

ABOUT “UFARS” IN UZBEK CLASSICAL MUSIC

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Abstract: *when analyzing maqom melodies, one should pay attention to one feature. The fact is that the additions included in the text of the main poem are presented in two forms. The first is to add long vowels to the original text and form melodic sentences according to the poetic hand, string, and byte. At the same time, the poem does not convey the severity of the melody. In other words, the performance of the melody is displayed in the front row. This is the main reason for the emergence of the concept of melody.*

In general, from the point of view of this methodological criterion, in the classifications of maqom in the process of the method and the corresponding text of the melody, four bases can be distinguished: tani maqom and sarabara; nasra; tarona; ufara.

Keywords: *poppy seeds, music, melody, piece, ufar, melody, rhythm, text.*

ОБ «УФАРАХ» В УЗБЕКСКОЙ КЛАССИЧЕСКОЙ МУЗЫКЕ

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Аннотация: *при анализе макомных мелодий следует обратить внимание на одну особенность. Дело в том, что дополнения, заложенные в текст основного стихотворения, представлены в двух формах. Первая – добавить длинные гласные к исходному тексту и сформировать мелодические предложения в соответствии с поэтическим рукном, строкой и байтом. В то же время поэма не передает тяжести мелодии. Другими словами, исполнение мелодии выводится в передний ряд. Это основная причина появления концепции мелодия.*

В целом, с точки зрения данного методологического признака, в классификациях макома в процессе метода и соответствующего текста мелодии можно выделить четыре основы: тани маком и сарабары; насры; тарона; уфары.

Ключевые слова: *маком, музыка, мелодия, произведение, уфар, мелодия, ритм, текст.*

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In Victor Uspensky's collection of notes, the curtain bases of the Shashmaqom melodies are written close to the original. But, without word texts. This does not allow today's professionals to fully imagine the singing tracks in Shashmaqom.

The syllables and words are separated from the text of the poem and form relatively independent parts of the work. Teachers call such plates "melody" (short form "hang") or "zamzama". Zamzama is an Arabic form of melody, singing. Mother Goddess is also called "zamzama" in Arabic. In fact, the terminological meanings of these words are the same, meaning "singing without words". However, in order to distinguish them in practice, the word "o" means "o", and zamzama means plates with other syllables and words. In the combination of the original poetic texts and additions, the components of the song are taken into account, as well as the characteristics of the variety.

Considering these reasons, when imagining the original state of the method, melody and poetic texts of the songs, it should be said that the information in the tanbur lines is closer to the truth than other sources. An important aspect is that tanbur records provide reliable information not only on the method, melody and poetic bases, but also on the naming, place of the songs, as well as their connection with the pre- and post-parts. Most importantly, the naming of the parts in the tanbur lines that serve as a melody is also characterized by the fact that they are connected with the Bukhara pamphlets of the XIX century and even earlier with the pamphlets of Kavkabi and Darvish Ali.

In our opinion, the basis of "ufar" comes from the Arabic "far" (division, disintegration). Indeed, it makes sense. Ufars are a fragmented form of the melody (curtain) bases of a certain category (sarakhbor, tani maqom, nasr, mongol, savt, mustazot, etc.). This quality is also reflected in the nomenclature: sarakhbor and his ufari, prose and his ufari - Ufari Navo, Ufari Bayot and others. The reason for the addition of dance to melody and poetry in the Ufars also stems from these laws of disintegration. After all, it is useful to regularly repeat small melodies, which are important for dance moves.

The main purpose of such retreats is to emphasize once again the importance of the unifying qualities of the distributive and melodic structures of the means of weight and expression in the formation of the multi-layered composition of the songs.

The term "Ufar" is one of the first signs of the system of authorities, like "tarona". However, unlike melodies, they involve a certain range of methods based on a 6/8 weight scale. In fact, ufars are a form of a one-dimensional method template in various forms (variants). The first mnemonic form of the method of this name is given in Najmiddin Kavkabi's treatise. The most noteworthy aspect is that the Caucasus method itself is a measure of ufar weight that is still widely used in practice today.

