CHAPTER TWO

PERFORMANCE ART

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**Clown dance**

The clown dance is form of the humorous dance performed by both genders. It is one of the most ancient traditional theatrical humorous dance performed by means of nonverbal communication e.g. gesture, body language and facial emotions. It is performed in the weddings and has great regional varieties, which testifies of its historical and contextual development and evolution.

The themes in clown dance are drawn from the societal occurrences and it involves also habitual practices of the people in their environment. For example, the obesity, laziness, being lame or bold is some forms of the social shortcomings that are performed by the dancers in metaphorical and realistic critical way. The performer wearer old costumes and headgears with soot being used to decorate their faces.

In different parts of Tajikistan clown dances are designated according to the geographies of their origin e.g. Kulobi, Badakhshoni and Hisori etc. Further the clown dance is divided into mountainous and valley. The clown dance is accompanied by the music of different metrical units e.g. in Kulob 2/4, 5/8, 6/8, 7/8 in Sughd province in 2/4, 3/4, 4/4 and in Badakhshon province in 2/4, 6/8.

In Badakhshon province this dance is performed by two male dancers one of whom performs a female personage wearing women clothing. The man imitates the women's dance and makes gestures and movements specific to women with a veil covering part of his face leaving only his eyes visible. In this dance the impressions of women form of walking small steps, shaking head and blinking eyes.

The whole philosophy of this dance is humor. For example, there is a theme of a horse rider meeting women in the road. The rider moves his horse towards the women and tries to remove the veil from her face to see her and she tries resisting it. Soon she will involve in dancing with him and will try hard to hold her veil and at the end she will let the veil go and of
course the dance is a man and this is a climax as in this clown dance both dancers are men. And of course in addition to be humorous this dance also has a moral story line.

There is a similar dance where women dance wearing men's clothing and obviously in this form of dance they do impressions of men. The movements in this dance are that of men's dance displaying braveness and other masculine qualities including the odd nature. During the dance the audience will join in making comments or trying to dance with a 'man' dancer.

One of other forms of clown dance is that «Kočbazai» which can be performed in pair by either gender.

The clown dance in recent years has found their place in republican theatrical contests as well.
Horse puppet dance

Horse puppet dance is one of the humorous dances where performers in horse puppet demonstrate the horse riding skills. This dance can be performed by a group of dancers and both men and women can dance this. The horse puppet dance is conducted under the frame drum music. The central element in the dance is a horse puppet. The most common is a horse puppet from a wood and decorated with shiny fabrics.

Each dancer in the dance tries to demonstrate his or her dancing skill. The famous horse puppet dancers in long years have preserved traditional dance motions of Tajik people and have also developed new movements enriching it by new impressionist’s elements. Horse puppet dance can be performed under all sorts of music and in the dance the puppeteer and horse marionette become single object – that is a horse. So, horse listens to the music first and after a short pause begins dancing.

In the group horse puppet dance the theme is identical to the buzkashi (goat-snatching); a girl appears and she throws her headscarf on the ground and the group of horse puppet dancers come and try to get it by imitating buzkashi competition.

Horse puppet dancer during the performance plays two roles; first the brave and skilled rider and than a clever horse who likes music and can dance. In horse puppet dance one can observe the elements of pantomime, lyrical themes and humor.
**Dance with jug**

Dance with jug has regional varieties and in Badakhshan province is performed by male dancers whilst in Rasht valley, Kulob and Sughd province women perform it. It can be solo dance and also group dance. It is performed in accompaniment of frame drum as well as other musical styles and singing. In Badakhshan province it is performed under the «Rahpo» music. The theme for this dance in Sughd province is that a girl and her friends holding a water jug in her shoulder goes to fetch water from a spring. The dance begins with her walking to a spring, where in the spring she washes her face, make her hair splashes water and play with friends and also meets her lover. The ending episode is when she returns home dancing with a water in jug.

In Badakhshan province dancer puts some walnuts and during the dance uses it as a shaker to give sound. This dance in Badakhshan has juggling elements where dancer throws the jug in the air and catches with his hand in the back or puts the jug on his head and spins.

Dance with jug performed by women in Rasht, Sangvor and Kulob has much more feminine elements in it and it is lyrical. In twentieth century this type of dance became part of the professional dance categories and famous choreographs Gh. Valamatzoda, A. Islomva and A. Protsenko have created a long segment group dance which was performed by the «Lola» dance group.

