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## CULMINATIONS AND NAMUDS IN SHASHMAKOM: ZEBO PARI AND AVJ-I TURK

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### Abstract

Makoms occupy a huge place in the musical heritage of the peoples of the East. Therefore, for a long time the issue of makoms attracted the attention of musicologists and orientalists and remained one of the issues of great historical, scientific and practical importance in the musical culture of the peoples of the East. In most historical and theoretical works and sources of a historical and literary nature on the musical culture of the East of the IX–XIX centuries, the issue of makoms is given special importance. This article provides information about the namuds and the culminations that take place in Shashmakom, based on these sources.

**Keywords:** *makom, Shashmakom, namud, culmination, Avj-i Turk, the Zebo Pari culminations, performer*

### Introduction

Namud is a Tajik word meaning appearance, arrival, and means the appearance of a certain fragment of a certain melody or singing as part of other singing tracks. Namuds, often taken from melodic sentences at the beginning of makom shobas, are used as the culmination of other shobas. For example, shoba of Buzruk makom is called shoba Uzzol, or 3 or 4 melodies from the beginning of Nasri Chorgoh are entirely taken and used in other Shobas, and they are called Namudi Uzzol or Namudi Muhaiyari Chorgoh.

The number of namuds is more than a dozen: Namud-i Uzzol, Namud-i Mukhayari Chorgoh, Namud-i Ushshok, Namud-i Navo, Namud-i Oraz, Namud-i Bayot, Namud-i Dugoh, Namud-i Segoh, Namud-i Nasrullovi and

others. Namud is often obtained from shoba, called Talkyn and Nasr. By the name of the namuds, you can also find out from which family of makoms they originated. For example, it is known that Namud-i Ushshak comes from Nasr-i Ushshak, Namud-i Dugoh from Dugoh Husseini, Namud-i Oraz – from Oraz-i Navo, Namud-i Segoh-from Nasri Segoh, Namud-i bayot-from Nasr-i Bayot, Namud-i Uzzol-from Nasr-i Uzzol, Namud-i Muhaiyar-i Chorgoh – from Nasr-i Chorgoh. But the melodic sentences used as namud are taken from the composition of the shoba to match their melodic image, melodic movement and the nature of the doira method. In addition to the above-mentioned namuds, certain parts of the singing used on the makom paths also occur culminations called Zebo Pari and Turk.

Although these culminations are not called *namud*, they perform their function. They were not derived from certain sounds, but were created independently by the composer. Therefore, they cannot be called *namud*, that is, the appearance of a certain *ashula makom* as a work in other *shoba*.

### Research method

Wherever the *namudas* come from, *Shashmakom* is one of the forms of singing used in various *shobas* of *ashula* sections. That's why, in the process of listening to *makom* paths, it becomes noticeable that there are some similar elements in their culminations, and it seems that the culmination on one singing track is similar to the culmination on another. It is impossible to imagine the structural fragments of the *makom* paths and their melodic appearance without highlighting the *namudes*. Therefore, the question of *namuds* is of particular importance. Both rhythmic and melodic variations can be used in *makoms*, which differ depending on the location of a particular *namud*. For example, *Talkyn* is interpreted in different ways, and *Nasr* is interpreted in different ways. And here we take as a basis the version of the *namuds* in *Nasr* poems.

*Namud-i Uzzol* (*Uzzol's namud*, i.e. kind), as mentioned above, is the culmination of various *shobas* of *makom* singing sentences at the beginning of *Nasr-i Uzzol* or *Talkyn-i Uzzol*. The use of the expression "Uzzol" in the meaning of "descending", "jumping" can also be seen in the example of a note. The melody suddenly "jumps" down at the level of a quart in its initial movement. The *uzzol* in the *shashmakom* is his extant image, and his position of "jumping" down is also clearly visible on the note.

*Zebo Pari* and *Avj-i Turks*, who are not considered *Namud*, are no different from *Namud* in their functions. It has been said that there is a reason why they are not called *namud*. For example, if *namud* is a well-known occurrence, as well as a variation of some *makom shoba*, then *Zebo pari* and *Avj-i Turk* were not borrowed from *makom shobas*, but were invented by the production composers as culminations, as described above. These flashes are also often used on *makom* paths.

