

The Complex Part of “Shashmaqom” As An Important Factor in Improving Students’ Aesthetic Culture

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Abstract:

This article investigates the pedagogical potential of the “Mushkulot” section of Shashmaqom as a key factor in enhancing students’ aesthetic culture. Despite its recognized artistic value, little research has systematically explored its educational impact—a knowledge gap this study aims to address. Using qualitative analysis of musical structures, rhythmic patterns, and performance practices, combined with literature review and pedagogical observations, the research identifies how the complexity, emotional depth, and spiritual resonance of Mushkulot contribute to students’ appreciation of beauty, cultural identity, and emotional development. The findings show that integrating Mushkulot into educational settings not only refines students’ musical taste but also fosters emotional balance and cultural pride. These results highlight the broader implications of applying national musical heritage as both an educational and therapeutic tool in modern curricula, underlining its role in cultivating holistic, aesthetically sensitive individuals.

Keywords: Art therapy, aesthetics, culture, status, thought, difficulty, technology, rhythm, melody, «Shashmaqom», perception.

Introduction

Maqom is a melody that has seeped from the soul of our people. Therefore, it has been alive for centuries. Unfortunately, in recent years, attention to this joyful and magical art form has seemed to wane. However, the decision of our President to develop the national art of maqom was just the right moment [1]. As the Head of our state noted at a meeting with representatives of the creative intelligentsia of Uzbekistan, we must work to widely promote the unique heritage of our people, the art of maqom, not only in our country, but also throughout the world, and, if necessary, organize maqom competitions on an international scale, and it is precisely at the initiative of our President

Shavkat Mirziyoyev that the noble efforts to preserve and cherish our national heritage as the apple of our eye and to convey it to young people are vividly reflected in the enormous attention and care shown to the development of the national art of maqom [2], [3]. The resolution “On measures for the further development of the Uzbek national maqom art” of November 17, 2017 was an unforgettable event in the history of our art. This document played a crucial role in deeply studying the Uzbek maqom art, promoting its unique performing schools and traditions to a new level, creating and enriching its “golden fund”, increasing its international prestige and widely promoting it [4]. The endless attention paid to the development of the national maqom art gives inspiration and creative pleasure to all artists. This picture shows the meanings attached to the musical positions and components within the “Shashmaqom” structure, laying the foundation for understanding their symbolic and practical roles.

Figure 1 illustrates the meanings attached to the musical positions and components within the “Shashmaqom” structure, laying the foundation for understanding their symbolic and practical roles.

