

ассоциативной памяти, установлением связей между музыкой, ее культурно-историческим контекстом и индивидуально-психологическим

опытом композитора, слушателя, исполнителя, что мы и проследили на примере фортепианных циклов В. Степурко.

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## The Uzbek classical music

**Abstract:** The Uzbek classical music forms: Bukhara Shashmaqom; Six and half maqoms and Dutar maqoms Khoresm; Tashkent-Fergana maqom TUNES and two forms innovation were generated in Dushanbe and Tashkent: Tajik Shashmaqom and Uzbek Shashmaqom. This becomes possible to study the bases maqomat in this context after decoding “tanbur notations” created in the last fourth 19-e centuries and содержа writing the full volume элитных Poles and halves maqoms, examples more democratic Dutar maqoms Khoresm, and so named “critical text” Bukhara Shashmaqom published in Berlin in music notation Ari Babakhanov.

**Keywords:** maqomat, classical music, Shashmaqom, tanbur notation, critical text, rhythm, instruments, theory, daromad, sarakhbor.

The term “maqomat” in the meaning of a living genre system of classical music of the region came into use in the late 20<sup>th</sup> century. It was first suggested as a scientific term for this meaning of the genre system in our monograph “Maqomat” published in the Uzbek language [1]. The following five genre varieties of the maqomat historically established in Central Asia are considered there: the Bukhara Shashmaqom; Six and a half maqoms and Dutar maqoms of Khoresm; Tashkent-Fergana maqom melodies and two innovation forms originated in Dushanbe and Tashkent: the Tajik Shashmaqom and the Uzbek Shashmaqom. It became possible to study the basics of the maqomat in this

context after deciphering of the “tanbur notation” created in the last quarter of the 19<sup>th</sup> century and containing the records of the complete corpus of the elite Six and a half maqoms, examples of the more democratic Dutar maqoms of Khoresm [2], and of the so-called “critical text” of the Bukhara Shashmaqom published in Berlin in the musical notation by Ari Babakhanov [3].

The word “maqomat” as a common expression, not as a scientific notion with its certain bounds, was also sporadically used before. As is known, the term “maqom” in the meaning of a modus (mode – *parda*) came into scientific use after the adoption of a universal modal system “*ilmi advar*” – “a theory

of circles". It implies the universal (supradialectal) and systematic (i. e. having a certain scientific basis) modal and rhythmic circles (*modi*): *maqoms* (*parda*) and *usuls*. As we know, a theoretical basis of the "doctrine of circles" was developed by Safiuddin Urmavi (1216–1292). It reached its fullest scientific and practical heyday in the works by Abdulkadyr Maraghi (1354–1435) who spent the second half of his life in Samarkand and Herat. As the great Uzbek enlightener Abdurauf Fitrat (1887–1938) had put it, this period was "the golden age" of the classical poetry and music of the East, including Central Asia.

After the break-up of the Timurids Empire in the early 16<sup>th</sup> century, in Central Asia, Iran and Mongolian India, this universal "theory of circles" began to further develop as individual branches of classical music styles. We can note such evidence of this localization process as certain weakening and sort of fading into the background of the theoretical basis and strengthening of practical, dialectal features in the musical language such as mode, rhythm, compositional peculiarities as well as performing styles, instruments and so on.

In this connection, not such prominent figures as Safiuddin Urmavi and Abdulkadyr Maraghi are moved to the forefront but a figure of the Master who regards the canons of music not as an abstract theory but as components of an established tradition. In his time, Abdulkadyr Maraghi was called "*sokhibi avor*", i. e. "the lord of circles". In his poem "Seven Planets", Alisher Navoi (1441–1501) described the image of the great musician, theorist and virtuoso as follows:

*In the science of circles and in the art of music,  
All are my pupils and followers.*

Here, "the science of circles" implies theory and "the art of music" signifies practice. And in the 18<sup>th</sup> century dictionary "Giyasu=l=lugat", the word "*ustod*"-"master" is interpreted as follows: "*ustod*" is derived from the Old Persian word "*ustavad*" which means "base", "book". And this book is not written but it is "living". So, the "Master" is a holder of the tradition, "a living book". It is just in such an oral form that the classic music traditions came down to our observable living memory. And today it functions as an unshakable tradition bearing century-old

streams of musical science and practice in their inseparable unity.

