

DOI:10.29013/EJA-25-2-38-43



SEGAH MAQAM AND ITS EQUIVALENTS IN BUKHARA AND KASHMIR

*Botirova Nilufar Akhad qizi*¹

¹ Department of History and teory of Uzbek maqoms, Institute of
Uzbek national musical art named after Yunus Rajabi

Cite: Botirova N.A. (2025). *Segah Maqam and its Equivalents in Bukhara and Kashmir*. *European Journal of Arts* 2025, No 2. <https://doi.org/10.29013/EJA-25-2-38-43>

Abstract

This scientific article explores Maqom melodies and songs, as well as the new artistic works created based on them, which continue to serve as a beautiful, unique, and valuable spiritual nourishment for all of humanity today.

Building on this idea, this section examines and analyzes the common aspects of the “Segoh” maqom, which holds a special place in the music of Eastern peoples. Despite having shared roots, this maqom has developed in two different cultural spheres – Uzbek and Indian traditions – while embodying the most exquisite musical traditions of both regions.

Keywords: *Shashmaqom, Sufiana kalam, khona-bozguy, sthai-antara, Segah, Hijaz*

Shashmaqom and Sufiana Kalam are two grand traditions that form significant parts of Eastern musical culture, each possessing its own unique style, content, and structure, encapsulating a rich cultural and historical heritage. While Shashmaqom developed among the peoples of Central Asia, particularly in Bukhara and Samarkand, Sufiana Kalam is closely associated with the Sufi traditions of India and Pakistan, especially the Chishti order and the principles of classical music.

This scholarly analysis aims to reveal the similarities and differences in the structural composition of Shashmaqom Segah and Sufiana Kalam Segah. The Segah section in both musical genres exhibits distinct melodic, rhythmic, and thematic characteristics, playing a crucial role in understanding the logical and aesthetic foundations of these traditions.

From this perspective, the study examines the structural composition, performance style, and essence of these genres, identifying musical commonalities and distinctive features between Shashmaqom and Sufiana Kalam while exploring their significance as musical and spiritual heritage.

Research on the structural composition of the Maqam traditions in Kashmir and Bukhara can provide intriguing comparisons and parallels in terms of their musical systems, historical development, and formal structures.

The Maqams included in Shashmaqom represent a large cycle encompassing several smaller branches. Segah also consists of more than 50 melodies and songs. The instrumental section of Segah in Shashmaqom comprises eight independent parts: Tasnifi

Segah, Tarjei Segah, Hafifi Segah, Garduni Segah, Mukhammashi Segah, Mukhammashi Ajam, Mukhammashi Mirzakarim, and Saqili Bastanigor. Each of these is considered an independent instrumental piece.

The instrumental compositions feature a complex and well-crafted melodic structure, similar to the lyrical nature of melodies found in Ushshaq Maqam. When listening to them, one can hear echoes of longing and separation.

The genres of classical folk creativity consist of instrumental and vocal forms, each possessing a specific structure. The instrumental section of Shashmaqom is composed based on the khona-bozguy principle. These sections can consist of one or several melodic phrases. As I. Rajabov writes:

“Khona” means “house”, symbolizing a ‘space where sounds that form melodies are arranged.’ It represents the developing part of a musical piece. Bozguy, on the other hand, is the recurring section of the melody, functioning as a “refrain”, typically repeated after each cycle of the khona”.

In the development of the main theme within instrumental compositions, the musical structures known as **khona** and **bozguy** play a crucial role. Apart from their stable definitions in musicology, these terms also bear conceptual significance related to the philosophy of perception. O. Ibrohimov highlights the symbolic nature of the term **khona**, pointing out its connection to Sufi traditions:

“In Persian, “khona” means “house”, and in Sufism, this term extends to concepts such as “sama-khona”, “khanaqah”, and “khonagoh”. Historically, khanaqahs were significant in the lives of Sufi practitioners, providing spaces where disciples engaged in intense spiritual training, overcoming physical hardships, and directing all their thoughts and meditations toward the remembrance of God”. Additionally, large khanaqahs served as venues for murshid-murid (spiritual master-disciple) gatherings, religious-philosophical discussions, and sama ceremonies. These events often incorporated music, poetry, and dance, as documented in historical sources. This suggests that khona not only refers to musical structures but also symbolizes the spiritual elevation of Sufi practitioners.