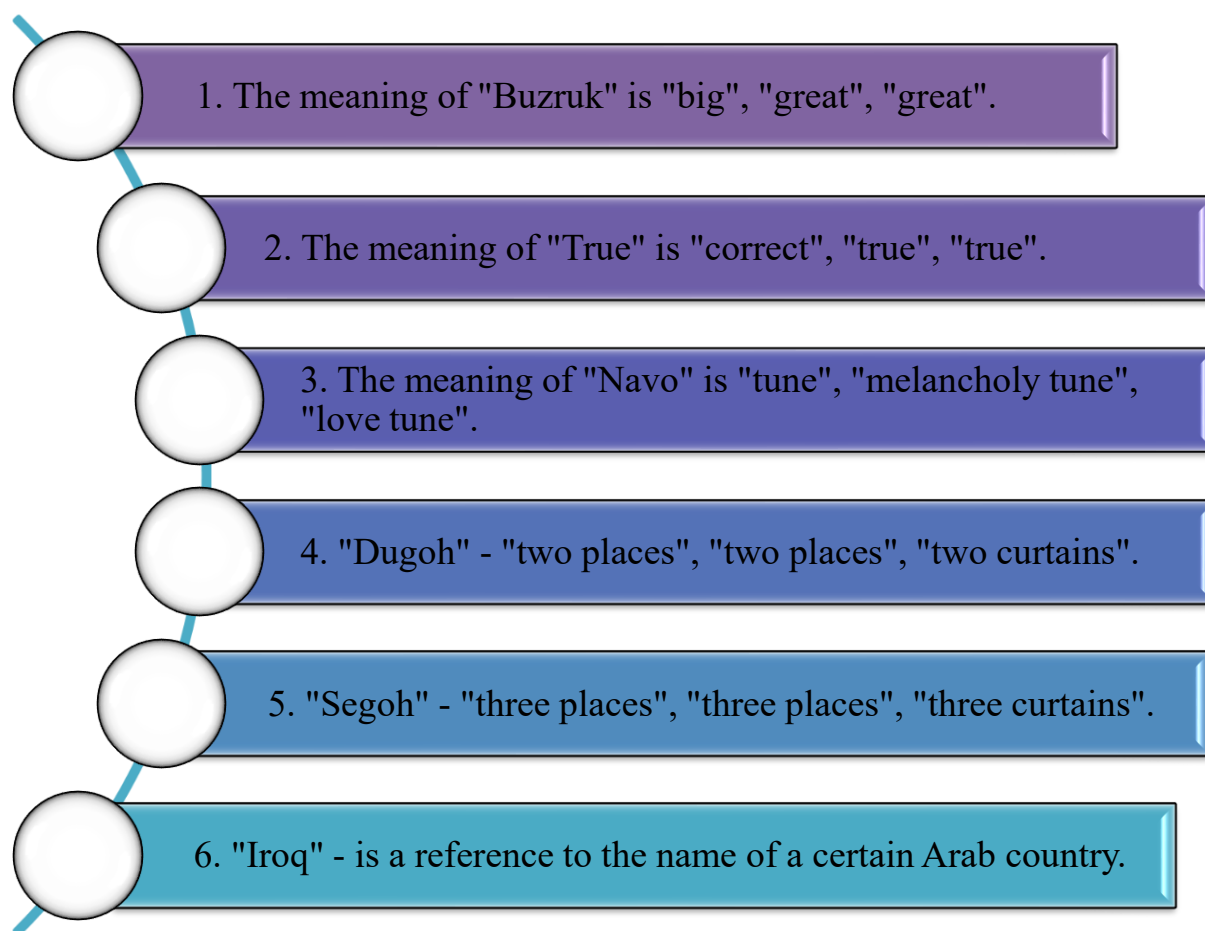


Figure 1. Meanings of the positions

Methods

Each maqom in the six maqom system of “Shashmaqom” consists of two major sections - instrumental and aytim (song) paths, and the instrumental melody section of the maqoms is called “Mushkilot” according to the Bukhara tradition. The term “Mushkulot” means “difficult”, “difficult”, “difficulties” in Persian. In particular, it means that the main melody-theme in the maqoms passes the test of circle methods of varying complexity and at the same time develops on the scale of a separate part and a group. “Shashmaqom”ning The “Mushkilot” section consists of the following components.

These are:

1. Tasnif;
2. Tarje;
3. Gardun;
4. Muxammas;
5. Saqil.

The instrumental sections of Shashmaqom called “Mushkilot” begin with melodies called “Tasnif”. This term is added to each of the “Shashmaqom” and is called “Tasnifi Buzruk”, “Tasnifi Rost”, “Tasnifi Navo”, “Tasnifi Dugoh”, “Tasnifi Segoh” and “Tasnifi Iroq”. (Tasnifi Buzruk. Tasnif is the name of the doira rhythm, and Buzruk is the name of the maqam). This picture presents the breakdown of the Mushkulot section, highlighting its key elements such as Tasnif, Tarje, Gardun, Mukhammas, and Saqil. Figure 2 presents the breakdown of the Mushkulot section, highlighting its key elements such as Tasnif, Tarje, Gardun, Mukhammas, and Saqil.

