

V. Inscribed Elements on the UNESCO ICH Lists

Unfortunately, from so rich and many-centuries-old cultural heritage of the Tajiks, Shashmaqom was only included in Representative List of intangible cultural heritage of mankind. It was recognized as masterpiece in 2003.

Shashmaqom

Heritage information

Shashmaqom is not only a striking example of Eastern classic music but also a great achievement of mankind in the sphere of music. This music can be compared with powerful architectural constructions that has been enriching the spiritual life of millions of people since the XVIII century. Shashmaqom (from Tajik-Arabic: "Six maqoms") exists as a multi-layer and integral phenomenon. Its integrity is expressed in building blocks and correlation of all its (structure's) levels (layers) and elements. Therefore, first of all Shashmaqom is defined as a system of musical expression.

In this plan, Shashmaqom is presented as an art, a philosophical credo that inspires a spiritual reflection and enjoyment from a divine beauty expressed in sounds. It keeps deep ideas in perfect forms, embodying people's mind in the beauty of melodies and rhythms. Here, there are fantasy and rationalism together. In this synthetic base, which combines music and poetry, everything is in the power of harmony: principles of organization, musical elements, structure, rhythm, and melody.

By the end of the XVIII century, Shashmaqom as one of the forms of maqom system and macro cycle had been formed in the centre of Tajik musical culture – the city of Bukhara. Shashmaqom was formed on the base of synthesis of Tajik music and Tajik classical poetry. Shashmaqom was only performed in Tajik language until the start of the XX century.

Today, being based on data bank and bearers' systemization, modern musicologists use new methods, and scholars successfully study the fundamentals of Shashmaqom. In this direction, further progress of science depends on how deep and wide will a scientific and cultural heritage be

appraised and enriched, and how effective will safeguarding work be. Safeguarding activity is not only the record of music but also the revival of Shashmaqom as a social process in the life of society.

Shashmaqom is a vast cycle of musical composition that includes 256 vocal and instrumental pieces. It is important that this vast compound musical piece is expressed orally and is always in the process of moving.

However, the last century, when tradition of system *ustod-shogird* became to be gradually weakened, and a number of bearers got thin out, Shashmaqom was losing its specificity of motive art. In that situation, notation – to fix in note – was the only one way to safe, preserve, and transfer the text of Shashmaqom to the generation following. That was done both in Tajikistan and in Uzbekistan. One can say that, in the XX century, a note version was a basic orientation to perform Shashmaqom. During that period, new parts of maqom were not done. Shashmaqom stopped replenishing with new pieces. The process of motive art was stopped in it. It was called “frozen music” by Professor Ted Levin, researcher of Central-Asian music. What does it mean?

According to traditions of maqom art, each Ustod has his own version. However, in the XX century, both Tajiks and Uzbeks could preserve only one version of Shashmaqom, which was in note. Moreover, Uzbeks might introduce a full Uzbek text in Shashmaqom. Therefore, the notation of Shashmaqom was on the one hand the way to safe it, on the other hand to freeze it.

The key to understand Shashmaqom is in terminology. Basically, it is in Tajik. Terminology becomes to be more significant because Shashmaqom exists in the conditions of oral tradition.

The role of terminology is similar to the factor of reflection of different form-building processes in *maqom*. The Researchers of Shashmaqom use terms but sometimes could not explain their meanings.

And it is important to clarify each term, to know each its meaning, sense. There are not casual or subjective terms concerning an oral tradition. The terms elaborated on the base of practice and many-centuries-old traditions are the terminology of *maqoms*. This kind terminology is concrete functioned. The terminology of such kind is able to function.

According to last researches of manuscripts of prominent expert in Shashmaqom, Fazliddin Shahobov, (1911-1974), it is necessary to review some terms being used. The aim is to return to the original meanings of many concepts used by

musicians in the past and to introduce them as basic in a modern scientific musical terminology of traditional music.

Shashmaqom has been preserved by joint scientific-composing work of the masters-musicians of many generations. Factually, we cannot divide theorists (scholars) and practitioners (musicians) in Shashmaqom because this is one person – Ustod. Shashmaqom characterizes a mode mind of our nation. Therefore, it finds its expressions not only in Shashmaqom cycle but far wider, in many other forms and genres of Tajik music. It means that Shashmaqom can be considered as a basis of all Tajik traditional musical expressions.

Shashmaqom: history and theory

From the point of view of musical logic, *maqom* is a compound, self-depended, and complete system. This is the world of sounds and sound connections, expressed in melodic, rhythmic, and constructive processes with their own semantics. From the point of view of structure and logic, *maqom* is one of the greatest phenomena of monodic music.

Maqom causes many different musical ideas and forms which are difficult to be explained by easy language and which are in high flight of imagination and intellect. This is a top classic art, where vocal and instrumental music and poetry are combined. It can express everything about the nature and universe. In Shashmaqom, you can hear the heartbeat and pulse of human existence. Here, the rhythms of colorful human life and sad heart are heard.

The philosophy of Shashmaqom is close connected with the philosophy of Tajik-Persian classic poetry. It is manifested not only in figures and ways of mind but also in its basal morphological and syntactic principles of form-building as well as in the process of rhythmical and melodic organization. It has been formed within the framework of Tajik-Persian classical poetry. Nevertheless, Shashmaqom is a top form of musical mind and has formed its own basal principles of rhythmic system and form-building.

The phenomenon Shashmaqom can be better understood by studying the history of maqamat. In it, the first question would be “What *maqom* is?”

The Arabic term “maqam” has several meanings “place”, “sound-scale”, “level”, and “step”. As a musical term, it has a wide range of meanings: step of mode, a mode system, mode, a compound musical piece, genre, multilayered cycle, style, and the way of musical mind. However, in music, the first meaning is “location of hand’s fingers (where sound is reached) on the neck of musical instrument”.

Primordially, a Tajik term ‘parda’ exactly expressed the meaning. And Arabic term “maqam” was introduced instead of ‘parda’ in the process of arabization of scientific musical terminology. We remind that “Haftparda” (from Tajik/Persian – “seven parda (modes)”) was the first system of Tajik professional music. That was pre-Islamic musical system of all Iranian nations.

In musicology, there is a stable opinion that maqom is the net of melodies and songs created in a perfect sound-scale. In Shashmaqom, each *maqom* is a mode sound-scale. Each mode sound-scale and has its own family of modes, on which new melodies are generated. Harmony is a main principle in organizing the net of mode sound-scales. All mode passages (modulations) fall under the category ‘gradual’.

Almost till the XII century, ‘parda’ was only used as a main term expressing the maqom phenomenon. It is known both from the works of outstanding scholars Al-Farabi, Ibn Sino and local authors Muhammad Nishopuri (in Tajik/Persian “Risola-i musiqi”) or didactic work “Qabusnoma” etc. Gradually, *parda* is restricted with the meaning ‘step of mode-sound-scale’ in a musical practice.