Y.N. Plakhov notes that the khona and bozguy structures in Shashmaqom instrumental compositions correspond to the refrain-episode structure found in rondo form in Western European music. However, rather than acting as contrasting sections, khona and bozguy function as complementary elements, reinforcing each other within the composition.

After the instrumental section of Shashmaqom, the vocal section known as “Nasr” follows, comprising a diverse array of songs ranging from simple to complex forms. This section consists of two groups of shuba (subsections). According to I. Rajabov. “The first group includes Sarakhbor, Talqin, Nasr, and Ufar, which form the core vocal melodies of the Shashmaqom tradition”. The second group comprises Savt, Mug‘ulcha, and other unique vocal styles associated with different maqoms. The analysis of the vocal pathways in Shashmaqom reveals that the Nasr section embodies grandeur, upliftment, and a striving for victory. In this regard, scholar O. Ibrohimov discusses how the inner philosophical essence of maqoms often conveys the idea of triumph and success.

The first group of shuba includes Sarakhbori Segah, Talqini Segah, Nasri Segah, Navrozi Xoro, Navrozi Ajam, and Ufari Segah. Each of these sections is performed in a suite-like manner, with multiple melodic compositions. Among them:

- Sarakhbori Segah contains seven melodies,
- Talqini Segah, Nasri Segah, and Navrozi Ajam each have one melody,
- Navrozi Xoro consists of three melodies.

The three Nasr-designated subsections – Nasri Segah, Navrozi Xoro, and Navrozi Ajam – carry specific symbolic meanings. I. Rajabov explains:

“Xoro in Arabic refers to mountainous or rocky places, while Ajam signifies non-Arabic Eastern peoples”.

The vocal section begins with Sarakhbori Segah, which is performed with an eight-verse poem, structured into sixteen melodic phrases and introduced by a ten-measure instrumental prelude. Sarakhbor is the core and logical foundation of the Shashmaqom vocal section. Compared to other shuba

(subsections), it is more complex and requires a high level of performance mastery. The principles of the Segah maqom vocal section can be concisely analyzed using Sarakhbori Segah as an example. The term Sarakhbor comes from Persian and Arabic:

- “Sar” (سر) – head, main
- “Akhbor” (أخبار) – news, information

Thus, Sarakhbor represents the main musical theme and tonal structure of the maqom. Sarakhbor pieces are typically performed with ghazals of 15 or 14 syllables, following Muzore, Mujtass, Mutaqarib, and Ramal poetic meters. They are sung by solo vocalists or vocal ensembles, accompanied by an instrumental ensemble. The poetry of Alisher Navoi is frequently used in Sarakhbor performances.

Ghazals of 13, 15, or 17 syllables fit the rhythmic structure of Sarakhbor, creating a harmonious and melodious composition. According to I. Rajabov, historical Sarakhbor performances were often accompanied by specialized poems describing maqoms, adding a didactic and descriptive layer to their performance.

The structure of Sarakhbori Segah consists of the following sections:

1. Instrumental introduction
2. Daromad (Entry)
3. Miyonxat (Middle Section)
4. Namudi Segah in Dunasr
5. Namudi Navo
6. Namudi Oraz Avji (Climax of Oraz)
7. Descending from Avj (Climax)
8. Furovard (Conclusion)

These sections seamlessly transition into the following taronas (melodic pieces).

Historical Recordings & Notation Issues

The 1954 transcription of Sarakhbori Segah (V 664–671) was recorded from maqom master Borukh Zikriyev, using a poem by Alisher Navoi. In traditional maqom performance, singers often accompanied themselves with a doira, while instrumentalists performed on the tanbur. Ota Jalol Nosirov maintained this tradition in the Bukhara Maqom School. Zikriyev’s version of Segah was sung in a simplified melodic style, without ornamental flourishes like nola (melodic wailing) or qochirim (melodic leaps). However, due to challenges in fitting the poem to the melody, errors occurred in the notation process. The piece was originally transcribed in 2/4 time signature. During 1962–1963, when Maqom Ensemble was taught this piece, previous notation errors became evident. As a result, significant melodic corrections were made, and the revised version was performed by several renowned singers. The official edition of Shashmaqom (Vol. V, pp. 26–31) recommends learning from this corrected version.