Tasnif	• classified, creative, perfect work
Tarje	• repetition, repetition, recurring
Gardun	• celestial sphere, destiny
Mukhammas	• five, five-pointed
Saqil	• heavy

Figure 2. The component part of the “Mushkilot” section of “Shashmaqom”

The above “Shashmaqom” section in the “Mushkilot” section refers, in the “text” of the maqams in the table, primarily to the methods of the circle. For example, when “Gardun”, “Mukhammas” or “Saqil” are mentioned, the methods of the circle of information are primarily meant.

Results and Discussion

The mushkulot and prose parts of “Shashmaqom” are considered one of the important parts of the maqom music genre, which has a complex and deep content [5]. “Shashmaqom” is a musical form with a complex structure, multifaceted and divided into several parts in the musical heritage of Central Asia. It consists of two main parts: “mushkulot” and “nasr”. These parts are related to the innate emotions, musical structures and performance styles of music, and each part has its own role and function [6].

Mushkulot. This is a very complex part of “Shashmaqom”, requiring a high level of skill and often based on the performance of words. “Mushkulot” encompasses the rhythmic and dynamic parts

of the maqom.

The “Mushkulot” section requires a high level of performance skill from maqomists. In this section, the musicians and singers work with great attention to the rhythmic complexities and melodies of the music [7]. “Mushkulot” consists of very impressive, dynamic and strong rhythmic sections of “Shashmaqom”, which strengthen the emotional connection between the performer and the listener. It stirs up emotions in the listener and brings high emotions during the musical process. “Mushkulot” uses various rhythmic forms of maqoms [8]. In this section, the words are played, and the performance is enhanced through the animation, speed and dynamics of the music. This conceptual diagram explains how engaging with Mushkulot improves students’ aesthetic perception and fosters personal growth, integrating musical learning with emotional development. Figure 3 explains how engaging with Mushkulot improves students’ aesthetic perception and fosters personal growth, integrating musical learning with emotional development.