This dance is also known as «Vokhuri» and «Kuzabozi».
**Poyamal**

*Poyamal* is one of the rare forms of a ritual traditional dances preserved till today in certain regions of the Badakhshan province. It is performed in the mourning period. It can be performed in two specific moments during the mourning periods: first on the funeral day and is performed by the closest kin of the deceased e.g. wife, sister or mother. The performer comes with her hair open and applies soot in her face. The dance is accompanied by a special frame drum rhythm and singing mortuary songs. The relatives and neighbors can join the dance a sign of condolence. The second moment when this is performed is after the funeral prayer finishes during the procession when the body is taken to the cemetery. It is performed in 10-15 meter distance from the house of the deceased and behind the procession till the place where women are allowed to go. Afterwards they return and perform it in the house of the deceased.

In the past this dance was performed by men wearing their headgears and coats inside out. In Bartang valley today some ancient elements of this dance is still preserved. 

The motions in this dance are very reflective of the inner conditions of the mourning person and cry huge symbolic representation as well. It also has a component of dialogue with God when the mourning person with raised hands towards the sky kneels in the middle of the yard and sing lament song or please a prayer for the deceased e.g. “God accept the spirit of this deceased” etc. afterwards the performer sits on the ground and hits the ground with his or her hands three times, which means “O Earth accept the body of the deceased”. Than follows to perform the anguish and distress of the one who lost a dear person by moving the body parts as it has an acute pain.

During the performance the dancer makes semi circle move while holding one hand over hear heart and another in the hips, which symbolizes “broken heart and body” in the next round he places his hand liver than heart and in his back meaning “my inner being is burning and back broken”.

The *poyamal* on the funeral day is performed by female siblings and has slow motions and performer let her hair loose and scratches her face with hand movements showing distress.
The performer will wear torn and old clothing as a symbol of grief. In past the performer would tear her garment from the neck and would pool her hair.

Today in majority of the regions of Badakhshan the poyamal has ceased and the grief is depicted by wearing plain old clothing and the khalifa would pray and or maddah would perform a devotional song.
Dance with ghizhak (violin)

Dance with ghizhak a national violin is performed under the music accompaniment where the dancer himself plays the main part with violin. It is a solo dance performed by men and is chiefly popular in Badakhshan province. The dance can be performed accompanied by singing and can include playing frame drum and other types of musical instruments by other performers.

The dancer during dance plays a tune in accordance with the rhythm of other players. In the begging he faces the music players by holding his violin up above his head and than turns to the public and bows. Than he begins singing simultaneously playing his violin. During the dance he makes series of motions including playing violin in sitting position. He performs various tricks using his violin including playing it behind he back or above his head. The dance ends by performer when his makes whirl dance and finishes his song in a high stretched tune.
Dance with nay (flute)

Dance with nay or flute is a traditional men solo dance and it is widespread in Badakhshan and Kulob provinces. Dance with a flute has two main parts: one is the «slow» and the second «fast» or more festive. In Badakhshan it is performed by a professional flute player. In the beginning the flute player appears on the stage playing a slow tune and starts making dance motions in a part-sitting position. After in vertical position he makes various body movements under the tune accompanied his flute music. He will move from end of the stage to another and performs whirls. In the ending segment of the first part the frame drum and other musical instruments join the music and play a lyrical festive music.

The second part of the dance is most «active» part when performer dances faster and the frame drums play louder and speedier music. The second part of the dance consists of series of whirls and body movements.

Dance with flute can be sometimes performed by two dancers, 2 male and 2 female. This kind also has two parts where in the first part a male solo player would come and starts dancing in soft motions and play lyrical melody. In the second part when the first dancer sits in the middle of the stage the second, female performer will appear and with responds to the melody of the first performer. Than they team together and dance.

The paired dance performed by the flute players is accompanied with the drum and other musical instruments and is very joyous dance including elements of whirl and lyrical motions of the body movements. They stand in their backs whirl from one end of the stage to the other end and than facing each other represent and a lyrical dance.

In Kulob the dance with flute has its own peculiar features. The dancer does not play the flute but rather uses it as an accessory to his
dance making impressions as he is playing the flute. The dance is performed under the flute and other musical instruments accompaniment. In the 80s of the last century this type of dance was also commonly performed by the solo and group dancers of the dance groups. It was performed in the republican dance and theatrical talent contests.

Today dance with flute is performed in gala concerts by professional dancers as a team of two dancers or solo male dancer under the accompaniment of the pop or traditional music.
Dance with wooden spoons

Dance with wooden spoons is a female dance, which in Badakhshan province is known as a čeb bazai or čeb raqqosi and is performed by men. This dance is performed under the frame drum accompaniment or other musical instruments and the wooden spoon here are used as accessory to make click sound but not melody. The performer in this dance uses wooden spoons holding them between his fingers in his two hands and makes motions in accordance with the music rhythm played. It is danced in speed and is festive dance including multiple elements of a regular traditional dance such as whirl hand movements.

Since the wooden spoons are part of the household tools during the dance performers can mimic different things that can be achieved with the spoon.