The idea of perfect sound-scale, scale of sound net was well-known as long ago as the Antiquity. The musicians of ancient India, China, Iran, and Greece practiced in that direction. Moreover, ancient Greeks considered the scale’s perfectness as a great influence on the behavior of people and society. For example, the great philosopher and scientist Pythagoras noted that the scale’s perfectness is able to influence on the mood of person. He even elaborated a mathematical theory supporting the idea. Later, oriental scholars and musicians used and elaborated the theory in detail. So, Abu Ali Ibn Sino used the aspect in a musical theory of medicine, afterwards known as a musical therapy.

There are legends that, basically, ancient *maqoms* remained from Prophets. For example, a Tajik theorist Darwish Ali Changi (XVII) wrote in his book “Tuhfat-us-surur”: those maqoms were connected with the names of seven prophets. For example, maqom Rost expresses the sufferings of Adam when he was banished out of Edem Garden. Husayni came from Jacob who cried because of separation with his son Josef. Therefore, Ushshoq is related to Noh, Navo to David, Hijoz to Ayub, and Rohavi to Muhammad.

The great Amir Khusraw (XIII) defined a musical performance art as divine and gave many ideas of that aspect in his treatise “On basic and derivative principles of music” (in Tajik/Persian). His ideas were supported by a whole direction of musical science reflected in the treatises of tradition Indo-Adam synthesis. All

those treatises were written in Persian-Tajik and reflected musical culture of all the territories of Central Asia and North-West part of India.

The word “maqom” was used approximately in the IX century. It is known from musical treatises. Since the XII century, *Duvozdahmaqom* (from Tajik – twelve, Arabic – maqam) gradually became the leading system of maqamat. But even in the XII century, authors called the system *Duvozdahparda*. For example, Muhammad Nishopuri did it in the treatise pointed above.

The main reason is that the system continued pre-Islamic traditions of Iranian nations – the system *Haftparda*. As a medieval system of maqamat, *Duvozdahmaqom* was disseminated in the territories of Iranian, Arab, and Turkish (only those Turkish nations who were under influence of neighbor Iranian culture) nations. The system of maqamat had a universal character in Eastern Music.

The native city of the third system of *maqamat* – *Shashmaqom* – was a Tajik cultural centre, Bukhara. In a Tajik music, new system of maqom was formed to the end of the XVIII century. From the point of its content and structure, it was based on a Tajik/Persian classical poetry. We remind again that a compound word “shashmaqom” means “shash – “six” (from Tajik/Persian), “maqam”– “mode” (from Arabic). As the name of system, this compound word means that six modes = six maqoms were elected as basic ones in a new system. Certainly, it was the continuation of the traditions of medieval maqamat. But, probably it was more perfect system with its own nuances, on which it was based.

Shashmaqom is close connected with folk sources. The formation of maqamat was accompanied by the process of selecting independently existing folklore genres of vocal and instrumental music to include them in own cycle. The process of selecting could last for centuries. Every time, it caused the modification of first primary source in a maqom cycle. The genre *tarona* clearly demonstrates the process.

The musical genre under such name was known as *tronak* in the pre-Islamic period. It was favorite song genre of ancient Iranians. A prominent Tajik poet, Abu Abdulloh Rudaki (858 – 941), was the first to include *tarona* in a maqom system. He was excellent musician and singer. He could use *tarona* in different maqoms. It is known fact that Rudaki sang *tarona* in the mode Ushshoq. Certainly, a music system of maqamat was another in the epoch of Rudaki. Then, widespread the traditions and genres of Iranian nations of pre-Islamic epoch were wide-spread, but they existed among the population. And Abu Abdulloh

Rudaki chose *tarona* as more specific thing for a musical culture of Iranian nations, especially for the Tajiks. He developed *tarona* as a musical genre.

An Indian author Vojid Ali Khan (XIX) writes: “Tarona is song rapid in tempo that was created by Rudaki (IX). He sang all his ruba’is in *tarona*” (“Matla’ al ulum”). Shams Qaysi Ar-Razi (XIII) confirmed that point of view earlier. Of course, Rudaki didn’t create the genre because *tarona* was known as far ago as the pre-Islamic period. But, probably, a Rudaki’s contribution to the introduction of *tarona* into a classical music was considerable. Rudaki started using *tarona* with classical texts and classical *maqoms*. That was common process of Renaissance of Tajik-Persian culture after the Arabs’ government. Afterwards *tarona* never lost its position in the context of *Duvozdahmaqom*.

The style of Rudaki was defined as “sahli mumtane”. It meant “say a deep meaning by a simple way”. One can say that Rudaki had “sahli mumtane” both in poetry and in music.

Later, in the XIII century, a great Amir Khusraw introduced *tarona* into Indian raga. He would like approximate Indian and Iranian musical traditions. In this plan, the genre *tarona* was more specific for Iranian musical mind. Therefore, he chose it. So, thanks to Rudaki and Amir Khusraw, this simple genre of folk music has played so important role in the historical way of maqamat. Today, *tarona* is a good evidence of Shashmaqom’s connection with a folk art.

Tarona is one and single genre that takes place in Shashmaqom. After entering a maqom cycle, *tarona* didn’t change its specificity. Moreover, *tarona* is autonomous in Shashmaqom. It is not fixed by a concrete rhythm-formula – *usul*. Its easy and light character contrasts with a deep philosophical nature of maqom compositions. The function of *tarona* is very concrete in Shashmaqom. It allows us easily to determine a tarona’s role in the dramaturgy of Shashmaqom. *Tarona* only takes place in the first group of *shu’bas* – *nasr*. The quantity of *taronas* in each *maqom* is different. Total number of *taronas* in Shashmaqom is 74. They are different in character, mode, rhythms, and melodies. The analysis shows that, in Shashmaqom, *tarona* has three concrete functions:

- intermediate part;
- copula;
- prelude.

In the stated aspect, it is expedient to analyze each function in detail.