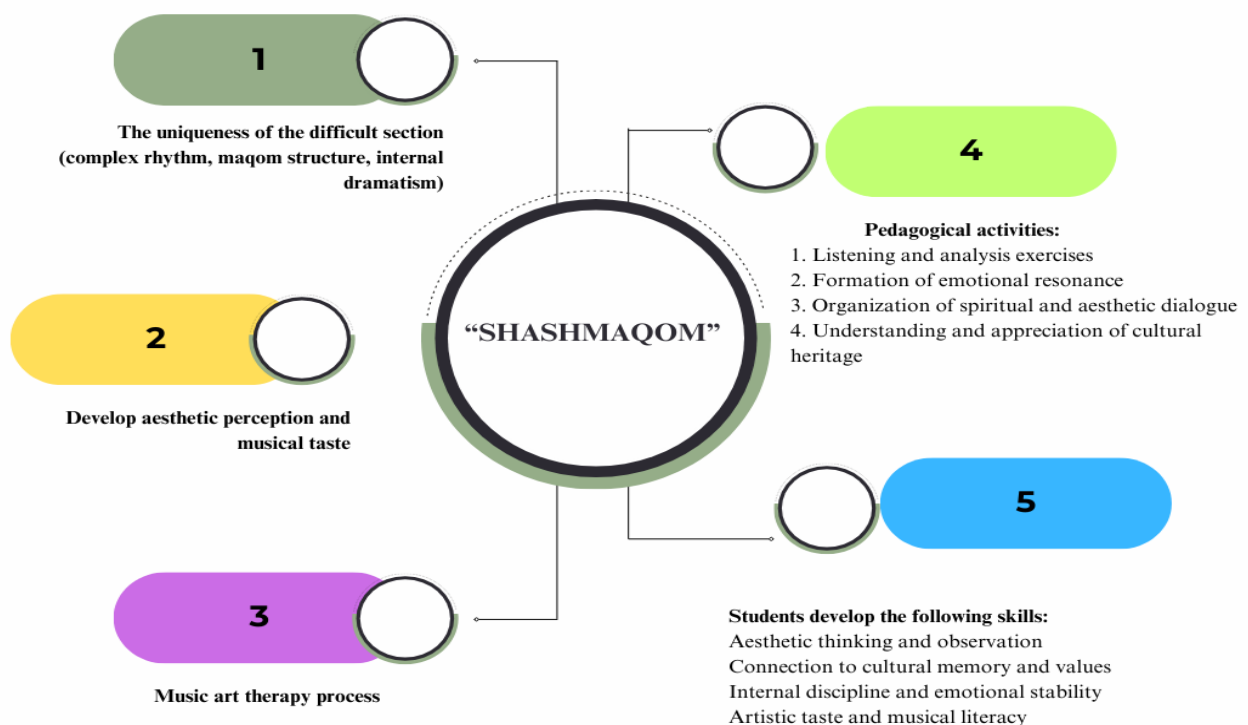


Figure 3. The rise of aesthetic culture and personal development through the “Mushkilot” section of “Shashmaqom”

The picture presents an explanatory concept of the process of improving aesthetic culture through the “Mushkulot” section of “Shashmaqom”. This pedagogical approach plays an important role in the spiritual and aesthetic development of students [9].

The beginning of each maqam in the “Shashmaqom” series is taken from the Arabic word “Mushkilot”, which means difficulty. The section of instrumental melodies of “Shashmaqom” called “Mushkulot” is performed [10]. In this:

1. Classification (a creative work classified according to certain guidelines);
2. Tarje (repeated);

3. Gardun (a celestial circle, fate);
4. Mukhammas (five, five-fold);
5. Saqil (weight, heavy) The names of the main parts, such as at the same time, represent certain circular methods arranged in the “simple to complex” manner.

It should be noted that although the names of maqom instrumental melodies have a variety of meanings, almost all of them, in the “text” of the maqoms, primarily refer to “doira” rhythms. Therefore, when we say “Gardun”, “Mukhammas” or “Saqil”, we primarily mean certain “doira” rhythms [11].

Tasnif. In “Shashmaqom”, the classifications are usually made using the circle method, which is in a simple 2/4 time signature. In the tradition of the masters, this method is expressed as “bak, bak, boom, boom, bak, pause, boom, pause”. In the musical notation, the classification method is reflected as follows. This figure provides the rhythmic notation of the Tasnif section, showing its 2/4 time signature and distinctive beat pattern, essential for performers mastering this part. Figure 4 provides the rhythmic notation of the Tasnif section, showing its 2/4 time signature and distinctive beat pattern.

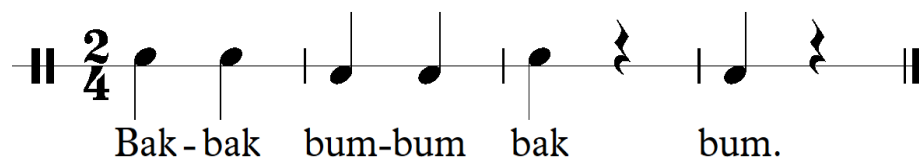


Figure 4. “Tasnif” doira rhythm.

The components of all instrumental melodies of “Shashmaqom” are the melodic structures called “khona” and “bozgoy”.

Part 1. It is called «Bozgoy» and is repeated several times throughout the melody.

Part 2: It's called “khona” and it fills the melody with new interpretations each time.

Thus, the melody has the following structure. This figure details the alternating structure of “khona” and “bozgoy” within Shashmaqom melodies, emphasizing the layering and development of musical themes. Figure 5 details the alternating structure of “khona” and “bozgoy” within Shashmaqom melodies.

