

THEORETICAL AND PERFORMANCE FOUNDATIONS OF THE MUSHKILOT SECTION OF SHASHMAQOM

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Annotatsiya: Maqolada Shashmaqomning cholg'u bo'limi - Mushkilotning turkumiy tuzilishi, parda-usul asoslari va ansambl ijrosidagi dramaturgik vazifasi o'rganiladi. Tasnif, Tarje', Gardun, Muxammas va Saqil yo'llarining shakliy xususiyatlari, usul sikllari, xona-bozgo'y munosabati hamda cholg'ularning funksional taqsimoti tahlil qilinadi. Tadqiqot Mushkilot ijrosida tanbur belgilaydigan parda mezonini, doira boshqaradigan vaqt tizimi va ansambl a'zolari o'rtasidagi intonatsion muvofiqlik asosiy omil ekanini ko'rsatadi.

Kalit so'zlar: Shashmaqom, Mushkilot, Tasnif, Tarje', Gardun, Muxammas, Saqil, xona, bozgo'y.

Аннотация: В статье исследуются циклическое строение, ладо-ритмические основы и драматургическая функция инструментального раздела Шашмакома - Мушкилота. Анализируются формальные особенности Таснифа, Тарже, Гардуна, Мухаммаса и Сакиля, ритмические циклы усуль, соотношение хона и бозгой, а также функциональное распределение инструментов в ансамбле. Показано, что целостность исполнения определяется ладовым ориентиром танбура, временной организацией дойры и точной интонационной координацией всех участников.

Ключевые слова: Шашмаком, Мушкилот, Тасниф, Тарже, Гардун, Мухаммас, Сакиль, хона, бозгой.

Abstract: The article examines the cyclic structure, modal-rhythmic foundations, and dramaturgical function of Mushkilot, the instrumental section of Shashmaqom. It analyses the formal features of Tasnif, Tarje, Gardun, Muxammas, and Saqil, the organization of usul cycles, the relationship between xona and bozgo'y, and the functional distribution of instruments within the ensemble. The study argues that coherent performance depends on the modal reference established by the tanbur, the temporal framework articulated by the doira, and precise intonational coordination among all ensemble members.

Keywords: Shashmaqom, Mushkilot, Tasnif, Tarje, Gardun, Muxammas, Saqil, xona, bozgo'y.

Introduction. Shashmaqom is a large classical repertory in which instrumental and vocal domains form a continuous artistic system. Mushkilot, its instrumental section, does more than precede the Nasr vocal cycle: it establishes the modal environment, organizes the listener's perception of rhythmic proportion, and prepares the ensemble for a shared intonational standard. The recognition of Shashmaqom as a synthesis of vocal music, instrumental music, rhythmic patterns, and poetry also highlights the structural importance of its instrumental repertory [8]. Within the complete cycle, instrumental performance also establishes behavioural norms: measured tempo, collective listening, gradual intensification, and respect for the hierarchy of cadential points. These qualities are not secondary matters of presentation. They determine how the maqom's modal identity becomes audible over a long span and how the transition from instrumental concentration to poetic-vocal expression is perceived.

Cyclic structure. Mushkilot commonly includes paths designated as Tasnif, Tarje, Gardun, Muxammas, and Saqil. Their sequence is not a collection of unrelated pieces but a gradual transformation of modal material through contrasting tempos, usul cycles, and formal dimensions. Tasnif typically presents the maqom's basic intonational vocabulary in a balanced manner; later paths intensify rhythmic density, expand the register, and develop larger recurring units. The cycle therefore creates a dramaturgy of accumulation rather than a simple succession of melodies. Although the exact contents and ordering may vary among sources and performance lineages, the named categories retain recognizable functions. Tasnif often serves as a broad exposition; Tarje introduces a more mobile recurring impulse; Gardun is associated with a distinct cyclic organization; Muxammas and Saqil test the ensemble's ability to sustain extended rhythmic proportions. Their contrast gives the cycle internal relief while preserving continuity of the maqom's pitch world.

Form and thematic development. A central principle is the interaction of xona and bozgo'y. The xona carries developmental material and may extend the melodic range from one statement to the next, whereas the bozgo'y returns as a stable refrain that renews the modal centre and clarifies the form. This alternation enables long instrumental pieces to remain intelligible despite extensive repetition and variation. Performers must distinguish structural recurrence from literal repetition: each return should preserve identity while reflecting the dynamic direction of the entire movement [5; 6]. The developmental logic of the xona can involve registral

ascent, sequential repetition, motivic compression, or the introduction of a new cadential route. The returning bozgo'y then acts as both memory and measurement: it enables the performer and listener to assess how far the preceding development has travelled. If the refrain is played with identical dynamics on every return, the large-scale form may sound static; subtle changes of weight and articulation should instead reflect the cumulative position of each recurrence.

Usul and temporal organization. The rhythmic cycle is not merely an accompaniment pattern. It defines phrase length, accent hierarchy, and the pace at which melodic tension is accumulated. In Gardun, Muxammas, and Saqil, the increasing breadth or complexity of the usul requires performers to internalize the full cycle rather than count isolated beats. The doira player signals structural points through timbral contrast and controlled emphasis, while melodic instruments articulate subdivisions without obscuring the principal accents. A stable usul allows ornamental freedom to remain coordinated. For this reason, preliminary work with the usul should include clapping, vocalizing drum syllables, and marking principal and secondary accents without the instrument. Once the cycle is embodied physically, melodic ornaments can be placed around it with greater freedom. Ensemble instability often arises not from a lack of counting ability but from different perceptions of where the cycle breathes, where tension is suspended, and where the next xona begins.