- 1) As an intermediate part, *tarona* is autonomous and represents a self-dependent musical piece. It preserves its democracy, dance, and simple structural specificity. By these attributes, it contrasts with other parts. At the same time, this contrast takes place in the extent that doesn't violate a general dramaturgical line of maqom composition. So, it (*tarona*) follows to the canons of maqom compositions. And its contrast function means to be subordinate to *maqom*.
- 2) As a copula, it is called *suporish* (from Tajik «handing»). In this case, it takes concrete place – before and after the part *ufar* (specifically *ufari vaznin*), last part of dance character in a vocal section of *maqom*. When *tarona* goes before *ufar*, it is called *suporishi avvalin* (from Tajik – «first handing»). When it goes after *ufar*, it is called *suporishi okhirin* («last handing»). In both cases, *tarona* is based on the rhythm-formula – *usul* – of the first *shu'ba* of vocal section – *sarahbor*. Thereby the cycle of vocal section of *maqom* becomes to be like a circle. So, in a maqom cycle, motion is similar to “circling”. *Istparda* (from Tajik – “step of stoppage”) is different in the both cases. Overall, the function of *tarona*-copula is the provision with a smooth rhythmical transition to the end.
- 3) As a prelude, *tarona* is called *daromad* (from Tajik – “entrance”) and placed before the basic parts of *maqoms* – *talqins* and *nasrs*. In both cases, it is based on the *usul* of following part. So, it becomes to be prelude. The function of such *tarona* is the preparation for the start of following parts.

So, one can say that in the process of Shashmaqom, *tarona* is poly-functional.

The analysis of Shashmaqom proves that it contains even much more ancient types of folklore music. First of all, this fact shows to the another ancient (pre-Islamic) source – Navruz – (from Tajik/Persian – “new day”) – celebration of spring and renewal with song-singing, playing music, dancing, specific meals, and other festivities. In Shashmaqom, there are such parts as Navruzi Ajam, Navruzi Khoro, and Navruzi Sabo. Probably, they have only the word “Navruz” in their names but not a relation with this celebration. It becomes clear from the musical texts of maqom parts. Within the framework of Shashmaqom, all parts named Navruz correspond to maqom canons with a typical character. These parts are the patterns of classical music but not of folklore one. At the same time, the presence of the word “Navruz” is evidence of deep roots of maqom art and many-centuries-old connections with local artistic traditions.

So we can understand that abovementioned melodies and parts “Navruz” excellently exemplify maqom pieces and are composed in canons of Shashmaqom.

In this case, the term “Navruz” has rather symbolic meaning that points to the relation with former musical traditions. Nevertheless, we can point to the pieces of Navruz as the relations of maqoms with a folk music.

However that may be, many forms and genres of Tajik music – falak, na’t, naqsh, qissa, ruba-i, and ghazal – use the different principles and specific nuances of Shashmaqom in the process of self-organizing. The vocal tradition - ghazalkhoni, which is a basal style of Shashmaqom art - is very popular as style vocalstyle in a Tajik music. Therefore, many kinds of Tajik Music are based on this way. It gives opportunity to consider many principles of Shashmaqom as general for all Tajik music.

This fact means that ancient history of maqoms is not only the history of maqoms but also the history of music in general. Maqom became to be manifested at the stage when music reached the form of system and multi-layer art.

Overall, we can mention that, at the same time, the process of forming the cycle of Shashmaqom was the process of selecting certain folklore genres of vocal and instrumental music to be included into maqom cycles. This is a logical historical way for Shashmaqom, because it represents the highest kind of oral musical expression of the Tajiks.

A maqom art was always concerned with a musical life of court. Art of *maqom* originates from an urban culture. Therefore, it cannot be unconnected with a court. It is the highest achievement of musical mind of nations. It is known from history that the first *maqom* system of Iranian nations *Haftprada* was created by a court musician *Borbad* (VI). He served to Shah Khusraw Parviz II. Therefore, when he presented his creation to Shah, it was named *khusrawoni* according to the name of King. Music *khusrawoni* was only spread in court ceremonies and parties. However, in further epochs, it became widespread as a leading style of performance. The second system *Duvozdahmaqom* was also widely used by court musicians. There are known cases, when shahs gave new names to singers or musicians. For example, a famous singer Zebopari got his name from his ruler.

The existence and development of Shashmaqom through centuries to these days also points out that Shashmaqom was listened and supported not only by public but also the aristocracy and courtiers.

Investment from a court allowed the gifted musicians to be maintained as well as contributed to the development of Shashmaqom and the establishment of musical schools (by type *ustod-shogird*). All of that gave the possibility to enjoy the rich auxiliary of Shashmaqom today.

On the other hand, rough economic, social, and political reality erases this kind of perfect but vulnerable art.

The formation of *maqom* systems was the result not only of the development of music, arts, excellent performing-proficiency and composing-proficiency of masters and composers but also of the development of musical science, philosophy, mathematics, the formation of urban culture, and other social factors. The description of medieval period of *maqom* system by scholars was interdependent with a scientific development in the world. Eastern masters and scholars compared music with such sciences as medicine, philosophy, and mathematics and claimed that they were interconnected. The point of view took place in all musical treatises of so-called academic direction of treatise-writing tradition. The second kind of treatise-writing was called *sharti mutribi*. The tradition developed within the framework of educational institution *ustod-shogird*. Usually, the authors of treatises were masters – singers and musicians-instrumentalists, who had excellent practical knowledge and experience of *maqom* art.

The court was interested in finding masters of *maqoms*. At the court were constantly organized musical and poetical competitions so-called *bazms*. Those were favorite concerts for people too. In this aspect, the court served as a stage for its people.

In times of Samanids, a performance art flourished. All typical forms and genres of Tajik music were sounded at the court. The court of Samanids cultivated the art of improvisation. Poets and musicians wielded a skilful of improvisation perfectly. In this plan, the mastery of prominent Tajik court poet, Abu Abdulloh Rudaki, was well-known. Now, his *qasida* “Buye Juye Muliyon” is a historical example. Rudaki sang his *qasida* in *maqom Ushshoq*. He achieved the highest level of improvisation not only in poetry but also in music. The art of improvisation was always typical for the *maqamat* art. That was the continuation of artistic traditions of pre-Islamic period. And even by analogy with pre-Islamic system *Haftparada*, the second system of *maqamat* – *Duvozdahmaqom* – was called *Duvozdahparada* by many authors (See: Muhammad Nishopuri. *Risola-i musiqi*. (Treatise on Music), XII century). Glorifying the improvisation art of pre-Islamic traditions by a famous musician of that epoch, Borbad (VI-VII) as well as the highest art of improvisation of that time of improvisation was called than “*ajubat ud-davr*” (“wonders of epoch”), “*kamolot uz-zamon*” (“completing of epoch”) (See: Amir Khusraw Dehlavi “*Dar inshiobi uzul va furu’I Musiqi*” (“On basic and derivative principles of Music”) XIII century). The glorifying and appeal to achieve the highest level of vocal and instrumental performance art took place almost in all treatises written in Persian till the XVI-XVII centuries.

During that period many treatises on Music were written by Maroghi (1353-1435), who lived in Khujand), Abdurahmon Jomi (1414-1492), Kamoliddin Binoi (1453-1512) – the great theorists of music. The treatises of Najmiddin Kavkabi (XVI) and Darvesh Ali Changi (XVII) were last treatises of Bukharan classical school of maqom.