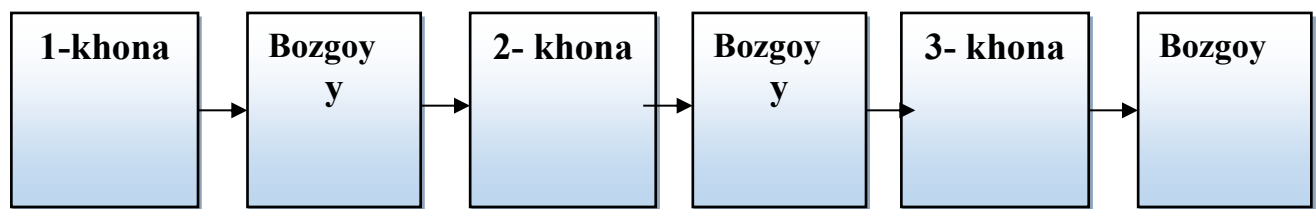


Figure 5. Structure of the musical melody

Two main forms of performing Mushkulot, or maqom instrumental melodies, have emerged - solo (in a solo voice) and ensemble (a group consisting of national instrumental melodies). The leading instrument among professional musicians is the tanbur stringed instrument [12], [13]. The doyra instrument is important for its resonance of methods. The melodies of the «Mushkulot» part of maqoms can be performed both solo and in ensemble performance on national instruments such as gijjak, dutar, nay, rubab, and koshtay. This picture illustrates the Tasnifi Buzruk section specifically, visualizing its unique melodic and rhythmic qualities compared to other maqoms. Figure 6 illustrates

the Tasnifi Buzruk section specifically, visualizing its unique melodic and rhythmic qualities.

TASNIFI BUZRUK
(Buzruk maqomidan)

♩ = 84-85

Solo *1- Xona*

Doyra usuli

Bozgo'y

2- Xona

Bozgo'y

3- Xona

Bozgo'y

4- Xona

The musical score is written for a solo instrument and a dombra (Doyra usuli) in 2/4 time. The key signature has one sharp (F#). The tempo is marked as 84-85 beats per minute. The score is divided into sections labeled '1- Xona', '2- Xona', '3- Xona', and '4- Xona', each preceded by a 'Bozgo'y' section. The 'Solo' part is in treble clef, and the 'Doyra usuli' part is in bass clef. The 'Xona' sections consist of eighth and sixteenth note patterns, while the 'Bozgo'y' sections are more melodic and slower.

Figure 6. “Tasnifi Buzruk”

Tarje. The second part of the problem that comes after the classification is called “Tarje”. “Tarje” is an Arabic word that means “return”, “repetition”. In the musical notation, the tarjeh method is reflected as follows.

Figure 7 shows the rhythmic structure of the Tarje section.

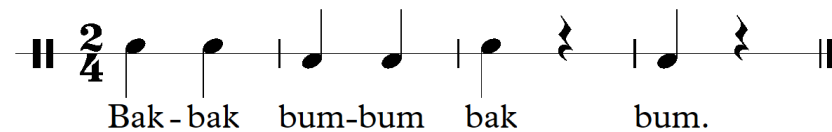


Figure 7. “Tasnif” doira rhythm.

“Tarje” is added to the names of maqoms like “Tasnif”. For example: “Tarjei Buzruk”, “Tarjei Navo”, “Tarjei Dugoh”, “Tarjei Segoh”, “Tarjei Iroq”. However, the melody part called Tarje does not appear in the maqom “Rost”. Tarje usually develops in the form of a chamber instrument like Tasnif. “Tarje” expresses feelings of high spirits and joy [14].

Gardun.. The third component of the Mushkilot section is called “Gardun”. The dictionary meaning of the term “Gardun” is “falak gardishi”, “kismat”. “Gardun” is performed after “Tasnif” and “Tarje”. Its name is combined with the main maqoms and is called “Garduni Buzruk”, “Garduni Rost”, “Garduni Navo”, “Garduni Dugoh”, “Garduni Segoh”. However, the melody “Gardun” does not appear in the maqom “Iraq” [15]. “Gardun” means a certain circular method in the text of the maqoms. This method differs in the meter-rhythm and form of 2/4, 3/4, 3/4, (8/4). Figure 8 shows the rhythmic structure of the Tarje section, focusing on the repeated and reflective patterns that give this section its character.