This dance has greatly developed in the 20th century and become iconic for some of the dance groups like «Lola», «Gulrez» and «Jahonor» dance groups. It is also performed by the ethnographic music group «Ganjina» and is also part of the regional theaters’ repertoire.
Sleeve dance

Sleeve dance is an ancient Tajik female dance performed under the frame drum music. The main movement is performed by the long sleeves of the traditional female dress thus it gets its name from. It is performed during major traditional festivals and weddings and is widespread in Mastchoh, Ayni, Kulob, Istaravshan, and other areas of Zarafshon valley. The dance begins by the performers holding their arms on their sides and moving their sleeves in rhythm with their steps and melody played. Than they make various motions by moving their arms but holding their sleeves. The sleeve dance carries huge symbolic elements such as feeling shy when the dancer holds one sleeve with one hand covers her face or she appears on the stage hold her arms in front of her face with her face covered and slowly than opens her face making facial mimics. The dance motions in this dance are repetitive.

In the version of the sleeve dance popular in Mastehoh ladies use a separate sleeve extension made from a colorful or embroidered fabric of 20 cm long which would be kept out from the underneath of their special overcoat used in this dance. This dance is performed under the drum music or melody of 6/8 rhythmic tact. The dance
involves using had joint in movement from one side to another or separately by spreading the sleeves. The sleeves in dance are moved by the hands to produce different motions.

Long sleeve in the costume of the mountainous population is significant element used as a hand fan or as a pocket. In the past the sleeve dance was performed on the wedding day. The older women in the family would normally perform this dance, which would symbolize that the large and long sleeves were full of happy life and blessings for the new family.

This dance at the end of the 20th century was officially included in the repertoire of the professional dance groups and is performed widely with keeping its regional nature.
The cook’s dance

The cook’s dance is a form of traditional humorous dance performed either by man or a woman during the wedding or other joyous events. It is performed under the frame drum music or full orchestra accompaniment with a wooden or porcelain plate. The theme of the dance is preparation of certain traditional dishes such as oši palav or oši burida. This dance incorporates elements of the clown dance, pantomime and circus. In Zarafshon valley the dance is performed by a man wearing traditional costume, white knee length shirt with his waist tied by a traditional kerchief, square hat and leather socks. In the dance the man makes impression of cooking oši palav. The dancer here performs a juggling moves by placing a plate over his head a gradually will lower it into his neck and than upper part of his back. Afterwards he takes the plate in his hands and dances moving the plate up and down on air and makes impression of preparing a food. After the food is ready he sits and puts the plate in his front and mimics eating palav by hand. As he «eats» he makes varied motions some humorous and eats
in dancing manner. After he finishes «eating» he takes the plate in his hands and dances.

The female cook's dance, which is common in Rasht and Kulob makes impression of making oši burida, a pasta dish. The dancers by means of gestures in the dance mimic the whole process of preparation of this traditional dish, including the various tools that are required in cooking this dish. It begins with a dancer coming to the stage making slow dance and than she will begin the preparation of the noodles by mimicking taking the flour and sifting it making dough and flattening it and than cutting it into noodles. She then sets out dancing to make fire and put the cauldron to «cook» the dish. The dance is solo but as the «dish» is prepared the dancer will gesture and «call» guests who join her in dancing and «eating» the dish.

Whilst the «dish» is being «cooked» the ladies dance around the oven where the cauldron is and than the dish is served and after being eaten they dance and slowly leave the stage.

These days the cook's dance is included into the main repertoire of the dance groups and performed widely. The men also perform this dance but mainly as the festive oši palav is cooked by male cooks they will depict in their dance only pilaf cooking process.
**Ground squirrel dance**

Ground squirrel dance is a dance imitating the movements of this animal. It is one of the traditional men’s dance performed in festive events such as wedding or in Navruz – spring holyday. It is in the category of the humorous dance. The performer during the dance imitates various movements that the ground squirrel makes including standing on his toes or moving his shoulders in particular manner as the squirrel coming out from his hole or watching around.

This dance is performed under the frame drum music of 6/8 rhythmic tact. The dancer in his motions tries to the best to depict the funny motions of the ground squirrel in different positions like sitting, or making forward and backward moves or by holding his arms in his
front and shaking his shoulders.

The dancer begins by tiptoeing and arms into two sides. He then bends slightly forward and spins rising and going down manner. Afterwards he makes fist and holds his arms in front of his chest moving his head and dancing in jumping manner.

Majority of the pantomime dances depicting animals has ceased but happily the ground squirrel dance is still performed and living in some regions of Tajikistan.
Battle dance

This stick dance is called as chubbozi or «battle dance» performed by men and usually it is danced in pair. This dance depicts the war, hunting and various wrestling elements typical of heroism and epic traditions involving men. It incorporates elements of heroic battles. The performers hold sticks as a sword and depict a battle scene involving also wrestling. It is danced under the drum music and shows sportsmanship.

