

## UFARS IN THE SHASHMAQOM

**Hadicha Mamadaliyeva Mansurjon Qizi**

*Uzbek national music and art institute named after Yunus Rajabi Art studies:  
(musicology) student of education.*

**Abstract:** *This article focuses on Shashmaqom today. In Shashmaqom, detailed information is given about the importance of the role of the ufar and the history of its origin. An example of the analysis of "Ufari Chorgoh", which is one of the first group branches in the Nasr section of the Dugoh maqom, is also cited. In this analysis, the exact name and hijaz of Aruz weight are also written in order.*

**Key words:** *Maqom, Shashmaqom, Uzbek music, Ufar, Aruz weight, measure, Dugoh, Ufari Chorgoh, navo, soz, melody, art, classic, composer, culture, genre, song, singer, musician, maqom expert, legacy, ghazal, Twelve maqom.*

The maqom genre is the leading, largest, and the most robust genre of Uzbek music, which is receiving a lot of attention today. Also, public programs about *maqom* are being prepared in the mass media, that is, on television and radio. Some TV shows and channels namely "Navo", "Madaniyat va Ma'rifat", "O'zbekiston" kabi telekanallarida "Dunyo bastakorlari", "Bor gap", "Maqom saboqlari", "Xalq dostonlari", "Bugungi gap", "Unitilmas siymolar", "Mavzu va mohiyat", "Dilga tashrif", "San'at va sayohat", "Sehrli sozlar", "Tarannum", "Unitilmas ohanglar", "Mumtoz navolar", "Dilga yaqin qo'shiqlar", "Assalom, O'zbekiston!", "Biz uchun muhim", are helping people widen their perceptions about maqom. Young maqom performers, musicians and singers, teachers and maqomists took part in these TV shows; they are contributing to the promotion of our heritage and trying to answer people's questions about maqom. In the course of the shows, it is discussed that maqom should be familiarized from a young age, that it should be taught starting from pre-school educational institutions, and concepts should be given in schools as well.

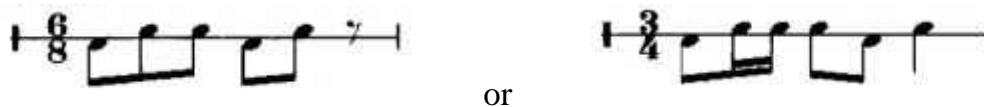
Maqom - elevates the human spirit and leads to peace. Because it is based on religious science. The melody and poems in it sound directly on the basis of religious sources. We have also heard the sayings that "the French and Europeans cured their patients through our maqom" Our ancestors told us that "there is magic in it, there is divine knowledge in it." Even now, interest in studying maqom theory is increasing. The young maqom experts are participating in various conferences, promoting national music among scientists and scholars in countries such as Azerbaijan, Tajikistan, Turkey, and India. Composers and performers are attracting the interest of foreign countries with their skillful performances. They are trying to provide short and brief information about the structure, main categories and form of it.

Currently, there are three main categories of maqom: Shashmaqom, Khorezm maqoms, and Fergana – Tashkent maqom roads. In addition, Fergana maqom trumpet

styles and Khorezm dutor maqams are also famous. Twelve maqam lived until the formation of Shashmaqom. Shashmaqom, the national music of the Uzbek and Tajik people, was formed in Bukhara in approximately two and a half years of the 18th century. It is known that the Shashmaqom series, which include Buzruk, Rost, Navo, Dugoh, Segoh, and Iraq maqams consist of instrumental tracks and prose-song tracks. According to Fitrat's book "Uzbek classical music and its history", "The six maqoms are divided into three branches: the first one is played by the instrument alone, it is called mushkilot. In the second branch musical instrument and song are kept together that it is called nasr. The third branch is performed in harmony with instruments, songs, and games tha is called ufar. By this, we think that ufar has a special place. The dictionary meaning of Ufar is currently unknown, Ufars are the main form of singing and included as final parts to be performed after branches. Ufar, "ufor" is one of the ancient circle (also drum) techniques. [1.239] Part I of the Shashmaqom song section is performed in this order: Sarakhbor - Taronalar-Suporish - Talqin - Suporish - Nasr - and their taronas - Ufars. They have a wide variety. [2.52]

