

# TWELVE POPPY AND SHASHMAK

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**Annotation:** In the XX century, Shashmakom experienced various periods of upsurge and difficult times of confrontation with the official authorities. So, for example, in the 20s of the XX century, soon after the fall of the statehood of Bukhara and Khorezm, where this art was traditionally cultivated, a sharp turn began to transform its age-old foundations. First of all, this affected the traditional texts of the maqoms, imbued with the spirit of Sufi poetry. Along with the authentic texts, a certain part of the practical theory of Shashmaqom was folded up with its own terminology.

**Key words:** poppy seeds, music, sound, borbadi, Bukhara shashmakom.

At the same time, in this contradictory and harsh time there were also figures who took care of the preservation and transmission of the true values of Shashmaqom to subsequent generations. In this regard - a truly scientific inheritance of the age-old traditions of classical music of the region - one should first of all name the names of two personalities: the scientist Abdurauf Fitrat (1886-1938) and the musician-ethnographer Viktor Alexandrovich Uspensky (1879-1949), who put a lot of effort and energy into the study of Bukhara Shashmakom. Fitrat, a prominent statesman and one of the most educated people of his time, clearly understood the importance of high musical traditions for the development and implementation of a new national idea. He realized that Shashmakom is a great asset that will retain its artistic and aesthetic value for a long time to come. While in a responsible government post, he undertook an incredible initiative for his time - to write down the full musical text of Shashmakom "from hand and mouth" of the great masters of Bukhara - Ota Jalol Nasyr ugli (1845-1928) and Ota Giyas Abdugani (1859-1927) ... First of all, it should be noted that initially it was also distributed in this region under the name Shashmak, more precisely, "Musical Shashmak of Khorezm" ("Shashmak and Musikkii Khorazm"). Subsequently (approximately, in the last quarter of the 19th century), as it acquired an independent appearance, two other names were introduced into everyday life - synonyms for "Shashmakoma": "Six and a half maqoms" ("Olti yarim poppy") and "Tanburnye maqoms" ("Tanbur makomlari"). The first of them presents a

version of the original concept "shashmakom" taking into account the real changes that have occurred in the process of creative assimilation of the musical code under new conditions. Indeed, the musicians of Khorezm brought the modal formation Panjgokh, which in the Bukhara tradition is an integral part of the modal system of the Rost maqom, brought it into a separate structure based on the model of the instrumental sphere (muskilot). Consequently, the name of the entire set of "Six and a Half Makoms" comes from the most real practice. As for the second name - "Tanburnye Makoms", it is also conditioned by the needs of the practice itself. The fact is that the art of maqoms in Khorezm, as well as in Bukhara, has deep historical roots. According to oral legends, even before the Mongol invasion in the 13th century, a highly developed musical culture existed in Khorezm. At the same time, dutar was the leading instrument of high style music, which was later called makoms. In connection with the spread of a new style of classical music - Shashmakom, in Khorezm they began to call it "Tanburnyemakoms", and the original tradition in the old way continued to be designated as "Dutarmakoms". The result is a simple and convenient pair of concepts, which quite accurately conveys the essence of two parallel traditions: the elite, palace - Tanburimaqoms and the more popular, democratic - Dutarmaqoms. And what is very important, because in Khorezm "Tanburnimimakom" is the name of the layer borrowed from the canonical core of Shashmakom, in relation to which Fitrat uses the concept of "fundamental melodies"

(“Asoskuylar”), that is, actually Shashmak in the strict sense of the word. This is the first thing. Secondly, the adaptation of the Shashmakom traditions in Khorezm was by no means spontaneous, on the contrary, it was a well-thought-out and purposeful creative process. It is even possible that the assimilation of Shashmakom in Khorezm was a matter of national importance. Obviously, for these purposes, a very enlightened person, famous in the sciences, including in music, Said Niyazjan (in the common people Niyazjan Khadzha) was sent to Bukhara as the ambassador of the Khiva Khanate. While in Bukhara, Niyazjan Hajja systematically studied the scientific foundations of Shashmakom, its canons.

Upon his return to Khiva, he also consistently and purposefully began to teach these canons to his students from among literate and musical people, so that they could creatively implement the Shashmaqom traditions in new conditions. And thus, two or three generations later, a whole cohort of enlightened maqomist musicians appeared in Khiva, who set out to create an independent collection of classical music based on the model and likeness of the Bukhara Shashmakom. The art of maqoms in Khorezm reached a special flourishing during the reign of Muhammad Rakhimkhan Feruz, who sat on the throne for more than forty-six years (1864-1910). Feruz himself was passionate about music and poetry. He created favorable conditions for holding special musical gatherings and systematically regulated the process of formation of the original model of Khorezmtanburmaqoms, which was supposed to surpass the Bukhara version. The musicians led by Feruz soon approached the cherished goal. And in the period of reaching the most perfect and optimal form of the vault of the palace elite maqoms, it was canonized by means of the so-called Khorezmtanbur notation created for these purposes. Khorezmtanbur notation is a unique phenomenon. She is perfect in her own way. Unlike the previous systems of tablatures, for example, Safiuddin Urmavi or Abdulkadyr Maragi, which were mainly subordinated to applied purposes, that is, they were a kind of bridge between theory and practice, tanbur notation served to fix the musical and poetic text of the set of maqoms, which had become established in practice. Thus, for the first time in the history of music of the oral tradition, a note-text model of a complete set of maqoms of a certain

historical tradition appeared. In this respect, Khorezm tanbur notation is a musical source of world significance. Based on the postulate that the roots of the Tanbur maqoms of Khorezm go back to the Bukhara tradition and, given the fact that together they are two forms of manifestation of one canonical model, the lists of the Khorezm notation can be considered an important source for the study of the Bukhara Shashmakom. Another important feature of the Khorezm tanbur notation is that it is a kind of treatise (charter, guide to action) on maqoms in the context of their oral existence. In this regard, the Khorezm tanbur notation and musical treatises of Bukhara, which are similar in time and in internal content, perfectly complement each other. And all together opens a direct retrospective path to earlier musical sources. In particular, to two important documents created in Bukhara in the 16th - early 17th centuries, to treatises on the music of Najmiddin Kavkabi and Darwish Ali Changi, which are of exceptional importance for the study of the history, theory and traditions of classical music of the entire region.

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