The dancers during the performance depict the battle as two fighting party as well as depict the heroism of friends during the battle. They move in the stage in the manner as they are in a battlefield. In addition the dancers demonstrate their skill of handling sword by imitating the sword fight. It also shows the juggling and acrobatic skills of throwing the stick on the air and spinning fast and catching the stick. The choreography includes elements of martial art and is very entertaining.

This is a dance popular among the populace of mountainous regions. Given their geographical habitat people in the mountain regions always carried a stick with them, which they used as defense instrument against wild animals etc.
Stick dance

This dance involves wooden sticks and is similar to the Rajashanai Gair dance. It is traditional men dance depicting battle elements. It is performed either by two men or a group of men forming two parties and dancing using their wooden sticks both as a «weapon» to show battle or as a music instrument by heating them in rhythmic manner to make melody.

This dance is performed either in a semi circle order or in horizontal lines. They dance it either in kneeling position or semi standing) or by standing facing each other.

It is very active dance showcasing the braveness and skillfulness of men.
«Jum jahe, jum-jahala»

«Jum jahe and jum-jahala» – is traditional male group dance performed under the dash-nobodi frame drum rhythm. The dance’s name comes from the chorus that is loudly repeated by the dancers during the performance i.e. «oh jahe, jum jahe! Jum jahala! Jum jahe, jum jahala».

This dance is known among the population of Zarafshan and Hisar valleys, including Rudaki, Shahrinav and Vahdat districts. The performance begins with the frame drum music and than the drum stops and the rest of it is performed under the clapping and loud shouts of the dancers.

It is said that in medieval period this dance had ritualistic nature and was primarily performed by the dervish communities. However, from what is known from the 20th century records it has became a popular male dance performed during the festive events such as wedding and other ceremonies. It is performed by a group standing in a circle and clapping and shouting «o jahe» meaning «to jump». Once someone jumps in the middle the rest of the group would bend forward and under the loud rhythmic clapping would sing out «jum jahe, jum jahala» with their right leg forward. Afterwards they will stand and start jumping and leaping in one foot making left and right motion. The dancer dancing in the middle would raise his hands upwards and shake his shoulders responding to «jum jahala» shout to the group’s «jum jahe» shout.

This dance incorporates a great amount of varied body movements including facial emotional gestures. As the dance progresses the rhythm and speed of the clapping, movements and shouts of «jum jahe, jum jahala» increases.

From the middle of the last century this dance has also made its way into the professional theatrical stages and is performed by the professional dance groups.
Knife dance

Knife dance is one of the oldest forms of the male battle dance. It is a solo dance performed under the frame drum music or other cheerful music in weddings. The performer dances holding two knives, one in each hand. Knife dance is performed in high speed and dancer makes quick motions sometimes giving impression that he is cutting himself. Under the music the performer circles around amusing the audience with his knife skills. At the end he stands in one corner and by aiming some object he throws his knives.

On the professional stage the knife dance was first performed by the USSR people's artists Ghaffor Valamatzoda. The characteristics of the dance performed by this artists was that he has given a great combination of traditional moves and elements in his dance in addition to the fixed moves that existed in folk version of this dance.
Dance with headscarf

Raqs bo ruymol refers to a traditional dance performed by women in family celebrations under the frame drum, drum or other national musical instruments. It is performed both in small and big celebrations, such as weddings or other traditional festivals.

The theme of the dance is stitching an embroidery headscarf. A woman with an embroidery headscarf under the melody will dance pretending she is stitching a headscarf. During the dance she displays her work and makes various moves and steps in different positions.

In this dance performer tries to depict her skills both by showing her dancing skill and also demonstrating various stitching moves. In the end of the dance she presents the headscarf to someone. Usually in lyrical dance the scarf is a man's handkerchief, which is part of the traditional Tajik costume, and man wears them tying their waist. So, the women in dance perform the role of a young woman in love who is preparing handkerchief for her beloved and at the end of the dance she presents it to him.

In the 20th century Raqs bo ruymol became part of professional dance ensemble's repertoire and is danced both as solo and in-group and there are several types of this dance. One particular performed as group dance is imitation of stitching wall hanger embroidery where dancers while imitate stitching also display the whole ceremonial nature of the embroidery execution. The dance by the professional dance ensembles is performed in republican festivals and events.
Traditional drama

Tajik traditional theatre has its root deep in the history springing out from the esoteric, animistic, and totemic worldview and perceptions of forbears of Tajiks. Certain elements of the traditional theatre of Tajiks have been also recovered by the archeologists as depicted on various material culture objects including artistic works. The high-developed period of the traditional theater found its print also in medieval miniatures paintings.