### Results analysis

*Zebo Pari*, as some music teachers say, is the name of the composer who created the culmination of singing. But there is no reliable information about this. *Zebo pari* is one of the popular *namuds* used in all *makoms* except *Avj-i Segoh*, however, it also acts as a tool (presumably a "bridge") when switching from certain singing sentences to other *namuds*. *Namud-i Segoh* has a similar function, and this is probably the reason why *Zebo Pari* is not used in the *Segoh makom*. *Zebo Pari* is much more familiar to a wide range of singers from many melodies and singing tracks, including Iraqi singing in *makom Buzruk*. The culmination of *Zebo Pari* in *Irok-i Bukhoro* begins with an Instrumental Intro.

*Avj-i Turk*, also called the Turkic culmination. The phrase *Turk* has been popular for a very long time and represents a certain fragment of the song at the culmination. And in the past it was a famous song and the name of the *doira* method. *Avj-i Turk* is considered the highest culmination on the singing paths and follows *Ushshok*, *Segoh*, *namud Nasrulai* and the *Dunay*. It is also worth mentioning that *Avj-i Turk* reminds us of the initial part of *Sawt-i Navo*. One can feel that they have an all-encompassing intimacy.

*Avj-i Turk* was also used in most melodies and singing tracks that are not part of the *makoms*. It was included in folk melodies by many famous *hafizs*. The part of it used in the song «*Guluzorim*», which was included in it by *Haji Abdulaziz Rasulov* (1854–1936), was especially pleasant. *Zebo Pari* and the Turkic *Zebo Pari* and the Turkic culmination are some of the pleasant and attractive culminations that adorn a melody or singing. They also occupy a huge place in the structure of *makom* paths. In general, *namuds* are one of the most important characters in understanding the image of *shoba* in the section of *Shashmakom* singing. Without distinguishing the *namuds*, it is impossible to correctly represent the *makoms*. *Namuds* are used in different ways in *makoms*. Since *namuds* were used only in certain *makoms*, they took into account the legitimate development of the melodic structure, the spirit of the melodic paths, the image and characteristic aspects of the foundations of the fret. A certain *namud* can only be used in a certain *makom* or its *shoba*. For example, *Namud-i*

Oraz is used in Buzruk, Irok, while Turkic in makoms Rost, Navo and Irok are not fully used. In addition, the Muhaiyar-i Chorgoh and Ushshok namuds are not included in the Navo and Segoh makoms. This is due to the fact that these namuds cannot comprehensively correspond to one or another makom path. Namuds can be used both individually and in groups in makom shobas. Hafizs and performers used namuds on the way of makom in different ways, depending on their preferences. For example, if one Hafiz uses three namuds, the other can perform one of them, completely abandoning it. When they come as a group, makom should be able to match each other on the singing path without disturbing the spirit and content of the singing. Since the namuds are used as a culmination on the makom paths, they should be adapted to the structure of the frets in the upper register. Avj-i Turk is often connected not with the V or VIII stages of the shoba, but with the VII stage of the singing modes. This is due to the fact that a certain namud or Zebo Pari and Avj-i Turk, when combined at the culmination of ashula, should not violate its integrity, penetrate into the singing and violate the harmony association of singing. This situation is even more evident in the Nasrullai shoba in the Buzruk makom. While his additional fret before the beat begins with Si, and his first fret is perceived as the note of Re, Nasrullai's fret structure corresponds to a minor fret with a lowered fret of VII. Since Avj-i Turk corre-

sponds to the mode of Major, it corresponds to it only if it begins with the VII degree of Nasrullai. The same can be said about other types of namud. Namud-i Uzzol is often performed starting from the IV stage of the singing tracks, Namud-i Muhaiyari from the VI stage, if it is followed by Chorgoh. The structure of the melody, to which other namuds are connected, depending on the foundations of the Fret, begins with various corresponding steps.

### Conclusion

What happens when the above-mentioned specific namud is connected to the makom shobas should also be taken into account when adding one namud after another. If it is said that two namudas enter into one makom path, namely Uzzol and muhaiyar, then Namud-i Uzzol is connected to the sentences of the main melody with the help of an Ushshok or directly with them. Namudi Muhaiyari joins the main melody with the Chorgoh Uzzol instrument. Namud-i Muhaiyar-i Chorgoh is used on makom routes through Zebo Pari, namudy Ushshok and Uzzol. (Sometimes there were cases when the Hafiz directly linked Namud-i Muhaiyar himself to the melody in order to shorten the singing. But in this case, Muhaiyar will not be smoothly attached to the melody.) The reason why namudas are used in singing tracks in group form is so that they seamlessly connect to each other.

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