire to show his creative potential more fully.

Hence, the end result of good scientific and practical research, which began in the 21-24 years of the 20th century, is a modern manuscript with the musical text “Shashmakom”. It will be printed in Moscow in 1924 as a collection of valuable notes, based on the order of this overseer. The head sheet is decorated in an oriental style with green and blue colors, and the three photographs in the top row depict the author of the inscription, and the informants of “Shashmaqom” are clearly depicted next to the two.

Ari Bobokhanov, who has been researching for many years on the construction of perfect note texts of Bukhara Shashmakomi, noted that V.The Uspensky inscriptions are somewhat superior to some later tuples in that the status curtains are correctly placed in the place of the place and are perfectly reflected in the lad system as a whole. In this, Shashmakom was recorded in the interpretation of the original teachers and directly under their supervision, V.It was also quite possible that Uspensky was a devoted man, a scientist with a thorough knowledge in his field.

But one of the important events was the tightening of Shashmakom music texts to readers, which, despite their shortcomings, were first stolen from the performance of sensitive

connoisseurs into written form. Now the task of studying it and bringing his writing to the evolutionary level is on the agenda.

Any serious say'i-movement in Creative, Executive, Research, Educational and spiritual and Educational Directions, which concerns our musical heritage, is carried out primarily with reference to valuable performances of the work, as well as scientifically reliable sources. For example, for the purpose of studying and mastering the history, theory and practice of statuses in special music education institutions, Sarah is programmed to interpret and analyze samples in a way proportional to the specialty. At the higher educational stages, it is envisaged to conduct new creative, executive, scientific and methodological research, including. It is known for itself that without academic Note Records corresponding to the harmonious performances of the Maqam roads, however, it is not possible to successfully carry out professional duties.

It should be noted that according to the program "Shashmakom-the oral and intangible cultural heritage of mankind", which was supported by UNESCO, only events were planned and implemented in our country. In particular, their band aimed at re-releasing relevant notes and audio recordings became the same. The long-awaited Note set was released in the spring of 2007, - based on modern computer programs, dialed to 632 pages, the cover of which came out of print, summed up in a thin single book.

As an example of the positive work done to strengthen the immortality of "shashmakom" and to study the future generation, it was further established in the Higher, Secondary special and primary educational stages of scientific study and practical mastering of Shashmakom through the Departments of "music of the East" at the Tashkent Conservatory (1972), "musical Oriental Studies" and "traditional performance" (since 1992). Republic contest of status performers since 1983 (since 1991 Y. In the name of Rajabi) is regularly held.

Shashmakom, which arose on the basis of the musical wealth of the Uzbek people, in turn, effectively influenced the development of modern musical art. Composers and composers of Uzbekistan continue to use Shashmakom extensively in their work. Of These, M. Ashrafi, M. Burhonov, K. Jabborov, T. Jalilov, D. Zakirov, S. Kalonov, Y. Rajabi, T. Sadigov, Fahr. Sadigov, M. Tajiyeu, O. Hothamov and others have made significant achievements in building status potential in their works of song, Romance, chorus, Symphony, and opera. The film "Shashmaqom" was shot by the studio "özbektelefilm".

Currently, professional ensembles, amateur artistic teams specializing in the performance of Shashmakom throughout Uzbekistan are effectively working on the creative development and promotion of statuses.

In October 2018, various cultural and educational events, art evenings were held in France as part of the "days of Culture and art of Uzbekistan". On the basis of this event, the night of "Shashmakom" was held in Paris. The concert program of the Honored artist of the Republic of Uzbekistan Star Turdiyeva, organized at the de la Ville Theater in Paris, was a favorite of art lovers with its presentation of the charm of the National Art of our country. The concert was organized by Soudabeh Kiya, musicologist, producer of the "de la Ville" theater. He is considered an experienced expert in the art of status, having been a member of the jury at the international music festivals "eastern tarones" held in our country. Representatives of the cultural, academic circles of this country, the public were invited to the concert. A one-and-a-half-hour concert program composed of masterpieces of status art, mavrigis and folk songs, such as "Dugoh", "Sarahbori oromijon", "Munojot", will receive the recognition of Parisians.