Tajik folk theatrical plays similar to other nation's folk theater had no real authors. Authors and actors in folk theatre were those from among the populace with natural acting skills and talent such as clowns and comedians for whom this was their day job. The core style on traditional theatre was improvisations and word-play skill, which again had its roots in folk compositions comprising the elements of social and cultural activities and themes. Theatrical performances included variety of formats for instance impressions (animals, certain people), dance imitating animals, puppet show, anecdote telling etc.

Traditional dram provided a context for people to showcase their natural talents and exercise their singing, story telling, joking and dancing abilities as means of earning as well as performing in front of public. The occasions when traditional theatres performed also was closely connected with the local traditional events such as weddings, festivals or any public events such as market fairs. Accordingly the traditional theatre was not bound to a building but was held under open air in streets, gardens and people's yards. Theatrical performances included many nonverbal acts such as gestures and other humorous forms of bodily language.

The characters performed in dramas were inspired by both mythology and real life situations; such as judges- were portrayed as greedy and unjust or mullah was always hypocrite where peasant and farmers as just and people seeking justice and kindness despite being subject to harshness of life. Many dramas displayed the real struggle of ordinary people against class distinctions.
and social unfairness. In traditional drama plays representatives of a various vocations and classes were incorporated to represent their daily life for example the dramas «Arzankori» drama about an oat-sower farmer; «Karbosbofi» drama about cotton fabric weaver, «Devonabozi» drama about a mentally challenged wise person. In these dramas the main figures were either praised or criticized. In «Karbosbofi» play a weaver is criticized for taking advantage of his suppliers and also claiming other people's goods for his own benefit.

The role of the clowns in traditional drama was significant as through their jokes people were entertained and received mental relief from their hard life. The depiction of unjust people and criticism of such through the drama was a sort of comfort to those subject to injustice. As such traditional drama projected the deep emotional and realistic conditions of ordinary people. These dramas were also instrumental in educating people to take the best examples portrayed and not to follow those criticized.

Traditional theatres in Tajikistan ceased in mid twentieth century after the development and establishment of a professional theatre. The only surviving elements of the traditional folk theatre survive in forms of special joking events during the weddings or cultural events particularly among the rural population.
Rope walking

Rope walking is considered as one of the ancient traditional custom of the Tajik people, which is believed has started 2,5 thousands years ago in the ancient near east and gradually spread all over the world. Tajik held tightrope walking events during the celebrations of Navruz and Mehrgān festivals including weddings and other traditional joyful events where a local people's circus would have been invited to perform tightrope walking.

Rope walkers would travel wide and perform in big cities, such as Khujand, Konibodom, Istaravshan, Isfara, Panjikent and Hisar. The tightrope walking teams would normally include 2 or 3 rope walker, 2 clowns and 3 or 4 music players (drum and horn). Traditionally in tightrope walking a rope made from wool was used, but starting from the twentieth century they iron wires are employed instead. The height of the pole to which the rope is pooled together for walking can be 5 to 6 meters or even higher.

The rope walking events are very lively and accompanied by a loud music, which mainly is played to attract the crowd. After the viewers are gathered the music will stop and an elderly man will pray blessing over the players. The music will starts again when a tightrope walker would appear in the scene who would not just walk but also perform different sorts of the tricks. Some tightrope walkers would perform dance on the rope or some would walk with their eyes blindfolded or walk with the copper plates attached to their feet. To excite the viewers they would walk by holding jars filled with the waters or wearing amusing shoes with high heels or elaborate designs, including covering themselves in a sack.

After the tightrope performance the turn is given to clowns who would recite humorous songs, poems or tell anecdotes, including imitating the voice of animals, birds or famous people. The clowns would do juggling, knife throwing to the target or dance with the lit fire sticks.

Tightrope walking is a skill, which is taught from an early age. The training for tightrope walking includes many features of gymnastics and the trainer would normally watch over the diet of their students. The tightrope walking practice is at first conducted on rope pooled in a short height and if it is high above the grown a string is tight from two side of the waist of the student to help him balance while walking.

After finishing their training as a tight ripe walker students would organize a party to honor his tutors and ask their blessing for his new vocation.

Due to the establishment of a professional circus the people's circus, including traditional tightrope walking has seen great decline.
Bobopirak

Bobopirak is a traditional musical combining theatrical, singing and dance elements. It is one of the widespread forms of the folk musical in Badakhshan province also known as «Pirak» or «Pirakbazai» in Bartang valley, «Prakbozi» in Vanj region and «Bobopirak» in Rushan region.

Bobopirak is performed during the wedding by a group of 2 dancers and 3 or 4 musicians. Bobopirak performance consists of two parts. The first part is largely singing and dancing and has lyrical nature and the second part includes humorous songs and it is more like comedy.

One of the two performers plays Bobopirak and the second one plays a woman role. They sing in quatrains taking turn and after finishing each quatrain they make a short dance.