Each system of maqom - *Hadftparda*, *Duvozdahmaqom* or *Shashmaqom* – brightly reflected the ideology of epoch. That was cosmology and pantheism of pre-Islamic time for *Haftparda*. Sufism was an ideological position of the epoch of *Duvozdahmaqom*. Sufism is one of the strong philosophical directions of Islam. In the Middle Ages, Sufism was significant almost at the level of state ideology. In the context of ideas and principles of Sufism, the word “maqom” means “way” or “road” to a spiritual perfection of person. This way consists of several steps to the perfection.

The idea “Insane-I komil” (from Tajik/Persian - “perfect person”) takes a central place in maqoms and its philosophy. It was a central conception of Sufism. It was adopted by *Duvozdahmaqom*. The several factors directly and indirectly point to the relations between Sufism and the art of maqom. But a main thing is connected with the following: each singer or musician of maqom thinks through the figures of Sufism. A figurative sphere of Sufism contributes to the comprehension of maqoms. One can say that all medieval culture was similar to Sufism. It was of great importance both for a Tajik/Persian classical poetry and for a Tajik classical music – maqoms. Therefore, Sufism was an ideological basis – key to understand both systems – *Duvozdahmaqom* and *Shashmaqom*.

At the start of the XX century, the situation of Bukhara as a centre of maqom art changed considerably. By the period of formation of *Shashmaqom*, to the end of the XVIII century, Bukhara became as native city for *Shashmaqom* – a new, more improved, system of *maqoms*. It was the third musical system of maqom in the history of Tajik musical culture. The high flourishing of classical poetry also contributed to the high level of the development of musical culture. It is known that, for centuries, Tajik/Persian classical poetry and music developed jointly. One should note that, in the first treatises, there was the chapter on the correlation of poetry and music. By the time of the formation of *Shashmaqom*, they both were based on the same rhythmical system. It was *aruz*. Therefore, it was not casual that, at the start of the XX century, *Shashmaqom* as a cycle was performed in Tajik-Persian language only. An educational institution *ustodshogird* functioned everywhere from Zerafshan and Ferghana Valleys to Kulob, Badakhshan and Karategin Regions. The local kinds of maqoms were spread there. Masters – Ustods tried to preserve the *Shashmaqom* art and transfer it to another generation.

Among them, there were Bobo Jalol Nosirzoda (1845-1928), Bobo Giyos Abdughanizodai Buhoroi (1859-1927), Hoja Abdulaziz Rasulov (1852-1936), Domullo Halim Ibodov (1878-1940), Levi Bobokhonov (1873-1926), Sodirkhon Hofiz (1847-1931), Umar Hofiz (1845-1935), and many others.

Bobo Jalol Nosirzoda, who was the follower of great Tajik educator, Ahmadi Donish (1826-1897), taught and brought up many talented musicians at the Art School in Bukhara.

Bobo Giyos Abdughanizoda Bukhoroi was a famous connoisseur of Shashmaqom. He studied the theory of music from his farther and Ahmadi Donish. He was a court musician for a long time. But he devoted a part of his life to bring up pupils, his followers in Shashmaqom. In 1924, Shashmaqom was recorded from group of connoisseurs, where Bobo Giyos, Bobo Jalol, and Mirzo Nasrulloh took part.

Domullo Halim Ibodov was one of the most talented and prominent musicians in Bukhara. He also brought a great contribution to the preservation and development of Shashmaqom. He was the pupil of Bobo Jalol and Bobo Ghiyos. Domullo Halim Ibodov was the teacher of a number of famous singers and musicians. Among them, there were Shohnazar Sohibov and Fazliddin Shahobov.

One of the schools of Shashmaqom was established in Samarqand. Hoja Abdulaziz Rasulov, known as Samarqandi, was an excellent singer, performer on tanbur and dutar, and the creator of his own performance school (instrumental and vocal) of maqoms. The style was the mix style of the mountain and valley Tajiks' music. His pieceness "Bozargoni", "Gul'uzoram", "Ushshoqi Samarqand", "Bebokcha", "Chapandozi Gulyor", and others were included in Gold Fund of musical heritage of the Tajiks and Uzbeks. He brought up many singers and musicians, who later would become famous in a maqom art.

At the start of the XX century, Shashmaqom was involved in "political games". In 1924, for the first time, Shashmaqom was recorded in European system of notation. The text was recorded from the singers and musicians – connoisseurs of Shashmaqoms, famous Bobo Jalol, Bobo Ghiyos, and Mirzo Narzulloh. Notation was made by Russian composers and ethnographers V. Uspenskiy and N. Mironov. The text (musical and poetical) of Shashmaqom was published in Moscow under the review of A. Fitrat, who was scholar and Nazir (minister) of Culture of Bukharan People Republic. It was commanded to publish Shashmaqom without poetical texts. At that time, the territories between Tajikistan and Uzbekistan were divided. The problem was connected with Bukhara and Samarqand. The presence of so vast macro-cycle as Shashmaqom in Tajik only proved in favor of Tajik-speaking Bukhara. Therefore, the goal of publication of Shashmaqom

without poetical text was to conceal Bukhara as a city of the Tajiks. The campaign of recording all Tajiks as Uzbeks accompanied the process.

In the 1930s, the condition of Shashmaqom became critical as the Soviet government had a negative approach to it. According official policy: "Shashmaqom was the heritage of aristocracy and it is opposite to Soviet ideology". The opinion was developed in accordance with privileges of class ideology of that time. So, a traditional musical system *ustod-shogird* was not recognized adequately. It was not introduced into a state educational system of Tajikistan. It was the second political step against real roots maqom art. The main achievement of Tajik musical-intellectual heritage remained outside from Soviet musical educational system.

However, in spite of that, such masterpiece of art could not be unforgotten as a valuable top art. So, real patriots tried to preserve and transmit it.

After giving the centers of Tajik culture, Bukhara and Samarqand, to Uzbekistan that generation of Tajik intelligences, who lived in those cities, gradually moved to Dushanbe, a new capital of the Tajiks. Thanks to the energy and efforts of eminent maqom-masters, a Tajik maqom classical school moved from Bukhara to Dushanbe. In that move, there was not a dissonance. That migration was within one musical space: from Zerafshan Valley (Bukhara) to Hissar Valley (Dushanbe). Those were the territories of the valley Tajiks' music. Therefore, the migration did not destroy the tradition and culture. That was single culture and tradition of the valley Tajiks.

Among those moved to Dushanbe, there were the performers and connoisseurs of maqom art: Boboqul Fayzulloyev (1897-1964), Shohnazar Sohibov (1903-1972), and Fazliddin Shahobov (1911-1974).

