

**THEORETICAL BASE PERFORM BUHARIAN SHASHMAKOM**  
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**Abstract:** *the rhythmical basis of the Shashmaqom is built in exactly the same systematic and rational way. The rhythmic modi of this collection are not simply spontaneous metro-rhythmical formulas. All of them are coordinated in conformity with the laws of symmetry and harmony of the whole. But this a special subject and its consideration goes beyond this communication.*

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**Keywords:** *Shashmaqom, maqom, musical culture, tradition, daromad, nasr.*

**ТЕОРЕТИЧЕСКИЕ ОСНОВЫ ИСПОЛНИТЕЛЬСТВА БУХАРСКОГО  
ШАШМАКОМА**  
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**Аннотация:** *систематично и рационально обустроена ритмическая основа Шашмакома. Ритмические модусы этого свода – это не просто спонтанное окончание метроритмических формул. Все они согласованы по законам симметрии и гармонии целого. Специальное рассмотрение этого вопроса - отдельная тема, выходящая за пределы настоящей статьи.*

*На эту дату, степень исследования первичных источников не позволяет нам проследивать точную хронологию формирования Шашмакома как целого музыкального произведения. Учитель И. Раджабов, гипотетически определивший время становления Шашмакома как конец XVIII столетия. Все же были другие мнения в этой оценке. Особо его учитель, А.А. Семенов, предполагал, что зарождение Шашмакома относится к XVI столетию.*

**Ключевые слова:** *Шашмаком, маком, музыкальная культура, традиция, даромад, наср.*

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The Bukhara Shashmaqom is a unique phenomenon of the world musical culture. Over the period of at least five or six last centuries, it has served as a fundamental basis of all the maqomat of the Central Asian region. It bears the imprint of century-long traditions of classical music of the region which roots date back to the pre-Islamic times.

To this date, the degree of research of the primary sources does not allow us to trace the exact chronology of the Shashmaqom formation as an integral musical corpus. Our common teacher, I.R. Radjabov, hypothetically determined the time of the Shashmaqom origin as the end of the 18<sup>th</sup> century. Though there were other opinions on that score. Specifically, his teacher, A.A. Semyonov, supposed that threads of the Shashmaqom genesis extended to the early 16<sup>th</sup> century.

It seems that in such a stalemate situation it would be reasonable to approach this phenomenon not in terms of a rigid factual frame of chronology but somewhat from the inside, from the live tradition of the Shashmaqom existence itself. With this purpose in view, it is, first of all, necessary to find scientifically substantiated definitions from the nearest history and try to correlate them with principles predominating in the living traditions.

The first in time definition of the Musical Shashmaqom (Шашмакоми Мусикий) is a postscript in the colophon of the well-known manuscript № 446/II dated 1847. It reads: «Таммат тамом ишуд Рисолаи шаи даромад ма'а насрхояи» (“The fully completed treatise on six daromads with all nasrs”). Six daromads and nasrs are key concepts here. In musical treatises – bayazes compiled in the 19<sup>th</sup> century, there occur two more synonyms of the notion «six daromads, they are «six sarakhbor» and «Shashmaqom». Here, there are meant six modal cells-tetrachords which are located at the bottom of the scale and what the ancient Greeks used to call «a tetrachord of the main» [1, 57].

Along with the Shashmaqom, Six daromads and Six sarakhbors, *nasr* is a paranotion defining the essence of the Shashmaqom as an established, «sacralized» in the course of a long-term experience, modal system. In Bukhara and Khorezm written sources of the 19<sup>th</sup> century, «*nasr*» has a two-way spelling: through «*sa*» and through «*sod*». In the first case (نشر), it is used in the meaning «mixed speech» - «prose». This is the name of the entire vocal sphere of the Shashmaqom and the Khorezm tanbur maqoms in which are mixed the texts both in *aruz* and *tarona-rubai*. Historians of *aruz* did not mix *rubai* with classical *aruz*, but referred them to a category of their own.

In the Shashmaqom context, the *nasr* with «*sod*» (نصر) which means «help», «support» is used to signify collateral, auxiliary *nasr*-modes. In such understanding of the *nasr*, clear becomes the idea of an 19<sup>th</sup> century author «On the six daromads with all nasrs». In other words, it is referred to a certain established model of a modal system of the Shashmaqom consisting of six maqoms with their *nasrs*. By the way, it was also taken as a basis for the Shashmaqom transculturation in Khorezm early in the 19<sup>th</sup> century. This fact is confirmed by a close internal similarity of the contents of the Musical treatises of Bukhara and the Khorezm tanbur notation in terms of modes nomenclature.