Musical Structure & Tonal Foundation

The Segah scale is based on three main notes (three pitches or frets):

- do → re → mi (Shashmaqom Vol. V);
- re → mi → fa (Uzbek Folk Music Anthology).

The core melodic motif of Sarakhbori Segah is centered around these three notes, which are prominent from the very beginning (daromad section).

This structural breakdown of Sarakhbori Segah provides an overview of its vocal (ashula) and instrumental (cholg’u) sections, along with the corresponding takt (measure) numbers in the composition:

Table 1.

Section	Function	Measures (Takt)
Introduction	Daromad (Entry)	1–11
Middle Part	Miyonxat (Middle Section)	12–28
Main Development	Dunasr Namudi Segah	38–58
	Namudi Navo (culmination Navo)	95–108
	Namudi Oraz Avj	114–143
Descending	Tushish (Descent from Avj)	147–166
Conclusion	Furovard (Final Section)	180–202, 219–238, 241–261

This table illustrates the logical and sequential flow of Sarakhbori Segah, reflecting its gradual build-up, climax, and resolution

The performance of Saraxbori Segah is followed by seven taronas, with the final, seventh tarona also referred to as “suporish” (handover or submission). This final tarona serves as a transition into the next section, Talqini Segah, which is performed with a doira (frame drum) rhythm, ensuring a seamless connection between Saraxbori Segah and Talqini Segah. The continuity between these sections maintains the structural flow of the composition. Subsequently, Talqini Segah transitions into Nasri Segah, and then into Ufari Segah, where the Turk avji (a climactic melodic passage) is introduced to enhance the development of the piece.

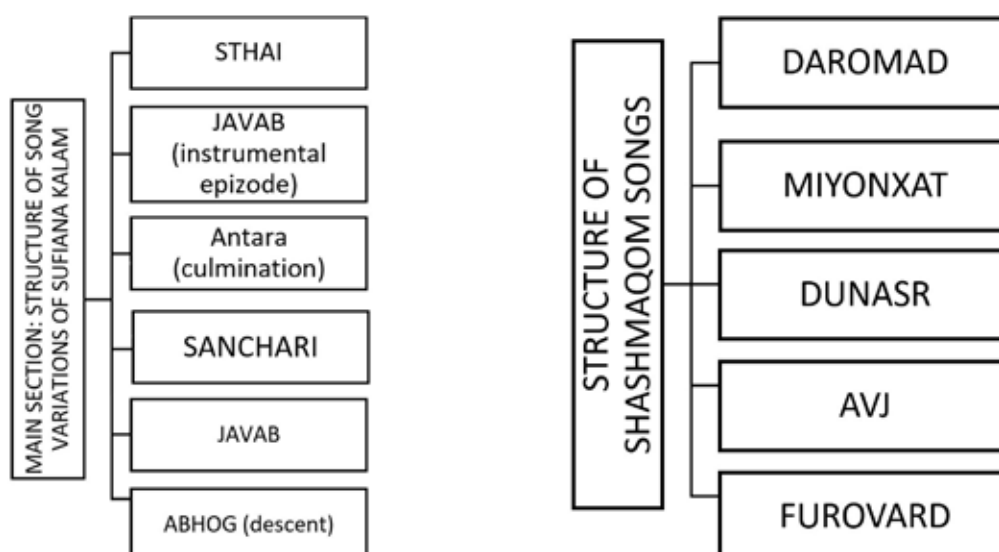
When discussing maqom cycles of the Kashmir Valley, it is important to note that they are generally simpler and shorter than Shashmaqom, yet structurally they follow the maqom principles. The Sufiana Kalam tradition, specifically within the Segah cycle, consists of three parts, allowing for improvised interpretation and providing performers with great flexibility. It is also worth emphasizing that Kashmiri maqoms are not large-scale compositions like Shashmaqom, which is a macro-cycle. Instead, they are micro-cycles composed of smaller sections. Their structure consists of:

- Shakl (Introduction),
- Nazir (Connecting poetic section), and
- The Main Section, which serves as the focal point of the performance.