Second, ufar is the name of the concluding part of the series based on this method. Abdulkadir Maroghi calls the parts of this task "furu'dosht". The term "fur'u" is a term that has been widely used in the teachings of Iqqa since the time of Farobi. All of these are signs that indicate the ancient foundations of the musical phrase ufar, far, furu, furu'dosht.

Furu'dosht is used more in the works of Abdulkadir Maroghi as a concluding part of the series. Ufar, on the other hand, is a concept that has been widely introduced to the musical terminology since the decision of Shashmaqomi in Bukhara in the form of series. In any case, there is no doubt that there is a terminological succession link between these terms.

The lexical meaning of the ufar in the maqoms is first explained in the book "Musical History of Khorezm" by Mullo Bekjan and Matyusuf Kharratov. According to the authors, ufar is derived from the Uyghur word "ipar". It is possible that Ipar is also derived from this far. This aspect refers to the judgment of linguists. In any case, this term is used in our country in the form of ufar, and in Uyghurs in the form of ipar.

Returning to the world of authority, the Ufars are particularly noteworthy as a concluding part. Because they are clearly different from the previous parts of the series in terms of content. First, by its general nature (character). Ufars are usually characterized by high spirits and dancing. That is why Fitrat separates them from trouble and prose and calls them "dance branches."

Second, the ufars do not resemble the categories of difficulty and prose because of their "openness of form". In music, the term "open form" is used to refer to classifications whose general structure is not stable, and in European music this practice is called "improvisation". Fitrat describes this feature of the Ufars as follows: "The Ufar (game) branch. There is no definite number for Ufar. Master musicologists play all the melodies in the prose of a maqom in a difficult way. Therefore, depending on the wishes of the meeting, they can continue the game session" [1, 16].

Later, as the social situation and the statutes of the musical assemblies changed and there was no longer a need for open-ended ufars, their performance patterns also began to change. Maqom communities operate mainly under government agencies, and it has become customary for works to be broadcast on radio and television. Depending on the taste and level of the artistic leaders of these communities, a series of maqom series and ufars were developed. Teachers from Uzbekistan and Tajikistan selected from the poems of the poets in the style of aruz, created copies of the ufar methods and the corresponding melodies. Most of them are included in Shashmaqom collections published in Uzbekistan and Tajikistan.

Ufari Uzzal from Shashmaqom, based on folk poetry, and Ufari Bayot, based on the ghazal of Khilali. The text in Ufari Uzzol is still very popular in Bukhara. According to teachers, he belongs to the works of hafiz, musician and poet, who became famous under the pseudonym Behat.

His playful method also allows the melody-text weight to play the classification of the work in an open form on a regular basis. In order to show the general picture of these weight plays, on the text of the note, in proportion to it, the weights of melody and poem are shown separately.

The notable aspect of Ufari Bayot, performed with the crescent ghazal, is, first, the weight of the method based on it, as exemplified above by Kavkabi. Second, as in the previous version, is the weight play that occurs due to the exchange of accents in the melody path. The point is that the total contributions of these measurements are equal. However, the order of emphasis is different

Both examples from the tanbur lines are from the Navo status: the First Ufor Status is called Navo and the Second Uyfor. The method of the first of them differs from that of Ufari Bayotniki in Shashmaqom. The method of the second Ufor is in a different form (variant) than the previous ones. Their fluctuations are mainly due to the constant change of the balance of melody and text weights by the method.

In the first Ufor, a melody corresponding to the duration of a method cycle contains the text of a word from one syllable to five syllables. In addition, only the first room of the work appears in the form of a song, and the second - fifth rooms in the form of a musical track. Here are the first and second rooms.

In the second Ufor, weightlifting occurs in more unspoken cases.

References / Список литературы

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