A person playing Bobopirak wears a make-up and artificial moustache and beard. He wears a big overcoat and ties up bulky things in his body to make him look having a «big bely». He wears his hat inside out and holds a stick.

The woman role is played by a man wearing female costume and covering her face with a veil and only leaving her eyes open.

The musical takes place indoor in the home of the person who has wedding. At the begging of the musical Bobopirak figure comes into the house walking in a «duck» manner. Once he comes into the house he begins boasting proudly about his wealth. Than he raises his stick and will try to threaten someone from the audience. The audience familiar with the context of Bobopirak would imagine him being in the garden of certain princes. He sings some quatrains sited and the musicians will repeat the chorus and play the motif.

The female figure appears with her face covered. Bobopirak seeing her rises up and greets her and they sing to one another. During the singing Bobopirak and the woman change their position moving around and singing. Bobopirak walk in funny manner to make the audience laugh. When singing he points to the woman with his index finger and makes different hand gestures. As the singing progresses the woman choses a random audience and hugs him. In this moment Bobopirak approaches him and sings:

- Hey brother! Give my woman back
- The man replies: Where is your woman? And pushes Bobopirak's belly
- Bobopirak answers: This man has got my woman and points to a man who is hugging a 'woman' dancer.
- The audience responds that «I am young and you are old; why do you need a woman?»
- Bobopirak than replies: You wished a wife and snatched my woman? Pay me for my woman.

Then a man gives Bobopirak either traditional sock (jurab) or some dried fruits. The woman than goes and clings to another audience and the same dialogue is repeated. After the performance finishes the performers divide the collected presents between themselves.
FOLK MUSIC

Traditional musical instruments

Musical instruments demonstrate significant cultural developments of every nation. In his history humans invented and made different musical instruments and these has seen a long typological evolution including shape and form. Some ancient musical instruments has been abandoned and new ones replaced them so has seen changes in their structure and use.

Tajik people have a rich musical history that goes hand in hand with the musical instrument production and innovations.

The famous scholar Belyaev has divided Tajik musical instrument into two main groups:

1. Musical instruments of the mountainous region;
2. Musical instruments of the people living in the valleys and cities.

In their turn the musical instruments are classified by categories:

Mountain regions musical instruments:
1. Wind instruments: nay (flute)
2. String: ghizhak (violin), dumbra (two-stringed guitar), rubobi Pomiri.
3. Percussion: doira (frame drum), tablak (drum)

Musical instruments of the people living in valleys:
1. Wind instruments: surnay, karnai;
2. String: ghizhak (violin), dutor (two-stringed guitar), tanbur and rubob;
3. Percussion: doira (frame drum), qayraq (flat rocks) and naghora (drum)

Tajik traditional musical instruments follow the same classification as in other cultures that are in the similar grouping as in a Western orchestra: strings, woodwinds, brass, and percussion.
a. String instruments - musical instruments that produce sound by strings that vibrate. The most common string instruments are tor, tanbur, rubob, dutor, dumbera, dutori ham and soz. These instruments that played by plucking technique.

b. Bowed string instruments that are instruments played by bow and this include ghizhak, gobuz and sato. The bow consists of a stick with many hairs stretched between its ends that make the string vibrate.

c. Struck string instruments. Instruments defined by a method of sound production such as chang (santoor)

d. Woodwind instruments. These are
musical instruments, which produces sound when the player blows air against an edge or a thin piece of wood called a reed. Most of these instruments were originally made of wood, but some are now made of other materials like metals or plastics. This includes nay, dunay, surnay.

e. Percussion instruments. A percussion instrument is any object, which produces a sound by being hit with an implement, shaken, rubbed, scraped, or by any other action which makes the object vibrate. This include doira or daf (frame drum), tablak, spoon and qayroq (flat stones).

Development of the musical instruments industry is closely attached to the development of fine arts, music and traditional modes of art.
Mavrigi

Mavrigi is a song cycle typical for musical traditions of Bukhara, and has its own distinctive features and performance style. Mavrigi songs are performed by women-sozandas or men-khonandas in accompaniment of doira. It initially emerged and got widespread on the territory of Bukhara Emirate in the Middle Ages (in the XVI-XVII centuries) as a distinct type of music creativity of Iranian people. Later on, it became popular among Uzbek and Tajik peoples.

The term “mavrigi” is derived from word “ma-vri”, which is used in relation to Iranian peoples, who came to Bukhara from various parts of Khorasan (mainly from Marv, Turkmenistan) at different times and settled. Music-related creativity of Iranian peoples became quickly widespread among population of Bukhara. Consequently, it got improved and changed under influence of local traditions. As a result of these, mavrigi, a new musical style in singing practice, emerged.