In 1946, Shashmaqom Ensemble was formed at the Tajik State Telecast and Broadcast Committee. The ensemble was directed by Fazliddin Shahobov. Famous singers of Shashmaqom, Boboqul Fayzulloyev and Shohnazar Sohibov, worked in it too. A musical ensemble started performing and recording Shashmaqom.

The Ensemble became the centre not only of performing but also of studying Shashmaqom. It was also an educational centre. Abovementioned connoisseurs worked purposefully. They were the experts, singers, musicians as well as teachers, researchers, and propagandists of Shashmaqom. Many parts of Shashmaqom were recorded by the Ensemble. The Ensemble was directed by F. Shahobov till 1968. Today, the Ensemble named after Fazliddin Shahobov and

has state status. In 1960, B. Fayzulloyev, Sh. Sohibov, and F. Shahobov opened the Department of Shashmaqom at Musical College in Dushanbe. They selected many talented young candidates to be taught for Shashmaqom. However, the Department was closed because of an oral schooling. According to a Soviet educational musical system, teaching must be conducted in the form of European notation. From the point of view of Soviet pedagogy, everything being orally studied was unacceptable.

Thanks to the efforts and laborious task of prominent maqom-masters, Shashmaqom started being recorded and notated. In their memory, maqom-masters kept a vast material of Shashmaqom – about 260 musical pieces! The material consisted of thousands poetical lines of poems and music. Eminent maqom-masters knew all that by heart. The process of notating was after finishing audio records. The process was difficult. Each of them knew own versions. The versions differed from each other. So, they listened to, discussed, selected, and notated all versions. During 1950-1967, Shashmaqom was published in 5 volumes (the 5th and 6th were combined in the 5th volume).

From 1967, F. Shahobov started his educational activity through his famous cycle of television programs. The direction of work was very important in the developmental history of Shashmaqom in the XX century. The Head of Ensemble, Fazliddin Shahobov, established a special musical television program through which he explained theoretical fundamentals of maqoms. The master recognized that listeners should have certain notion of Shashmaqom to understand it. In the conditions of Soviet regime, that was necessary because Shashmaqom remained to be outside an educational system.

So, for a long time, Fazliddin Shahobov's Ensemble also became an educational centre – school of maqom art. These three persons were the greatest Masters – Ustods of Shashmaqom. They brought up many singers and musicians-instrumentalists. Here, Neryo Aminov, Barno Ishoqova, Boymuhammad Niyozov, Nison Shaulov, Ahmad Boboqulov, Alijon Soliev, and many others, who presented a Tajik art of Shashmaqom to a further generation, were grown as Masters of Shashmaqom.

All six maqoms were recorded on a magnetic film Shashmaqom by the Ensemble of Shashmaqom named after F. Shahobov, and now they have been included in the Gold Fund of Tajik Broadcast.

At the same time, the outstanding Master, Fazliddin Shahobov, was also engaged in scientific activity. His scientific materials are kept in a family's private archive and needs special good care of descendants, because their condition is not good.

Here, there are 1000 handwritten pages that keep the secrets of *Shashmaqom*. Among them, the materials written in the form *bayoz* are very important. As is known, *bayoz* is a last form of treatise-writing in *Shashmaqom*. The tradition has been stable and known as *bayoznavisi* (From Tajik – “bayoz-writing”) since the XVI century. The publication of so unique materials was necessary for schools, conservatory, and others educational and scientific institutes. Thanks to the support of UNESCO, within framework of the project of *Shashmaqom*, one part of the materials was issued in the book “*Shihobi Musiqi*” (Dushanbe, 2006). But, the publication of the treatise of Fazliddin Shahobov – “*Bayozi Shashmaqom*” was of more importance (Dushanbe, 2007). It was last treatise of Bukharan classical school, last treatise of the tradition *bayoz*, and the only treatise on *Shashmaqom* in the XX century. It reveals many secrets of *Shashmaqom* to modern musicology. Fazliddin Shahobov could transfer the treatise-writing tradition to a new generation by writing this treatise. He excellently stated theoretical fundamentals of *Shashmaqom*. That was a new opinion for modern musicology. The problems studied by F. Shahobov are of great importance not only for Tajikistan but also for all the history of *maqamat*.

At the present time, the other part of scientific heritage of F. Shahobov needs to be published.

The sub-faculty of Eastern music was opened at the State Institute of Arts named after M. Tursunzoda in 1979. Such singers and musicians as Barno Ishoqova, Nison Shoulov, Almoskhon Abdulloyev, Alijon Soliev, Hakim Mahmudov, Boymuhammad Niyozov, Muzaffar Muhiddinov, Abduvali Abdurashidov as well as musicologists Aslidin Nizomov and Faroghat Azizi practically and theoretically taught the new generation for the music of Tajik cultural heritage. Such scholars as Abubakr Zuhuriddinov, Muhammadjon Umarov, and Ahmadjon Sanginov taught the course “*Aruz* – Eastern system of versification, Arabic language and country-specific studies. Later, in 1987, the department was divided into two ones:

- Sub-faculty of traditional musical performance, where *Falak* started being studied besides *Shashmaqom*;
- Sub-faculty of the history and theory of Eastern music.

The department provided musicians and singers with new educational facilities in the sphere of *Shashmaqom* and *Falak*. Syllabuses were based on traditional and modern methods. Nowadays (since 2003), these departments have been functioning at the Tajik National Conservatory.

In 1990, the International Symposium “Borbad and the cultural traditions of Central- Asian nations: history and modernity” was held in Dushanbe, after that International Borbad’s Musical Foundation (headed by Prof. A. Rajabov) was established. Among the materials of the International symposium, there were many important problems dedicated to the history and theory of *maqoms*. The question “Was Borbad a historical person or a fictitious one?” was one of them. Some authors compared Borbad with European mythological singer – Orpheus. While discussing in the symposium, it was concluded that Borbad was not only a historical person, moreover, he was the musician and singer who served at the court of Sassanid King, Khusraw Parviz II (the end of VI – the start of the VII centuries). It is of large importance that Borbad created the first maqom system of Iranian nations – *Haftparda*. It is well known that, later, *Haftparda* was accepted by Turkish and Arabic musical culture through *Duvozdahmaqom*. Therefore, Borbad was the founder of professional traditional music of all Eastern culture.

In 1993, Academy of Music was opened in Khujand (headed by Dr. N. Hakimov). Later, it was re-formed as a faculty of arts at the University of Khujand. On the base of the Faculty, the Shashmaqom Ensemble “Nuri Khujand” was established and headed by master of maqom, J. Murodov.