Modal and intonational foundations. The tanbur traditionally provides a crucial modal reference because its tuning and fretted system make the principal pitch relationships audible. Other instruments must align their ornaments, slides, and sustained tones with this reference, especially where maqom intonation cannot be reduced to equal-tempered semitones. Modal stability does not imply static pitch: the melody moves through secondary centres, registral peaks, and cadential returns. The artistic task is to preserve the identity of the maqom while allowing each path to reveal a distinct emotional and rhythmic character. Intonation must be understood relationally. A pitch derives expressive meaning from its attraction to a neighbouring degree, its registral placement, and its role in a cadential formula. Sustained instruments can expose minute discrepancies, while plucked instruments may conceal them through rapid decay; rehearsal therefore requires alternating between unison passages and exposed individual lines. Slow tuning of characteristic phrases is more effective than checking only isolated scale degrees.

Ensemble performance. The texture of Mushkilot depends on differentiated yet coordinated roles. The tanbur outlines modal direction, the doira governs the usul, the gijjak and nay sustain and colour melodic lines, and plucked instruments such as dutor or rubob reinforce articulation and pulse. Heterophonic variation is valuable when it enriches the principal melody, but excessive doubling or unregulated ornament may blur the formal contour. Rehearsal should therefore focus on common breathing points, cadential timing, dynamic balance, and the precise entrance of the bozgo'y. The ensemble's heterophony should be organized by function. One instrument may state the contour plainly, another may sustain connective tones, and a third may add restrained ornamentation. When every performer embellishes simultaneously, the listener loses the hierarchy of the melody. Conversely, absolute unison can remove the living flexibility of the tradition. Skilled performance lies between these extremes and depends on continuous adjustment of register, density, and dynamic prominence.

Pedagogical and documentary significance. Studying Mushkilot develops long-range musical memory, ensemble awareness, and the ability to perceive form across extended durations. Students should learn the complete usul, sing or vocalize the principal melody, and identify xona-bozgo'y units before attempting full-speed performance. Audio archives and notation serve complementary purposes: notation reveals proportion and recurrence, while recordings preserve articulation, microtiming, and timbral balance. Contemporary stage adaptation should shorten a piece only when its functional sections and cumulative dramaturgy remain intact [9]. Pedagogically, complete-cycle memory should be developed before public performance. Students may create formal diagrams, record sectional rehearsals, and compare the duration of corresponding xonas and bozgo'ys across interpretations. Such work turns listening into an analytical practice and reveals whether tempo changes are structurally motivated or accidental. Documentation should also retain variant readings rather than editing them into a single standardized version, because variation is evidence of transmission history.

The findings demonstrate that Mushkilot is a systematic school of instrumental thinking. Its coherence is produced by the interaction of modal reference, cyclic rhythm, recurring formal units, and ensemble discipline. Treating the section merely as a sequence of concert pieces obscures its pedagogical function and its role in establishing the aesthetic foundations of the complete Shashmaqom cycle. This perspective also

clarifies the relationship between analysis and performance. Analytical terms are useful only when they guide concrete decisions about tempo, breathing, accent, articulation, and ensemble balance. Conversely, performance evidence can refine theory by showing which recurrent units are perceived as structural by musicians themselves. A productive methodology therefore moves repeatedly between score, recording, rehearsal observation, and the testimony of experienced performers.

- First, the identities of Tasnif, Tarje, Gardun, Muxammas, and Saqil emerge from the combination of specific usul patterns, formal scale, and the manner in which modal material is expanded.

- Second, the xona-bozgo'y principle provides both stability and development, enabling extended compositions to remain structurally clear while accommodating controlled variation.

- Third, an authoritative performance requires a shared modal reference, internalized rhythmic cycles, and differentiated instrumental roles rather than mechanical unison playing.

Practical recommendations. Mushkilot should be taught through integrated analysis of notation, exemplary recordings, and ensemble rehearsal rather than through isolated memorization of individual instrumental parts.

- ✓ Students should mark every xona, bozgo'y, cadential point, registral expansion, and complete usul cycle in the score before working on tempo and ornamentation.

- ✓ Ensemble rehearsals should separate modal tuning, doira coordination, phrase alignment, and dynamic balance into distinct stages before combining them in a complete performance.

- ✓ Digital editions should provide synchronized notation and audio, information about the source and performers, and commentary on formal variants so that regional differences are documented rather than erased.

Conclusion. The Mushkilot section embodies the theoretical and practical foundations of Shashmaqom instrumental performance. Its cyclic order, xona-bozgo'y architecture, usul organization, modal precision, and ensemble interaction create a coherent dramaturgical process. Preserving this repertory requires both fidelity to historically transmitted models and analytical methods capable of explaining how form, rhythm, intonation, and timbre operate together. Such an approach strengthens performance training and supports responsible documentation of living maqom traditions.

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