- The French are an oshufta people of art. The people of the city welcomed our national tones with full applause, " says The Star Turdiyeva. - Fans of Art who came to the concert listened to

“Shashmaqom” from John Dili as a breath and charm of the Great Silk Road. Music Unites peoples, real art does not choose space and borders. One can be sure of this again on the example of this status night, when Uzbek classical songs were played in Paris.

Since the 20th century, Shashmakom has been recorded, studied scientifically, mastered through new music education and in composing. In 1959, on the initiative of Yunus Rajabiy, the first professional status ensemble was established under the radio of Uzbekistan and continues to operate to this day. Professional and amateur status ensembles in Uzbekistan contribute significantly to the promotion of the art of statecraft. Amateur status teams have been in competition since 1975 and status performers and status ensembles since 1983.

Shashmakom figures and propagandists – father Jalal Nasirov, father Giyos Abdugani, Levi Bobokhanov, Domla Khalim Ibadov, Yunus Rajabiy, Berta Dovidova, Turgun Alimatov, Munojot Yulchiyeva, Fakhridin Sadigov, Immortal Rasulov, etc. Rajabi Maqam ensemble, Bukhara Philharmonic Maqam ensemble. Scientific and creative and practical work is being carried out on the protection of shashmakom: scientific research, publications, scientific expeditions, films, audio and video recordings, radio and TV shows, status nights, concerts "Nazm and Navo", scientific conferences (Tashkent, 1975, 2014; Samarkand, 1978-1987, 2001-2007; Bukhara, 2013; Berlin, 2011-2013), "Master-Class" (master-Class) of mature performers and b. The years of independence are regularly held competitions of young status performers on an international and Republican scale.

Shashmakom performing traditions are included in the educational process of conservatory, Institute of Arts and culture, pedagogical universities; art colleges and academic lyceums, and music schools and are mastered by student-students. In 2003, "Shashmakom music" was recognized by UNESCO as a "masterpiece of intangible cultural heritage of humanity" and since 2008 it has been included in the representative list of UNESCO (Uzbekistan-Tajikistan).

Resolution of the Cabinet of ministers No. 685 of 16.11.2021 “on measures to organize and hold the Republican festival "Shashmakom" of young performers in the Bukhara region” was adopted. This document provides for the holding of the Republican festival "Shashmakom" of young performers in Bukhara every two years from 2022. The decision confirmed the following:

Thus, Shashmakom, which arose on the basis of the musical wealth of the Uzbek people, in turn, effectively influenced the development of modern musical art, and such then shows.

## **Conclusion**

At the conclusion, the traditions of the "Oriental music school" were adopted in Bukhara in 1920 and the "inmuzhoruz" instituta Shashmakom in Samarkand in 1928. For the first time, Shashmakom was recorded in 1923 by the Russian composer Viktor Uspensky from the Bukharan maqamdon-teachers father Jalal Nasirov, father Ghiyos Abdugani, and in 1924 he wrote "six musical poems. Shashmaqom". Later Shashmakom B.Faizullayev, F.Shakhobov and Sh.Sahibov (Shashmagam, 5 vols. Moscow, 1950-1961), Yunus Rajabiy (Bukharan statuses, Tashkent, 1959; Shashmaqom, 6 Vols. Tashkent, 1966-1975; Uzbek statuses. Shashmakom. Tashkent: UNESCO, 2007), A.Bobokhanov (Shashmakom. Berlin, 2010) were published in the liner notes.

Well, Shashmakom was seriously processed, and significantly updated note notes appeared. As a result, six books entitled "Shashmakom" were published in 1966 - 1975 under the edit of Fayzulla Karomatov [4]. Along with copies of old manuscripts related to Shashmakom from its appendices, Fergana-Tashkent Maqam roads and note texts of some unique author's songs and songs composed in the Maqam style, I. The Sample Index Rajabov composed took place.

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