In 1991, after acquiring independence in Tajikistan, many things were made in order to preserve and safe Shashmaqom and Falak as well as to restore their social significance. There was Decree of President of the Republic of Tajikistan «On further development of performance art of Shashmaqom in the Republic of Tajikistan» (2000). It meant that the government of Tajikistan would give a special attention and care to this top traditional art, the top kind of intangible cultural heritage of the Tajiks. Later, analogical document concerning Falak – a central phenomenon of the mountain Tajiks’ music – was signed. After President of Tajikistan had established special festivals for Shashmaqom (12 May) and Falak (10 October), many new initiatives and advances took place in a cultural life of society.

It is usual now to hold international festivals and symposiums on Shashmaqom or Falak within these celebrations. These forums are attended by the representatives not only of neighboring countries but also of such countries as USA, Holland, England, France, India, and Iran.

At the end of the 1990s – the start of the 2000s, the guided by a musician Abduvali Abdurashidov, another kind of educational institution for studying Shashmaqom – Academy of maqom – was opened (gradually, on the base of traditional center “Navo”). The Academy offered to teach for Shashmaqom

according to a traditional system *ustod-shogird*. Tanbur, a main musical instrument of the Shashmaqom system was chosen as “axis” in the process of studying Shashmaqom. Really, the scale of the system Shashmaqom was formed through the instrument. It meant that a tanbur’s role played in a mode system of Shashmaqom is analogical to a piano’s role played in a European major-minor system. So, everyone being taught for Shashmaqom art must achieve the level of so called “*tanbur mind*”.

Thanks to the Academy, a new form of maqom concerts was introduced into a modern cultural life. The program of such concerts consisted of performance of one *maqom* (from six) without brake. Concert could last about 1, 5 – 2 hours.

The Academy Maqom of Tajikistan was awarded with many prizes in different festivals over the world.

In 2000, Sultonali Khudoyberdiyev, musician and Doctor of Arts, opened the net of children maqom schools in Sughd Region. Maqom ensembles were organized in those schools.

Such activity gave the possibility not only to cover and study musical schools of different regions of Tajikistan but also to improve the professional skills of young performers, to increase their knowledge and experience. This activity should be continued in all other regions of Tajikistan.

Today, Shashmaqom takes a central place in a musical culture of Tajikistan. Many efforts have been made not only to develop it as musical piece but also to safe its unique nature, its successful existing.

Parda and *maqombandi* (from Tajik – “to link *maqom* with each other”) or its synonym “*pardabandi*” are a central phenomenon, to which Tajik musicians and researchers give attention. Thereby, the trials of musicians to return to a classical (canonical) form of the system *Shashmaqom* as a mode system are conditioned, what will bring this art to.

Approximately from the IX century, the term “maqom” as Arabic word has been used instead of Tajik/Persian word “*parda*”. But so great scholar as Abu Ali ibn Sino (980-1038) uses the word *parda* in the section ‘on Music’ of his treatise “*Donishnoma*”. In spite of more popularity of the term *maqom*, the word *parda* was always used. The first meaning of *maqom*, when it was introduced instead of *parda*, was “location of fingers on the neck of musical instrument”. In the context of musical system, it means a mode step. After publishing the treatise “*Bayozi Shashmaqom*” by Fazliddin Shahobov, it became clear that the concretization of

many terms is necessary for further successful development of Shashmaqom art. Each term in Shashmaqom expresses a concrete function.

During its historical way, the phenomenon *maqom* had two universal systems as *Haftparda* and *Duvozdahmaqom*. In the culture of East, they were known under different names: *raga*, *parda*, *maqam*, *maqom*, *muqom*, *dastgah*, *mugham*, *nu'ba* etc. But *Shashmaqom* had been formed as a national system of Tajik music by the end of the XVIII century in Bukhara. In the XIX century, it was studied and disseminated in its different versions in Sughd, Zerafshan, and Hissar Valleys and mountainous Darvaz in a modern Tajikistan as well as in Khorezm and Farghana-Tashkent regions in a modern Uzbekistan. Certainly, the disseminated versions adapted to local musical dialects. But in the XX century, the development of *Shashmaqom* was concentrated on the notation of its texts. Therefore, we have the texts today. At the start of XXI century, it is necessary to develop Shashmaqom art as a motive art. It requires the basal knowledge of theoretical fundamental of *Shashmaqom*. It is not secret that many performers, singers or players know only the texts of the parts of maqoms from the notated books or audio-records. But, not so long ago, at the start of the XX century, *Shashmaqom* was not a text only. It was a motive art. Each performer could not only sing or play but also create new pieces according to the canons of *maqom*. That moved the art. Therefore, we should have not only performers but also the creators of new form of pieces of *maqom*.

The first meaning of *Haftparda* (from Tajik/Persian – “seven pardas”) was the system, on the base of which, according to its laws, musicians could create new pieces. The method of improvisation on the base of seven *pardas* was very active.

Within the framework of the system *Duvozdahparda/Duvozdahmaqom* (from Tajik/Persian – “twelve maqoms”), improvisation was a central method. The abovementioned prominent Tajik poet, Abuabdulloh Rudaki (858-941), knew a maqom art very well. As a court poet, he had to create a verse or a musical piece immediately if his Shah (King) would like to listen to. By such way Rudaki created a famous piece “*Bu-i Ju-i Muliyon oyad hame*” in maqom Ushshoq. In that case, Rudaki immediately improvised both a poem (in the genre *qassida*) and a musical piece. This historical fact is evidence of the high level of maqom art and the improvisation placed in it.

During the medieval period, the development of *Duvozdahmaqom* was accompanied by two kinds of traditions of treatises-writing. One of traditions was academic. It considered music as a science. The treatises “*Kitab al-musiqi al-Kabir*” by Al-Farabi (870-950), the part ‘On Music’ in “*Kitab al Najot*”, “*Kitab al-Shifo*” and “*Donishnoma*” by Abu Ali Ibn Sino, “*Kitab al advor*” by Safiad-din

Urmavi (XIII), the part 'On Music' in "*Durrat-ul Toj*" by Qutbiddin Shirazi (1236-1310), "*Risola-I musiqi*" by Abdurrahman Jomi (1414-1492), "*Tuhfat us surur*" by Darvesh Ali Changi (XVII) etc can be added to the tradition. These treatises have a more theoretical character. Two first authors, Al Farabi and Abu Ali Ibn Sino, write on music and its basic categories. The system *Duvozdahmaqom* is in the centre of attention of the others. Safiad-din Urmavi is the first author to mention *Duvozdahmaqom*. The treatises of the tradition were written in Arabic and Tajik/Persian.