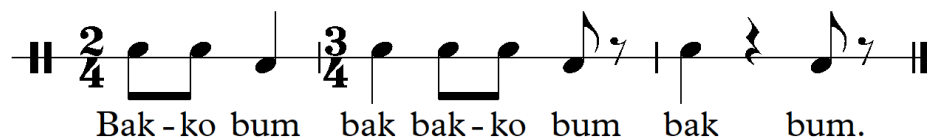


Figure 8. “Gardun” doira rhythm.

Mukhammas. The instrumental melodies called “Mukhammas” in the difficult part of “Shashmaqom” are played after “Gardun”. The term “Mukhammas” means “five” or “five-part”. “Mukhammas” in “Shashmaqom” is a complex circle method, the size of which is 16 bars in 2/4 time and 8 bars in 4/4 time. Figure 9 demonstrates the rhythm and meter of Gardun, showcasing the complex 2/4 and 3/4 forms used to evoke specific emotional and symbolic meanings.



Figure 9. “Mukhammas” doira rhythm

Mukhammas comes in several forms (variants). There are a total of 16 Mukhammas in “Shashmaqom”, which are distributed as follows:

1. “Buzruk”:

- a) “Mukhanunasi Buzruk”,
- b) “Mukhammasi Nasrullayi”;

2. “Rost”:

- a) “Mukhammasi Rost”,

b) “Mukhammasi Ushshaq”,

d) “Mukhammasi Panjgoh”;

3. “Navo”:

a) “Mukhammasi Navo”,

b) “Mukhammasi Bayot”,

d) “Mukhammasi Husayniy”;

4. “Dugoh”:

a) “Mukhammasi Dugoh”,

b) “Mukhammasi Chorgoh”,

d) “Mukhammasi Hajikhoja”,

e) “Mukhammasi Chor Sarkhona”;

5. “Segoh”:

a) “Mukhammasi Segoh”,

b) “Mukhammasi Ajam”,

d) “Mukhammasi Mirza Ilakim”;

6. “Iraq”:

a) “Mukhammasi Iraq”.

The names “Mukhammasi Khojikhodja” and “Mukhammasi Mirza Hakim” which appear in the maqams, are attributed to the famous composers who created these works. The rest are formed from combinations of the word Mukhammas, the name of the maqam and the sub-title.

Saqil. The “Mushkilot” sections of “Shashmaqom” end with instrumental melodies called “Saqil”. This term, translated from Arabic, means “heavy”, “weighty”. In fact, the “Saqil” melodies in the Six Maqoms are distinguished by their restrained performance. “Saqils”, like “Mukhammas”, can appear in several forms (variants) in each Maqom:

1. “Buzruk”:

a) “Saqli Islim”,

b) “Saqli Sultan”;

2. “Rost”:

a) “Saqli Vazmin”,

b) “Saqli Rak-rak”;

3. “Navo”:

a) “Saqli Navo”;

4. “Dugoh”:

a) “Saqli Ashqullo”;

5. “Segoh”:

a) “Saqli Basta Nigor”;

6. “Iroq”:

a) “Saqli Iroq I”,

b) “Saqli Iroq II”,

d) “Saqli Kalon”.

Figure 10 displays the 16-bar and 8-bar Mukhammas rhythmic patterns, essential for understanding the five-part complexity central to this section.



The rhythm and melodies of the maqams “Rost”, “Buzruk”, and “Navo” in “Shashmaqom”

create silence in a person's heart. Studies show that regular listening to maqam music reduces the level of stress hormones and stabilizes the nervous system.

2. Alleviating life's suffering.

In order to be free from mental obstacles and fatigue of attention and memory, the maqom music of the «Shashmaqom» section in the “Mushkulot” section gives a person a feeling of relief and relief. It awakens a sense of hope and comfort in the listener, increasing resilience to life's difficulties.