Bukhara, being a successor to "the golden age" of musical traditions of Samarkand and Herat, becomes one of the main generators of ideas of the epoch of the "theory of circles" in the new historico-social conditions. Figures of two remarkable *Ustods* – scholars, musicians, masters, Nadjimiddin Kavkabi (died in 1533) and Darvish Ali Changhi (second half of the 16<sup>th</sup>– early 17<sup>th</sup> cc.) entered the historical arena. Kavkabi studied in Herat and was under the direct influence of Abdurrahman Djami (1414–1492). An ancestor of Darvish Ali, his grandfather Abdulla Marvarid, was a well-known musician of the circle of Navoi and Djami in Herat. So, the roots of continual links between the musical traditions of Samarkand, Herat and Bukhara are evident. In this stream of continual links between the great traditions appeared new forms of Central Asian classical music that came down to us as an integral system of the maqomat. And the Bukhara Shashmaqom has naturally become its backbone.

In the tideway of oral tradition, it is difficult, practically impossible, to determine the lower boundary of the origin of Shashmaqom as a musical phenomenon. However, it becomes evident that, in essence, this is the same rational musical idea as «the theory of circles». This is the creation of some great musical theorist like Safiuddin Urmavi or Abdulkadyr Maraghi. In all likelihood, this person was Nadjimiddin Kavkabi who stood at the junction of the Herat style of universalism and the Bukhara school of traditionalism. In his time, Darvish Ali compared the role of Kavkabi in Bukhara with that of Maraghi in Herat. The same idea runs like a red thread through all the sources written by pupils and followers of Kavkabi and Darvish Ali in the 19<sup>th</sup> century in Bukhara. Later, A. A. Semyonov (1878–1957) tried to raise the question of the internal logical links between Shashmaqom and a similar many-part composition by Kavkabi. However, his idea was misrepresented and the scholar himself was accused of "immaturity" of his "materialistic consciousness". But let us put aside this quasiscientific debate and go back to facts.

The first written sources immediately related to Shashmaqom are musical treatises and *bayazes*

(poetic anthologies) created in the 19<sup>th</sup> century in Bukhara. We have available seven manuscripts of this kind that are stored in the stocks of the Institute of Oriental Studies under the Academy of Sciences of Uzbekistan (IVAN Uz.). The manuscript of an unknown author dated 1847 which combines the functions of a treatise and a poetic anthology is the earliest of them. In the beginning we need to single out two points from the content of these primary materials.

First is a definition of the general status of Shashmaqom as it was understood by its bearers. In this respect it is noteworthy that at the very beginning of some of the manuscripts the following phrase written in red ink stands out as a title: *"This is the Musical Shashmaqom inherited from the most serene and venerable masters of the previous generations/Shashmaqom muṣikiy az ustodoni mutaḳaddim va azizoni muḳarram madaṣt, in aṣt"*. Please note that the phenomenon itself is called **Musical Shashmaqom**, not simply Shashmaqom. In the notions of that time, the term *"musikiy – music"* had, first of all, scientific meaning. Therefore, the words "music" and "musical" denote an important feature indicative of the scientific roots of this phenomenon. In spoken language the prefix "musical" dropped out and only a simplified form "Shashmaqom" has remained. Therefore, the content of the phrase in the manuscript gives reason to believe that the bearers themselves took Shashmaqom as a given, a sacred tradition inherited from the masters of the previous generations, without any debate about its source, by whom or where it was originated.

The second point is connected with the interpretation of the essence of Shashmaqom as a musical phenomenon. In this regard, there is an important postscript in the colophon of the abovementioned manuscript dated 1847 which reads: *"The fully completed treatise on six daromadṣ with their naṣrṣ"/Таммат тамом шуд рисолаи Shash даромад маъа naṣrḥояи*". It is not unlikely that this was a real title of the manuscript (?). This is quite in spirit of the "oral theory" which had dominated in musical practice from the earliest times. For instance, the such-like, i. e. of oral mode, treatise by Kavkabi is titled *"On the twelve maqoms"/"Дар бораи дувоздах мақом"*, while the science-based treatise is designated as *"The treatise on music"/"Рисолаи мусикий"*. In any case, this phrase contains an idea that gives the key to understanding of the essence of the modal system of the musical corpus entitled "Shashmaqom".