Within the framework of the second tradition, music was treated as a profession. The second tradition was called *sharti mutribi* (from Tajik/Persian – "requestment to performance"). The authors of treatises of the tradition were usually Masters (Ustods-Teachers), who had, probably, their own schools or methods. Anyway, they had a good experience in a musical practice, and the treatise served as a manual for their pupils. Such treatises contained the questions concerning playing a musical instrument, singing, the order of using maqoms etc. Those problems were considered practically. The samples of the treatises of this tradition are "*Risola-I musiqi*" by Muhammad Nishopuri (XII), "*Dar inshiobi usul va furu'-I musiqi*" by Amir Khusraw Dehlavi (XIII), "*Qonuni ilmi va amalii musiqi*" by Zaynulobiddini Khusayni (XIV), "*Risola-I musiqi*" and "*Risola dar bayon-I Duvozdahmaqom*" by Najmiddin Kavkabi (XVI). All treatises of the tradition *sharti mutribi* were written in Tajik/Persian. That is evidence of that, in the educational institutions *ustod-shogird*, the process of schooling was always conducted in Tajik/Persian.

At the end of the XVIII century, when *Duvozdahmaqom* was substituted for *Shashmaqom* in a Tajik musical culture, the tradition *sharti mutribi* was also substituted for a new tradition – *bayoz*. First of all, that was conditioned by growing the role of poetry in a maqom art. *Shashmaqom* differs from two previous systems by its close relation with poetry.

In the formation of the structure of *Shashmaqom*, both kinds of rhythms – musical and poetical – are important. In this plan, the main difference between *Shashmaqom* and two previous forms is the presence of special rhythmic system – *usul*. The structure of *Shashmaqom* is similar to the book of ghazals, where each ghazal is based on different rhythmic formulas. *Usul* of *Shashmaqom* was under the influence of poetical system *aruz*. From this point of view, *Shashmaqom* is the creation of both Tajik/Persian classical poetry and Tajik classical music. Here, the both beginnings have equal meaning. Therefore, today we should we should cultivate such kind of specialist on maqom, who could not only perform *maqom* but also know how improvise rhythmic systems of *usul* and *aruz*.

The acquisition of experience in composing *maqom* pieces of abovementioned process *maqombandi* is another skill necessary for specialist of *Shashmaqom*. The use of *maqoms* in musical compositions requires a strict sequence. In this question, one should keep to concrete principles of *maqom*. It means to know how to use *maqoms*. There are many versions of compilation of *maqoms*. The canons of *maqoms* offer and allow us to choose other versions from all possible. According to information of Fazliddin Shahobov to know and differ *pardahoi asli* (basic modes) and *pardahoi far'ii* (derivative modes) is very important. The phenomenon *parda* is the key for *maqombandi*. Specifically, *maqombandi* is the heart *Shashmaqom*. The development of *maqom* art is possible through *maqombandi*. Unfortunately, today, the specialists of *maqom* have not the skills and knowledge of *maqombandi*. Therefore, the question of *maqombandi* takes a central place in researches of Tajik specialists.

Nowadays, *Shashmaqom* is known us as the cycle from 256 vocal and instrumental pieces united in six *maqoms*: *Buzruk*, *Rost*, *Navo*, *Dugoh*, *Segoh*, and *Iroq*. All the vast musical material is based on the canons of *maqom* art. Naturally that such cycle was formed gradually. First, the section I of vocal part *Nasr* was formed. It consists of basic parts: *Sarakhbor*, *Talqin*, *Nasr*, and *Ufar*. These parts take turn with different quantity of *tarona*. The section I also includes the pieces typical to each *maqom*: *Nasrullohi* (*Buzruk*), *Navruzi Sabo* and *Talqinchai Sabo* (*Rost*), *Orazi Navo* and *Khusayni* (*Navo*), *Orazi Dugoh* and *Dugohi Khusayni* (*Dugoh*) and *Muhayyari Iroq* (*Iroq*). Second, an instrumental part – *Mushkilot* was formed. This section consists of the following main parts: *Tasnif*, *Tarje'*, *Gardun*, *Muhammas*, and *Saqil*. But it also includes such pieces typical to each *maqom* as *Naghmai Oraz* (*Navo*), *Peshrav* and *Samo* (*Dugoh*), *Hafif* (*Segoh*), *Chanbar* and *Farfar Nimsaqil* (*Iroq*). Final, the section II of vocal part that is represented by five parts of cycle was formed. There are several cycles in each *maqom*. Though each of the sections includes the cycles consisting of basic and derivative vocal and instrumental pieces, the character of their internal organization is different. The names of main parts both of instrumental ones and of vocal ones are identical in each *maqom*, but derivative ones are different. The quantity of derivative parts always changed before the Soviet Regime came. It depended on including the best patterns created in the composition of *maqom* cycle. Even the quantity of main parts was increased. In those cases, the name of creator was added to the name of part. Thereby were created *Muhammasi Nasrullohi* and *Saqili Islimkhon* in *Buzruk*, *Muhammasi Khusayni* in *Navo*, *Muhammasi Khojakhuja* and *Saqili Ashkullo* in *Dugoh*, *Muhammasi Mirzohakim* and *Saqili Bastanigor* in *Segoh*. All of that is evidence that musicians constantly created new compositions according to the canons of *maqom* art. In essence, it was not only a performing-proficiency art but also a composing-proficiency art. Since the 1920s, specifically from the start of

notating *Shashmaqom*, masters (ustods) were gradually oriented to the use of stable musical text. That phenomenon stopped the process *maqombandi*.

Modern performers cannot change even poetical texts of maqom pieces, because of the absence of *aruz* knowledge. To achieve so essential knowledge, it is necessary to restore a traditional educational system *ustod-shogird*.

Tajik schools of Shashmaqom

In Tajikistan, there are several maqom schools. When the centers of Tajik culture – the cities Bukhara and Samarqand – according to political plans of Soviet Regime, were given to Uzbekistan, many bearers of maqom art moved to Dushanbe, a new capital city of Tajik Republic, to establish new schools of Shashmaqom. First, Fazliddin Shahobov, and later Boboqul Fayzulloyev and Shohnazar Sohobov headed that process. In a short time, they adapted to new conditions and opened the Ensemble of Shashmaqom at the Committee of Broadcast of the Republic of Tajikistan (now – State Shashmaqom Ensemble named after Fazliddin Shahobov). The Ensemble became both a school and a creative concert base for many singers and musicians. The most achievement of the Ensemble is the preservation of all aspects of Shashmaqom traditions. Fazliddin Shahobov headed the Ensemble, wrote the treatise on Shashmaqom (published in Dushanbe, 2007, F. Shahobov. “Bayozi Shashmaqom”). This is a unique example in the XX century. In the XX century, nobody in Tajikistan and in Uzbekistan could not write treatise on Shashmaqom. Academician, Yunus Rajabi (Uzbekistan), was consulted by Fazliddin Shahobov how to change poetical texts but not *maqombandi* etc. The publication made in Tajikistan during the 1950s-60s was recorded from Boboqul Fayzulloyev, Fazliddin Shahobov, and Shohnazar Sohobov. It was not the material published in 1924. All three persons were experts and bearers of the art of Shashmaqom. They educated two generations of the bearers of Shashmaqom in Dushanbe. Nowadays, this school is known as Dushanbe Shashmaqom School in Tajikistan.