Mavrigi is a cycle of folk songs, which intensively evolved in Bukhara during XIX and beginning of the XX centuries. These types of songs were mainly accompanied by playing on doira. In addition, these types of songs have a couplet form, are very laconic and emotional. Their typical features are: singing in a small range, existence of recitative-melodious. Poetic texts (for the most part, these are examples of folk poetry), which are used in these songs, are mainly in the form of distiches or quatrains. Sometimes, poems in the form of pent-stich (“mukhammas”) are declaimed in mavrigi. Another feature is presence of an improvisatory musical and poetic text. As a rule, in mavrigi there is a first (or lead) singer who begins
singing a song, while the others sing along the verses or words-refrains. Mavrigi opens with a part called “Shahd”, which is a small song of songful-lyrical, improvisatory-recitative nature, and which is based on the poems of Hafiz, a classicist of oriental poetry. Then, as the singers move from one song to another, the tempo gets accelerated with songs becoming more cheerful and energetic. Traditionally, the songs have different contents; but mostly relate to love-related and lyrical themes.

Mavrigi songs represent an artistic piece in which it is possible to observe a change of emotional and spiritual state. Also, performance of a song is accompanied by dances. By the end only rhythm-usuls on doira are performed – “Zangbozi” (literally, “playing Zang”, i.e. “dance”; “zang” is a little bell or hand bell. It represents a percussion instrument in the form of a bracelet with jingle-bells).

Main parts in mavrigi songs are called Shahd (“Sweetness”), Gardon (“Progress”) and Furovard (“dénouement”), which are organically connected with each other as a chain. Introductory part, “Shahd”, begins with singing of lengthy lyrical songs of improvisatory nature. This is followed by songs of different characters (such as Yakkazarb, Daromadi Chorzarb, Corzarb, Gardon, etc.), which have their own tempo and rhythm and which remind of a small poem. In it, the songs of lyrical and dramatic character, acquire peculiar harmonious fusion, which gradually leads, to the beginning of emotional raise. In Gardon a change of various spiritual states is observed, while songs are performed impetuously and impulsively (Maydakhoni, Mayda ghazal, Mukhammas, etc.). The structure of songs is laconic, and is diverse in terms of internal as well as external tempo and rhythm. The melodies of these songs evoke somewhat an elevated emotional state. Furovard represents a culmination part, in which songs are rhythmically more energetic and lively, and usuls of doira are more complex.

Outside its traditional context mavrigi is also part of the repertoire of the professional music and dance groups such as «Zebo», «Lola», «Ganjina» and ethnographic song groups or «Qaratogh» in Tur sunzoda city, «Nasimi Qratagoh» group in Shahri nav district and «Bonu» in Panjakent. The mavrigi singing is also accompanied by dances, which is performed by both male and female dancers.
Shashmaqom is a Central Asian musical genre, (typical of Tajikistan and Uzbekistan). Shashmaqom means the six maqams (modes) in the Persian language, dastgah being the name for Persian modes, and maqams being the name for modes more generally. The six maqams include Buzruk, Rost, Navo, Dugoh, Segoh and Iroq.

It is a refined sort of music, with lyrics derived from classical lyrical poems starting from Rudaki to the poets of medieval and late medieval period.

Shashmaqom includes more than 250 sung pieces from two categories that is instrumental and voiced singing. These further can be classified as the music pieces with cheerful melodies (Tarona and Ufar) as and the long complex «devotional» pieces (Sarakhbor, Savg and Talqin).

Starting from the XX century Shashmaqom was recorded and published in the form of separate collections, was scientifically studied and integrated in the new system of music education, and was actively used in composers’ activities in Tajikistan.

The instruments of Shashmaqom provide an austere accompaniment to the voices. They consist, at most concerts, of a pair of long-necked
lutes, *doira* – frame drum, and the *tanbour*.

A number of people’s singers of Tajikistan such as Boboqul Fayzulloev, Shohnazar Sohibov and Fazliddin Shahobov had made huge contribution in development, preservation and popularization of the Tajik Shashmaqom music. One of the greatest undertakings by these singers was establishing an academic Shashmaqom group in 1946. Between 1950 and 1967 under the guidance of the Sadriddin Ayni and Bobojon Ghafurov many Shashmaqom pieces were published in music note-sheet in 5 volumes. The endeavor of these scholars was also great in training the younger and next generation of Shashmaqom performers such as N. Aminov, B. Niyozov, B. Ishokova, L. Barakaeva, A. Soliev and many others.

Shashmaqom singing is taught and transmitted in «ustod-shogird» (tutor and disciple) style and each maestro who has his unique singing school or style teaches his own disciples who will continue his teacher’s school.