Ufars are found in every maqam and those sic twenty of it. There are five Ufars in Buzruk, Ufari Uzzol in the branch of the first group, Ufari Mogilchai Buzruk, Ufari Savti Sarvinoz, Ufari Iraq, Ufari Rok in the branches of the second group. There are a total of four Ufars in Rost maqom. Ufari Ushshaq in the branch of the first group, Ufari Savti Ushshaq, Ufari Savti Sabo, Ufari Savti Kalon in the branches of the second group. There are a total of four in Navo maqom, Ufari Bayot in the branch of the first group, Ufari Mogilchai Navo, Ufari Savti Navo, Ufari Mustazodi Navo in the branches of the second group. There are a total of four Ufars in Dugoh maqom. They are Ufari Chorgoh in the branch of the first group, Ufari Savti Chorgoh, Ufari Mogilchai Dugoh, Ufari Oromijon in the branches of the second group. There are a total of two Ufars in the Segoh maqom, Ufari Segoh in the first group branch, and Ufari Mogilchai Segoh in the second group branch. There is only one Ufar in the maqom of Iraq and it is Ufari Iraq only in the first group branch.

Also, Ufars comes at the end of the first and second groups of maqom's nasr section. Ufar is made as a rhythmic and melodic variation of known prose. That is why ufar has a place in each of the six maqoms. Ufars, now widely used in folk music, are used in two ways. Ufars' rhythmic scale is 3/4, sometimes 4/4, 6/8. Their circle method is as follows:



In the branches of the first group of the Ufars' singing department, the weights of poems of two different weights are the same. a) Ramali musammani mahzuf:

*foilotun-foilotun-foilotun-foilun*  
 — — V — — / — V — — / — V — — / — V —

b) Hazaji musammani axrabi makfufi mahzuf:

*mafulu-mafoiylu-mafoiylu-fauvlun*  
 — V / V — V / V — V / V —

Ghazals of other weights were sometimes used in them. For example:

a) Rajazi musammani solim:

*mustafilun-mustafilun-mustafilun-mustafilun.*  
 — V — / — V — / — V — / — V —

b) Ramali musammani maxbuni maqsur:

*foilotun-foilotun-foilotun-foilon.*  
 V — — / — V — — / — V — — / — V —  
 [3.238,239]

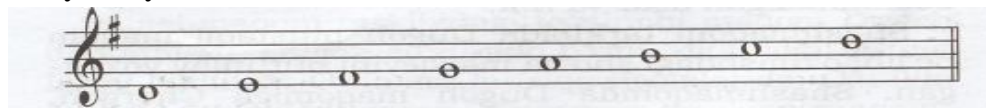
Among the people, Ufar is used for the playful and light tunes of the circle. Ufars have been performed as a public song since ancient times, because it gives a person a light and cheerful mood. It can also be noticed in the performance that the Ufars are light compared to the larger songs and maqam branches. That is why composers and research scientists consider Ufars to be "the playing part of Shashmaqom". However, its performance and form structure are as complex and perfect as the main branches of Sarakhbor, Talqin, Nasr (Saut and Mongolian). "The melodic structure, movement and structural elements of Nast and Tslqin are taken in the form of variations in Ufars" [4.241]

Although Ufar is completed in Shashmaqam, after them the sweeps of each maqam are performed. Suporish is basically the performance of certain parts of Sarakhbors. Each maqom starts from the branch of Sarakhbor, passes to Nasr, Talqin, Ufar and ends in Sarakhbor. These are Suporishi Buzruk, Suporishi Rost, Suporishi Navo, Suporishi Dugoh, Suporishi Segoh, Suporishi Irak. Suporishes were made more or shorter depending on the wishes of each hafiz, sometimes they were omitted. In the current published music books, the notes are added to Ufar.

Along with the main branches and parts of maqams, the role of ufars is also very important. Completion in the rank of Ufars according to their duties, it adds a special dance character. If there are no Ufars in the Maqam series, the series will not be completed or terminated. Ufars also mean walking with small steps in the art of dance.

### Sample analysis

In the tanbur line, which is considered the leading performance in the performance of the maqam, the sound line of the Dugoh maqam is performed in the "re mixolyd" style. Its fred structure is as follows:



Dugoh maqam has songs with the same theme. They are Talqini Chorgoh, Nasri Chorgoh and Ufari Chorgoh.[5.89]

Ufari Chorgoh branch is placed in the first group branch of nasr department of Dugoh maqom. Its theme is mainly the Ufar method, which gives a danceable tone,

while Chorgoh evokes the most delicate lyrical mood in harmony with the meaning of grandeur and makes one think deeply with its magical melodies.