At present this school is known as Dushanbe Shashmaqom School in Tajikistan.

There are several local maqom schools in north and central parts of Tajikistan: Khujand Maqom School, Isfara maqom school, Panjakent maqom school, Istravshan maqom school. Each of them has own specify in performer, maqom compositions, rhythmic basis etc. The bearers of these schools stably continue to develop their high Art.

In mountainous regions of Tajikistan, where maqom is not exists, there are the analogical system of falak. The basic mode system of falak also connects with the

word “maqom” and principles of maqom system. It calls “chormuqom” – “four muqoms”. That is means that falak system is “maqom’s” by its nature. But at present this aspect requires to be researched.

Unfortunately, Tajikistan has not presented one more kind of ICH in the List of UNESCO for 2011-2014.

However, in studying the masterpiece – Shashmaqom, many things were done: the third International festival-symposium was devoted to the centennial of the coryphaeus of maqom art, Fazliddin Shahobov (2011). By his centennial, the issue in three volumes named “*Osor va Pazhuhish*” (“Heritage and Study”) was published on the base of those materials, it included his treatise on Shashmaqom (volume 1), collected articles – his and about him (volume 2) – named “*Shihobi Musiqi*” (“Star of Music”), and his collected articles, speeches, reviews, (volume 3). The materials of international symposium devoted to him have been published in the book “*Shihobi Shashmaqom*” (“Star of Shashmaqom”); Dushanbe, 2012). By the twentieth anniversary of the Republic of Tajikistan (2012), the first record of complete text of Shashmaqom in Tajikistan, which was made in the 1950s-1960s by coryphaeus-maqomists, Boboqul Faizulloev, Shohnazar Sohibov, and Fazliddin Shahobov, was reissued.

Today, active studies are conducted both on Shashmaqom and on Falak and on all Tajik traditional music. More and more, syllabus on the direction of Tajik traditional music is concretized in all three links of the system of musical education, beginning from schools to HEIs.

Regular condition of festivals and symposiums on Falak and Shashmaqom has been provided within the framework of “State Program of the Development of Culture for 2008-2015”, “State Program of the Development of Art Crafts for 2009-2015”, and “State Program of the Development of Professional Music for 2013-2015”.

As it was mentioned above the Third international festival-symposium of Shashmaqom (2011) was devoted to centennial of Fazliddin Shahobov, one of coryphées of Tajik Shashmaqom. The fourth international symposium of Shashmaqom (2013) named “Shashmaqom: Study and Schooling” put and discussed many questions of schools and HEIs, appraised the researches on Shashmaqom conducted for last years.

In 2012, there was the fourth symposium on Falak, where the questions of *falak* condition in modern society were considered.

In Tajikistan, there is a unique mechanism of Tajik traditional art as a living tradition. It is named *ustod-shogird*. Within the framework of this institution, two persons – *ustod* (master) and *shogird* (pupil) – take part. The principles of *ustod-shogird* became universal for many traditional cultures. The presence of the principles of the tradition of oral transference in Eastern cultures allows us to come to such conclusions: *ustod-shogird* in Tajikistan, *ustoz-shogird* in Uzbekistan, *ustat-shakirt* in Kyrgyzstan, *uztaz-shakirt* in Kazakhstan *sina ba sina* in Iran, *iyemoto-seydo* in Japan, and *guru-shishya* in India. One should note that this educational institution includes all traditional arts. Therefore, this institution can be defined as “Living Human Treasures System”.

The system originated in ancient civilizations. During many centuries, it could preserve all nuances of its method. Today, at the start of the XXI century, it also is in demand everywhere. In a Tajik culture, all kinds of traditional art are based on it. However, in the XX century, the kind of schooling was not introduced into official educational system. So, during that period, *ustod-shogird* was restricted with the level of family school. Nowadays, *ustod-shogird* has lost many its attributes. And now, the restoration of them is needed.

Today, the bearers of intangible cultural heritage try to restore all specificity of this system. The process of restoring is going gradually. However, one should note that, from the Middle Ages to the XX century, within the framework of *ustod-shogird*, there are whole traditions of treatise-writing. It means that the institution *ustod-shogird* was accompanied by its science and educational principles. Therefore, one should try to achieve that level of safeguarding and developing an intangible cultural heritage both at the present and in the future.

During the 2011-2014 years period in the center of attention of safeguarding measures for ICH, there are also the measures for reviving the unique traditional method *ustod-shogird*. In 2011-2012, unique festival was conducted with preliminary yearly preparation based on the system *ustod-shogird* on a state program of development of art crafts in 2009-2015. The aim was not only to remind and demonstrate the possibilities of today’s functioning of the many-centuries-old system of artistic creativity but also practically to use the method in educational process of schooling for a traditional music and art crafts. So, during a year, children were taught by the method *ustod-shogird* on places of teacher/master. In the process of the project, syllabuses, control systems, and other documents necessary in the process were elaborated. Final examinations were taken by special commission approved by Ministry of Culture. Examinations passed publically. All young people, who studied and were interested in traditions, as well as scholars, workers of Academy of sciences, creative HEIs, and schools came here. Children, who had studied for a year, passed the exams of the

knowledge of classical poetry (mainly, *ghazals* and *ruba'i*), the eastern versification system, specialty (vocal, instrumental performance, jewelry, and embroidery), and ancestors' alphabet. Educational-subject coverage was preliminarily compiled from the disciplines that were included in educational material of traditional schooling system *ustod-shogird*. On finishing study, teachers, who had successfully conducted classes and whose pupils had had good results, were given "Certificate of Ustod", signed by minister of culture of RT, in a ceremonial conditions. All of that was included in the book "Korbardi sunnati ustod-shogird, Rahnamo" ("Traditional Method Ustod-Shogird" Manual) [Dushanbe: "Adib", 2013].

Nevertheless, the system *ustod-shogird* is to be studied. Today, it discovers general its outlines, whereas this system is quite concrete. Generations studied it, a vast musical and wordy material was memorized through it for centuries, the best experience of the epoch was passed through it in music, word, drawing, and all kinds of art crafts. It was the institution *ustod-shogird* that provided the vitality of traditions through an artistic education. And today, this is a traditional art education. In today's speedy time, the necessity to revive this institution of culture and education is realized much acuter.