The mode is the main organizing basis in maqoms. In the traditional terminology its synonyms are *"parda"* and *"maqom"*. *"Daromad"* and *"naṣr"* are the names of the categories of "main" and "secondary" modes. In written sources and in oral practice, the words *"sarakhbor"* and *"maqom"* are used as synonyms for *"daromad"*. In the latest Berlin edition of the Bukhara Shashmaqom notated by Ari Babakhanov, its basic strata, that is those without the zone of practical use *"shubacha"*, are called *"sarakhbors"*. Until recently old musicians in Bukhara used the expression *"six sarakhbar"* as a synonym for the notion "Shashmaqom", i. e. "six maqoms", which has acquired the universal meaning. In practice, the word *"daromad"* is only used sporadically. It should be assumed that by its logical meaning the word *"daromad"* (literally "beginning", "entry") corresponds with what the ancient Greeks called "a tetrachord of the main" which was in the lower part of the scale used in practice. On this issue we read: "... the lowest in real sounding section", "the tetrachord of the main", was, perhaps, called so because the ancient Greeks regarded low-pitched sounds as the most noble, "supreme" ethically while high-pitched sounds were deemed low ("screechy", "contemptible") ethically. Hence, apparently, the low-pitched sounds are treated as "main", "principal" [4, 62].

In fact, Shashmaqom represents a multidimensional musical system but it has two main parameters. One parameter, the mode, acts as a summing basis. Another one, rhythm, is, on the contrary, a factor of division. Parts of the maqom are divided by rhythm. This regularity is quite clearly reflected in written sources and in the names of the maqom's parts established in practice: *Tasnifi Rost, Garduni Busruk, Mukhammasi Ushshok, Talkini Chorgoh, Chapandozi Bayot, Ufari Nafo* and so on. The first of them are the names of *usuls* and the second are the names of mode formations.

The "theories of circles" and "Shashmaqom" have different points of application. In its essence, the "theory of circles" represents the theory of mode. Shashmaqom, vice-versa, is an established in practice



musical system which is first of all perceived as tradition. However, the general principles of symmetry

and proportionality, alteration of even and odd numbers underlie both of them.

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## The Creative Archetypes of the Classic Composers' Schools

**Abstract:** The article identifies three creative archetypes represented in the Viennese and St. Petersburg classic composers' schools: inventive (Haydn, Stravinsky), harmonic (Mozart, Prokofiev), and conflictive (Beethoven, Shostakovich). The procedural-dynamic creative method of the Viennese Classics is compared to the object-descriptive creative method of the St. Petersburg Classics. The characteristics of Haydn, Mozart, Beethoven, Stravinsky, Prokofiev and Shostakovich reveal their individually specific archetypal features.

**Keywords:** Viennese, St. Petersburg classic composers' schools, Haydn, Mozart, Beethoven, Stravinsky, Prokofiev, Shostakovich, inventive, harmonic, conflictive, archetype.

An analysis of the historical process by which European music has developed, aimed at identifying the main trends and rules of that process, requires a significant degree of abstraction from individual facts. This departure from the specific is compensated for by the ability to expose epochal phenomena that are similar in meaning (and sometimes also in form) which have played a key role in the history of music. Classic schools of composition, without a doubt, are one such phenomenon. While the concept of the Viennese classic school has become axiomatic in the music history field,

the idea of the St. Petersburg classic school is only just beginning to come into scholarly use. In our article *The St. Petersburg Classic School: myth or reality?* we defined the combined creative legacy of Stravinsky, Prokofiev and Shostakovich as a special stage in the development of the St. Petersburg school of composition, marked by unmistakable features of classicity [3, 15] We listed the following fundamental properties of the 20<sup>th</sup> century St. Petersburg classic school:

– Its primary ties to the Silver Age of Russian art as the last decade of 19<sup>th</sup> century and first two or three