Each of these sections holds a specific function within the maqom cycle, defined by its form, theme, and dramaturgical development. They are interconnected parts of a single composition, seamlessly continuing each other in three distinct phases. It would not be an exaggeration to say that they represent three evolving states of a unified musical idea. Typically, Sufiana Kalam consists of both instrumental and vocal elements, with each maqom being performed either as a song or an instrumental variant. The practice of performing vocal lines on instruments has been well-developed, as evident from both literature and performance traditions. The first section of Sufiana Kalam Segoh is called Shakl (شكل). This section serves as an introduction (daromad), setting the tonal and modal foundation of the piece. According to classical music principles, Shakl is primarily an instrumental segment, often improvised, where the maqom’s key pitches and motifs are introduced over stable and neighboring tones, providing a preview of the composition’s overall theme.

Structurally, the introductory section plays a significant role in the maqom’s development. In free rhythm, a part called Nazir is performed, typically led by the main melodic instrument in the ensemble. The rhythmic “usul” (metre) is present in Shakl, but it does not dictate the performance. Instead, it subtly accompanies certain rhythmic phrases in the melody.

Table 2.



Analyzing Shakl – Three Key Aspects

According to Y. Pakholchik, the Shakl section should be analyzed based on three key parameters:

1. Scale (Masshtab) – The scope and range of the melody.
2. Melodic Formula – The underlying motif patterns.
3. Structure – The internal organization of the section.

This section encapsulates all the internal melodic elements found throughout the maqom. The structure of Shakl usually consists of two alternating parts that are performed

in a cyclical manner, commonly following an A+B or A+B+A+B... pattern. This alternation depends on the performer’s interpretation and the audience’s engagement.

Segoh’s Melodic Pathway in Shakl

In the Segoh maqom, the author’s analysis of the melodic framework presents these sections in the A+B form in a non-repetitive and simplified manner.

Research shows that Kashmir and Bukhara maqoms share significant similarities and differences in their structural composition. The following table compares their key aspects:

Table 3.

Structural Composition	Shashmaqom (Bukhara Maqoms)	Sufiana Kalam (Kashmir Maqams)
General Description	A part of the Central Asian maqom system, typically structured through formal units such as <i>mashq</i> , <i>nasr</i> , <i>rukn</i> , <i>pe-shrav</i> , and others. It emphasizes the harmony between poetic texts and musical direction.	Developed under the influence of Indian and Central Asian musical traditions. <i>Raga</i> (melodic system) and <i>Tala</i> (rhythmic structures) play a fundamental role. Each maqom corresponds to a specific time or spiritual state.
Melodic and Rhythmic Structure	Bukhara maqoms have a strict rhythmic structure, where melodies progress through complex sequences.	Kashmir maqoms are based on the Indian <i>raga</i> system, often focusing on the deep expression of a single melody. Their rhythmic structures can be more flexible.
Poetic and Spiritual Content	Rooted in classical poetry, primarily relying on ghazals and rubaiyat in Uzbek and Persian languages.	Strongly influenced by Sufi poetry and Islamic mystical philosophy. It uses spiritual poetry to convey emotional and mystical experiences.
Performance Style	Performed by a large ensemble, featuring instruments such as <i>tanbur</i> , <i>dutar</i> , <i>doira</i> , and vocal groups.	Usually performed in a small setting with a limited number of instruments and vocals. Improvisation and individual expression play a crucial role.

This comparison highlights that both Bukhara and Kashmir maqoms follow the fundamental principles of maqom, but their development has been shaped by different cultural and geographical influences. While Bukhara maqoms emphasize large ensemble performances and complex melodic structures, Kashmir maqoms focus on spiritual expression and individual improvisation through minimal instrumentation.

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submitted 06.03.2024;
accepted for publication 20.03.2025;
published 28.10.2024
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Contact: botirovanilufar1990@gmail.com