On the 12th of May in 2000 his Excellency President of the Republic of Tajikistan Emomali Rahmon signed decree to re-structure the Shashmaqom ensemble function at the state Radio and
Television Committee and named it after one of the distinguished Shashmaqom maestro Fazliddin Shahobov. Now on every year on the 12th of May Shashmaqom Day is celebrated across the country. In the following up of this decree in various regions of the country new Shashmaqom groups have been organized, including the National Conservatory of the Tajikistan, «Nuri Khujand», State ensemble of Shashmaqom, “Shashmaqom Academy” and etc.

In 2003 “Shashmaqom” was recognized by UNESCO as the “Masterpiece of Intangible Cultural Heritage of Humanity” and in 2008 was included in the Representative List of ICH of UNESCO (joint nomination by Uzbekistan and Tajikistan).
«Falak»

*Falak* is a traditional folklore music genre of the Tajik people. *Falak* means «heaven, fortune or universe». *Falak* primarily draws its verses from the oral tradition of folk poetry and stories, and secondarily from classic Tajik-Persian general classical poetry. The structure of *falak* is most often in one section and can form an interlude within a performance. The quatrains or couplet sung by the falak-singers are emotionally expressive and are rich with the philosophical and expressions of destitution of human life.

When used with the word *dashti*, as in *falaki dashti*, it refers to a performance by the voice alone with no instrumental accompaniment. Thus *falak* is distinguished by its mode of performance.

Instrumental *falak*, without voice, also exists, which is often performed on the *nay*, in Badakhshan in funnel-shaped flute *nayi Pomiri*; or the ghizhak. It can also be performed on one of the lutes of the region - the *Pamiri rubab* (falaki Badakhshoni is performed with this instrument), or *dotar*.

*Falak* is most often performed in Tajik with its dialectological varieties, i.e. dialect is expressed through the quatrains of different regions such as Kulob, Rasht or Badakhshan. In Badakhshan *falak* singers are often *maddahs* who incorporate in their singing themes of mystical/Divine love, separation, and reunion. However, *falak* themes most often relate specifically to human love, pain, suffering, familial separa-
tion and hope of reunion - between a parent and child, or a lover and beloved.

Falak as a unique traditional music genre in Tajikistan in the last century has seen significant development. The development of this due to the great contribution of the many professional falak-singers such as Bobokhalili Odina, Rajabmadi Vali, Madali Barot, Karimi Shish, Akasharif Juraev, Hoshimi Qosim, Odina Hoshim, Gulchehra Sodiqova, Abdul Nazri, Ibrohim Kobuliev, Musavvar Minakov, Mama-dato Tavalloev, Navruzshoh Qurbanhusenov, Mohjon Nazardodova, Nusayri Odinaev, Ha-kim Mahmudov, Fayzali Hasanov, Davlatmand Kholov, Safarmuhammad Murodov, Dona Bah-rromov, Asliya Iskanadarova and Panjshanbe Jo-rubov. These maestros of flak music have also established their own singing schools and have trained many disciples who continue the work of their teachers.

The first professional “Falak” ensemble was established in 1989 under the guidance of Davlatmand Kholov. In 2001 by the decree of the President of Tajikistan the “Falak” ensemble was given state institutional status and since 2007 every year 10th of October is celebrated as Falak Day.

Falak genre is taught formally in the music colleges, including in National Conservatory of Tajikistan named after T. Sattorov and Tajik State Institute of Art and Culture named after M.Tursunzoda.
Maddah

Maddah or maddahi is a kind of sung religious poetry, accompanied by rubabs and/or tanbur with at least one daf, which is spread among the people of Rushan and Shughnan of the Badakhshan province. In area of Ishkashim this type of song is known as qasoid and the Ismaili of the Darvoz region called it haidari.

Maddah poetries are religious and devotional in nature dedicated to the praise of God, prophets and other individual saint for instance devotional songs in praise of Ali – one of the companions of the prophet of Islam.

Maddah is performed in the religious events such as the first day of mourning, Friday night gatherings, celebration of significant religious festivals and ceremonies, inauguration of the religious venues, including the commemoration evenings. In particular maddah is performed on the funeral days and the subsequent ceremonies following after the funeral. The content of the maddah songs are on morals, justice, holiness, and tolerance, cherishing the life, human dignity and performing good deeds topics.

According to the traditional tales maddah gets its origins in the work and writings of the Nosir Khusrav. However, its popularity among the
inhabitants of the Badakhshan region points to its larger Persian-Tajik literary contexts and origins. The *maddah* repertoire includes many poetry and prosaic samples from major literary figures of the Persian-Tajik literature such as Attar, Jami, Mavlana.

There are few prosaic tales of philosophical and religious nature such as «Panj kishti», «Jamjama», «Invasion of Khaibar fortress», «Sakhovati Murtaza Ali» and other which are sung in traditional tunes specific to *maddah* singing.

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