Fitrat called the Shashmaqom «not simply six maqoms but six rows of maqoms» [«Олти қатор асос қўй»] implying «foundational melodies» [2, 10]. In our today's understanding, «*асос қўй*» means nothing more than a mode-maqom. Thus, the Shashmaqom represents a six-row modal system with one main at the beginning (maqom, daromad, sarakhbor) and three collateral *nasrs* adjoining it: Rost – Ushshok, Sabo, Pandjgakh; Buzruk – Nasrullakhi (Rakhavi), Uzzal, Mukhayari Chargakh; Navo - Bayat, Oraz, Khusaini; Dugokh - Chorgokh, Oraz, Khusaini; Segakh -Khidjaz, Navruzi Adjam, Navruzi Khoro; Irak – Mukhayari Irak, Navruzi Turk, Zebo Pari.

In connection with the study of the Shashmaqom modal system, it is necessary to take a resolute step in the direction of its understanding as a practical theory and naturally turn away from «scholastic» and «academic» theories of mode that have formed around this musical collection. It is known that in the East, a practical theory of mode has long-standing traditions. A perfect example of it is a so-called «*asabai sitta*» that was developed in detail in «The Big Book on Music» by Farabi and mentioned in «Makasedu-I-Alkhan» by Maraghi. The same principle takes place in the modal system of the Shashmaqom, and broader, of the entire Maqomat. But in this case, it is projected on the natural scale of the three-stringed tanbur, a leading instrument in the Shashmaqom performing.

In his time, V.M. Belyaev said that «the key to the modal system of the Shashmaqom lies in tanbur». But the problem is how to find this key. Maqom masters fully apprehend this system by intuition and are unmistakably oriented in it. We will also try to get to the bottom of this.

In the 20<sup>th</sup> century, after the Shashmaqom collection was recorded in the European system of notation, a huge amount of music scoring materials was created that are actually detached from real practice. They were created by outstanding musicians who had approached this problem from various sides. V.A. Uspensky who notated the Shashmaqom from the Maestros-Ustozes themselves who were court musicians of the Emir of Bukhara; in the middle of the 20<sup>th</sup> century, Babakul Faizullayev, Shanazar Sakhibov, Fazliddin Shakhobov in Tajikistan and Yunus Radjabi in Uzbekistan. Later, a new generation of remarkable musicians who received conservatory education: Ari Babakhanov in Bukhara, Abduvali Abdurashidov in Dushanbe, Rustam Boltayev in Khorezm, could not be satisfied with the way the traditional interval system of maqoms, which subconsciously lived in them, was reflected in notation. The scholars have exerted considerable efforts in search of the ways of concordance between the old theories and the real features of maqoms. They tried to use complex and delicate alteration marks and additional symbols. However, this did not result in the intended effect and sometimes even confused the problem.

The notation materials convincingly demonstrate the rightfulness of a single mode basis of the maqomat. This mode system consists of twenty four components arranged on the principle of the six main and adjoining mode formations. In terms of and structural outlines this system is most completely represented just in the notation. In the collection of notations of V.A.Uspensky written down from the maestros themselves, the mode system of the Bukhara Shashmaqom does not look quite complete. In the Fitrat's book its representation is also somewhat distorted. This sort of confusion can be observed in practically all the posterior maqom music collections of the 20<sup>th</sup> century. This is precisely why the notation materials are the most authentic document which allows us to return to real roots of the maqomat mode system.

In terms of a rhythmical basis, the tanbur notation materials are also incomparable with other sources. In no other source, the *usuls* system of the maqomat is represented so fully and fundamentally. As regards its completeness, many *usuls* included in the notation are simply not presented in other sources. For instance, *chorzarb*, *murabba*, *musabba*, *nim sakil*, *se usul*. In respect of its fundamentality. The point is that in the notation, all the rhythmic structures are presented in the strictly segmented form: the *usuls* are divided into stress feet (*zarbs*) with parallel similar splitting of melodic and poetic structures. Thus we get a peculiar visual aid on the analysis of the musical forms of the maqom.

Before the notation was discovered, it was a priori widely believed that the maqom *usuls* were something fully developed in practice, without assigning any reasons how and why one or another *usul* was arranged. Along with it, it was discovered that rhythm was just the initial, or what the ancients called «masculine», basis. Rhythm is the first to be composed and it cannot be irrational. It is not accidental that in the «master-pupil» tradition, the training started with rhythm, with the acquisition of skills of doira playing and accompaniment to own singing. Then, at a certain stage, the pupil was allowed to start playing tanbur in order to polish intonational nuances. Moreover, it appears that the same principles of harmonic division and addition, symmetry and proportions are taken as a basis of the maqom rhythmic system. Without going into details of this not simple problem, I'd like just to note some insights we gained in the process of study of the *usul* structure based on the notation materials.