Ufari Chorgoh is written in the D mixolydian key, and the piece in 6/8 measure begins "za takt" specifically from the third beat of the fourth beat. The starting fret is fa, which means that it is one of the supporting frets. Rhythmic circle method



Ufari Chorgoh begins with an introduction, reveals the theme, and slowly moves to the entrance, miyonkhat, dunasr, avj, furovard. Ufari Chorgoh aruz weight: "Hazaji musammani axrabi mahfufi mahzuf"

*Mafulu-mafoilun-mailu-mafoil*

— — V V / — — V V / — — V V / — —

Uvaisi's ghazal beginning with the following verses is quoted as the words of Ufari Chorgoh.

*Bilsang, meni jononimi dehqoni muhabbat,  
Muflislariga aylag'an ehsoni muhabbat.  
Mashshota olib ilkiga gar aylasa haydar,  
Majnun bo'lur ul zulfi parishoni muhabbat.*

**Ufari Chorgoh**

m . m . j = 72

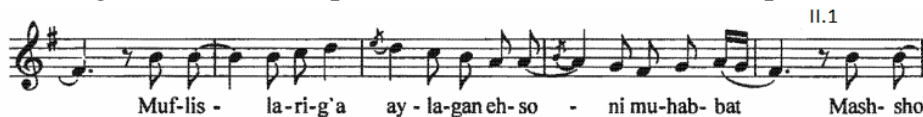


Bil-sang me-ni jo - no - ni-mi deh - ko - ni mu-hab-bat

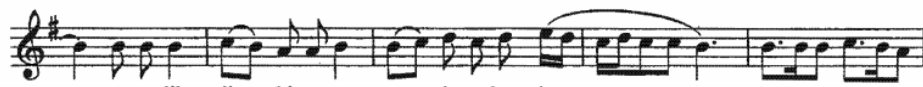


Muf-lis - la-ri-g'a ay - la-gan ch-so - ni mu-hab- bat

This part is considered to be the daromad, the development of the melody and the words of the ghazal entices a person . Act I introduction and part of the conclusion.



Muf-lis - la-ri-g'a ay - la-gan ch-so - ni mu-hab- bat Mash- sho



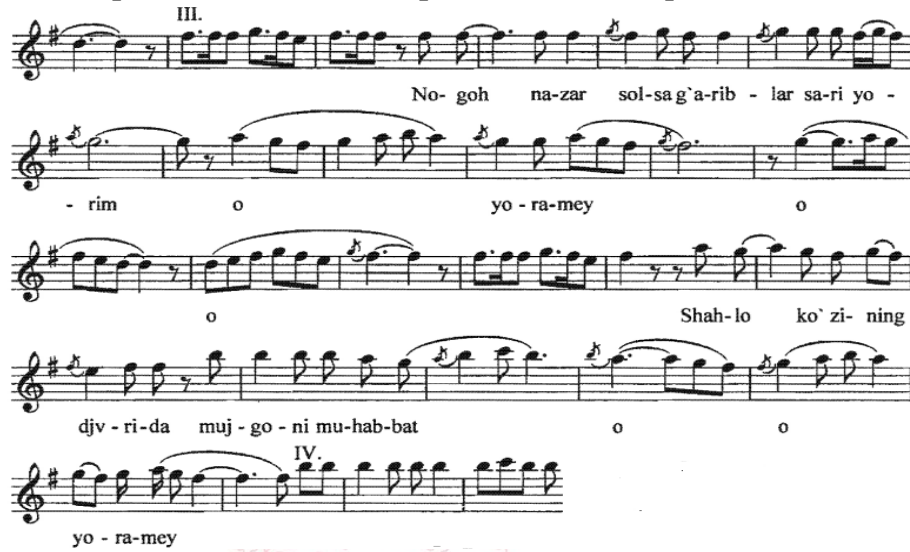
- ta o-lib il - ki-ga gar ay - la-sa hay-dar,



Maj- nun bo' lur ul zul - fi pa - ri - sho - ni mu-hab-bat

Act II is performed from the top of the mionhat quarta.