3. Positive effect on the nervous system. The gentleness of the melodies of “Shashmaqom” reduces the excessive excitability of nerve cells. This is useful in restoring balance in the nervous system, alleviating symptoms of depression and anxiety. Also, problems such as sleep disorders and nervous exhaustion can be alleviated through maqom therapy.

4. Entering a meditative state.

In the process of listening to “Shashmaqom” music, a person enters a meditative state - he is cleansed of internal thoughts and plunges into deep silence. This is an important factor for mental stability and inner harmony.

Awakening deep feelings: The melodies in the “Mushkulot” section of “Shashmaqom” deeply affect human feelings and help enrich their emotional state. This is one of the important tasks of musical art therapy. “Shashmaqom” is not only music, but also a spiritual experience that affects the innermost layers of the human soul. The melodies of maqams evoke deep emotions in a person, bringing out inner experiences and allowing them to be expressed. This process is important for what is called “catharsis” in music art therapy - that is, the feeling and release of emotions. For example:

1. Deep emotional resonance.

The dramatic and philosophical essence of the “Shashmaqom” melodies encourages the listener to “talk” with himself. For example, the maqams “Navo”, “Segoh”, “Iroq” evoke in a person feelings related to eternal themes such as love, pain, life and death.

2. Emotional cleansing (catharsis).

The music of “Shashmaqom” evokes feelings such as crying, touching, warmth or kindness in the listener or performer. By experiencing these feelings, a person feels spiritual relief - this is important in art therapy.

3. Harmony with human experience.

Shashmaqom music is in harmony with various experiences in a person's personal life - such as loss, longing, gratitude, discipline, love. This makes it music that can personally affect each listener and reach the heart.

4. Dialogue with passions.

Maqom melodies invite a person to face his passions: the unexpressed feelings “hiding” in the soul are transformed into sound, state, and feeling through “Shashmaqom”. This helps to smooth out the conflicts that arise in a person's inner world.

Emotional release:

The melodies performed by “Shashmaqom” deeply affect a person's inner feelings. A person's emotions and thoughts are released, leading to spiritual relief. It is no exaggeration to say that “Shashmaqom” is the language of the heart and soul. It allows a person to reveal their deep-seated feelings, freely express them, and release them. This process is considered very important in music art therapy, leading to spiritual relief and inner harmony.

1. Releasing unexpressed feelings.

Many people find it difficult to express their feelings through words. The music of “Shashmaqom” helps to express the feelings that have accumulated in the heart, such as sadness, longing, love, and pain. Through this, a person “opens” his heart and achieves spiritual relief.

2. Free flow of passions and emotions.

During the performance of the maqams in the Difficulties section of “Shashmaqom” or while listening to it, a free flow of emotions occurs in the listener. In this case, a person feels complete, enters into spiritual dialogue with himself and overcomes obstacles in his inner world.

3. Deep emotional discharge.

“Shashmaqom” can evoke in a person such states as crying, laughing, excitement or falling into silence. In this case, a person gets rid of the passions that oppress his soul.

4. Leading to spiritual relief.

By releasing emotions, a person becomes spiritually relieved, begins to look at life with a different perspective. For this reason, “Shashmaqom” music is used not only as a source of musical pleasure, but also as a source of psycho-emotional freedom.

Conclusion

This article confirms that the “Mushkulot” section of “Shashmaqom” can serve as an important factor in improving the aesthetic culture of students. Through its complex musical structure, deep philosophical content, psycho-emotional impact and spiritual education potential, the “Mushkulot” section serves to develop an understanding of beauty in the hearts of students, the formation of musical taste, respect for national art and aesthetic sensitivity.

The use of “Mushkulot” works in the direction of musical art therapy is an effective means of developing aesthetic culture in the educational process. This approach not only changes students' attitude to art in a positive direction, but also creates a basis for balancing their mental state, enriching their inner world and forming them as well-rounded individuals. Therefore, integrating the “Mushkulot” section into curricula and using it in pedagogical and art therapeutic practices is recommended as one of the current directions for improving aesthetic education in modern education.

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