So, in Shashmaqom, primary importance is assigned to practice. It means that practically established mode models are perceived as standards (norms) once established scientifically. Professional musicians unmistakably discern the interval structure of any mode formation. They do not need to adhere to graphic or any other ways of their expression. There is also no doubt that the same general laws of beauty and harmony, of mathematical proportions and symmetry underlie the mode system of Shashmaqom.

It is known that tanbur has three types of tuning depending on a mode formation of one or another maqom: quinte (Rost), second (Navo) and quarte (Buzruk, Dugokh, Segokh, Irok). It has 18 frets which are arranged based on the diatonic principle of the natural scale, i.e. each successive tone and semitone is narrower than a preceding one. 14 frets are fixed relatively hard, i.e. they are permanent. And frets 6, 9, 13 and 14 (corresponding to the notes «F» and «B») are movable and set depending on one or another maqom.

Taking into account that the Shashmaqom modes are inherently based on a tetrachord structure, it is necessary to remember the main principle of «*asabai*» which is expressed in the permanency of the quarte backbone and mobility of melodic intervals (*vusta* – the third and *mudjanab* – the second) filling it. *Vusta* and *mudjanab* complement each other and their summarized value corresponds to that of the quarte. Therein lies the internal harmony of modes (the opposition of the thirds and seconds is reduced to the unity – the quarte). Something similar takes place in the Shashmaqom modal system and is schematically reflected on the tanbur.

Almost all of twenty four mode formations of the Shashmaqom have a quarte backbone except the modes of the Rost row based on the quinte support. However, the thirds and the seconds filling the quarte in each maqom have their value. Of course, they do not have differentiated designations. Yet they are easily perceived aurally. Any master can aurally discern melodic intervals of each maqom without difficulty. But how can they be designated in graphic symbols? This is the mother of all questions. Therefore we will try to demonstrate it by the obvious example of the tanbur diatonic scale.

The Rost maqom: it has a quinte pitch and begins from the 3<sup>rd</sup> scale tone (of the fret) of the tanbur – the note C. All the melodic intervals are natural from the overtone series. Here, as the saying is, everything is in its place.

The Navo maqom: it has the second pitch and begins from the 4<sup>th</sup> scale tone. This is the most free to move fret on the tanbur fingerboard and therefore it is called «devil's» («*shaiton parda*»). In each maqom it is set on the corresponding pitch. And in Navo it becomes the main tone and all the rest interval values are oriented by it.

The remaining four maqoms have a quarte tuning. Three of them begin from the 4<sup>th</sup> scale tone of the tanbur – the note D. In the Buzruk maqom, there is a so-called «neutral third» and the second corresponding to it. The third is called «neutral» when it is formed through dividing the quinte into two equal parts. The sound of this tone is between F and F-sharp from the D backbone.

The third in the Dugokh Maqom is a somewhat narrower than that in Buzruk, and it is even narrower in the Segokh maqom than that in Dugokh.

The Irak Maqom begins from the 1<sup>st</sup> fret on the tanbur fingerboard - the note A. The thirds and seconds in it go correspondingly by the natural scale.

Thus, in the six basic maqoms, there are six varieties of the thirds and the seconds corresponding to them.

As to the collateral modes, *nasrs*, the same principle is applied there and inside every maqom, as a whole, is formed its own modal system adjoining its main pitch.

Fitrat detached the *shubacha* stratum (which in F. Shakhobov's classification is called *shuba*, and in I. Radjabov's - «second *shuba* group») from the basic Shashmaqom (Asl Shashmaqom). This is in keeping with the tradition ascending to the musical treatise of the 19<sup>th</sup> century. It seems that this is also true with relation to the actual modal structure of the Bukhara Shashmaqom. When the Shashmaqom is in such a way divided into basic and collateral (in Fitrat's terminology «*nazira*») strata, the modes of the Main Shashmaqom (Asl Shashmaqom) can be classified as systematic, and the mode formations of the *shubacha* stratum can be defined as those which arose spontaneously.

The rhythmical basis of the Shashmaqom is built in exactly the same systematic and rational way. The rhythmic modi of this collection are not simply spontaneous metro-rhythmical formulas. All of them are coordinated in conformity with the laws of symmetry and harmony of the whole. But this a special subject and its consideration goes beyond this communication.

1. *Matyakubov O.* Buxoro Shashmaqomiga yana bir nazar. Toshkent, 2014.
2. *Fitrat A.* O'zbek klassik musiqasi va uning tarixi. Toshkent, 1993.