III.



No- goh na-zar sol-sag'a-rib - lar sa-ri yo -  
 - rim o yo - ra-mey o  
 o Shah-lo ko' zi- ning  
 dju - ri-da muj - go - ni mu-hab-bat  
 yo - ra-mey

IV.

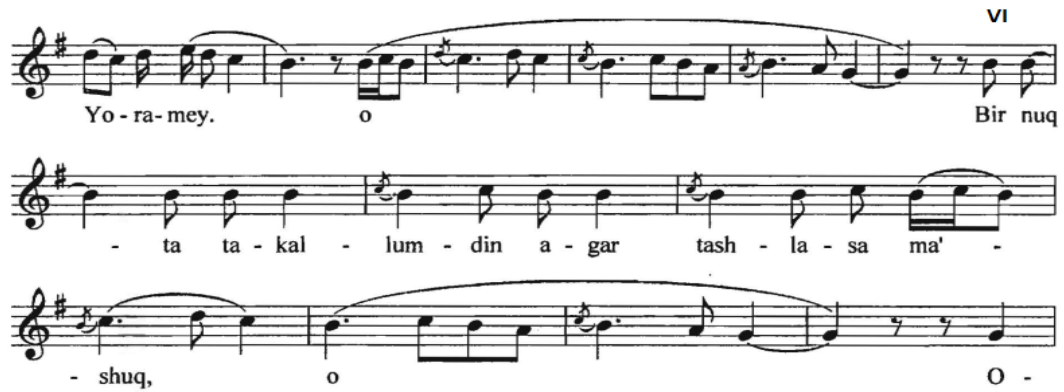
Act III dunasr appears one octave higher.

IV.

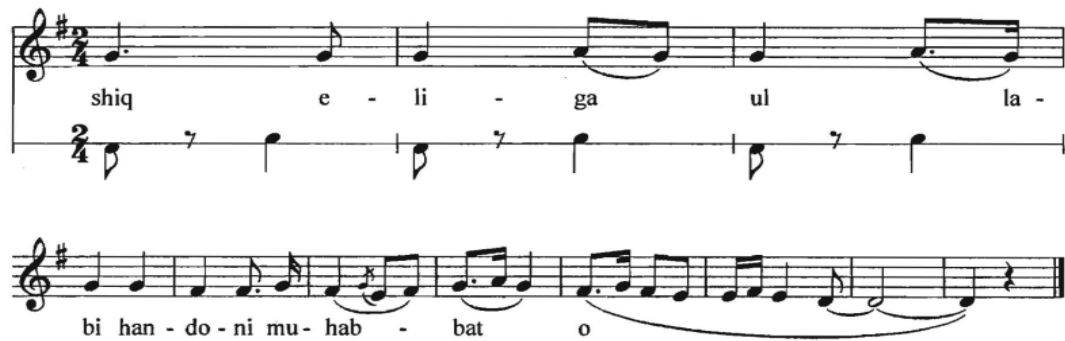


Il- kim - ni bu o - lam e-li-din  
 yuv - ma-gim ul - dur. o o  
 yo - ra-mey Ul pok za- mi -  
 - rim-ni ki do - mo - ni mu-hab-ba- t(a) o  
 o o o o jo - ni -  
 - mo yo - ra-mey o Bir mash' a-li bazmi  
 ich - ra ta-bas - sum-din o' lub dur, o o  
 yo - ra-mey o La'li la-bi ich -  
 ra du-ri dan - do - ni mu-hab-bat o  
 Yo - ra-mey.

The culmination begins with acts IV and V. The Muhayyari Chargoh model was used in culmination. This type is a very common type of maqom styles.



From act VI begins a furovard, which begins with a fourth similar to a mionxat.



This act is called a suporish. This act reflects Sarakhbor's theme. Each maqom song begins with Sarakhbor and ends with a Sarakhbor melody.

Such excellent works are the great sources of knowledge that our ancestors have done many researches and written down, and all this is a great heritage for us. As mentioned above, these tunes have a long history. When we listen to our national music, it gives us the feeling of hope and achievement of dreams. The branches of the maqoms are different from each other in meaning, and when listening, it seems to a person that they are striving towards noble goals. These tunes and songs have a deep place in the hearts and minds of our people.

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