

M. M. RASULOV¹¹Andijan State University, Uzbekistan

WAYS OF MAQAM OF THE TECHNIQUE OF UFAR AND FORMS AND FEATURES IN THE COMPOSITION OF FOLK MUSIC

Abstract

Purpose: specific features of Uzbek national music art, improvement of students' performance and technique in the correct style.

Methods: comparative, theoretical-analytical, generalization.

Results: it is necessary for pedagogues to pay attention to the further improvement of students' skills and talents in this subject, to ensure the disclosure of the unique aspects of styles and rhythmic changes, to control the acquisition of performance skills.

Scientific news: The main purpose of our scientific article is to reflect on the uniqueness of the Ufar techniques. Let us consider the functional aspects of the Ufar techniques, based on information about the forms and functions of folk music in the structure and status of musicologists, as well as techniques and conclusions tested in the practice of folk performance. In particular, the role, function and functionality of statuses are analyzed in the case of "Ufars", popular among the people and influential in nature. based on the methods shown for the first time in this article, specific methods of improving pedagogical skills in teaching students the character bases of rhythmic forms are defined.

Practical significance: theoretical and analytical materials presented in the article can be used in scientific works and educational processes. helps in practical lessons to improve performance technique.

Keywords: techniques, ufars, character, functionality, shashmaqam, maqam, heavy, light, characteristics of ufars.

For citation: M. M. Rasulov. Ways of maqam of the technique of ufar and forms and features in the composition of folk music // European Journal of Arts, 2023, №2. – C. 20–29. DOI: <https://doi.org/10.29013/EJA-23-2-20-29>

Introduction

Shashmaqam is a monumental serial work, consisting of sections instrument — mushkilot and song — Nasr. Shashmaqam's system of techniques is a separate process. If a set of established techniques in this process exhibits uniformity within the system, if each technique is approached individually, then it can be assumed that there are various aspects of variation, nature and complexity, and even formal variations. Ufars are found in both groups of departments of the prose department, with final dancing, cheerful, festive moods.

The Ufar part of the maqam is associated with dance and is performed by one or several singers. Shashmaqam contains about twenty techniques that are of particular importance in a specific and complex system. For example, Tasnif, Tarje, Gardun, Mukhammas, Sakil, Sarahbor, Talkin, Nasr, Mongolian, Savt and so on. Among these techniques, Ufar is placed at the end of the series because of its characteristic completeness.

Another musicologist, Otanazar Matyokubov, has the following thoughts about considering Ufars as a separate section in shashmakam: "There is a logical basis for considering Ufars as a separate section. In the term, the concept of "department" means a variety of a certain order. Accordingly, each of the instrumental and singing sections implies a number of parts, determined by the method of a separate circle and melodic weight. The variety of Ufars manifests itself in its own way" [16, 184].

This indicates that Ufars are included in the series, that the main part of the series is a work made of tone material. At the same time, the independence of the Ufars in the singing part of the maqams is recognized as dependent and subsidiary. It is inevitable that any technique included in maqam has its own characteristics. Because if we understand the composition as a chain, then each part is separate and they are connected to each other. In this regard, one can imagine that the Ufars have taken on a great responsibility and task. And this is to complete

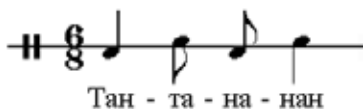
the composition. Can also be said to sum up and draw a conclusion.

If maqams are an example of compositional creativity, opinions are expressed that they are more similar to each other than they are written about in the sources, or are made according to the methods of comparison. This can be seen from the samples taken from the structural structures of Shashmaqam. Techniques also have a great influence, especially when creating such examples of chants and melodies, and we can clearly see this in the variations in the composer's work. The main themes vary depending on the techniques and rhythms.

In the structure of one or another maqam, homonymous branches (including Talkini Ushshak, Nasri Ushshak, Ufari Ushshak) differ from each other due to different methods of doira. To understand the parts of Shashmakam, it is necessary to distinguish their complex techniques with the help of doira and be able to listen to this technique. In ordinary folk tunes, listening to a melody along with the technique is not as difficult as in maqam.

"In the song part of the maqams, in addition to the doira technique, the factors that determine the nature of the parts of the maqams are the beats of the poem. Because in the branches or parts of six maqams with the same name, the technique of doira and the dimensions of the poem are similar.

Among the examples of doira techniques given in handwritten sources (such as Gardun, Mukhammas, Sakil, Ufar, Talkin), one can find rhythmic measures that form the basis of Shashmaqam tunes and songs. For example, the Ufar technique presented in them can be represented as follows:



This technique is often found in maqams and Uzbek-Tajik folk songs and music.

Although the doira technique that accompanies the melody was originally created depending on the nature of the melodic path, its amplitude of movement, rhythmic and intonational characteristics, later techniques have a strong influence on the state of the melody. The melody undergoes great changes when it is reduced by various methods. In the process of formation and development of Shashmaqam, the role of such doira techniques was very great. With the help of these techniques, rhythmic and melodic variations were practiced, espe-

cially characteristic of the ways of shashmaqam, maqams were improved, various types of practical and advanced patterns appeared.

Although the name of such doira techniques has been preserved, it should be noted separately that in later periods, depending on the nature of the melody, they underwent great changes" [26, 169].

Literature analysis and methodology

Thinking about the techniques of Shashmaqam, it is worth noting that the name of all the branches that make up Shashmaqam is associated with the name of the techniques. Sarahbor, Talkin, Nasr, Savt, Mongolian, Kashkar, Sakiynama, Ufar, Tasnif, Gardun, Mukhammas, Sakl and others.

The system of Shashmaqam techniques is also built on the principle from simple to complex. Each technique has its own name, formula and place in Shashmaqam.

Abdurauf Fitrat writes: "There is no definite number for Ufar as an offshoot of Ufar (game). Master musicologists play all the melodies in the prose of one maqam in the style of ufar, therefore, depending on the wishes of the public, they continue to perform" [2, 16].

Abdurauf Fitrat interprets Shashmaqam by dividing it into three branches: according to him, the first part is the Mushkilot part, which is performed only with the instrument, the second is the Nasr part, performed by the singer with the instrument, and the third is the Ufar part, which is performed along with the instrument, song, dance, or instrument to accompany the dance.

Below we present relatively new thoughts on the issue of ufars in shashmaqam from the book "Maqams" by Iskhak Radjabov.

"As for the issue of ufars," the scientist writes, "they are also distinguished as a special part of the maqam, which, of course, is not true. Because ufars are basically a variant of such branches as Talkin, Nasr, Savt, Mongolian, reduced to the Ufar doira technique. Based on these considerations, we divide the maqams into two parts: We consider them as 1. The instrumental part of the maqams, 2. The singing (vocal) part of the maqams. The first part contains many instrumental tracks of various sizes. In the singing part of the maqams, there are independent and several branches and ufars" [26, 157].

In the book "Maqamot", musicologist Otanazar Matyokubov makes the following statements about the system of style and techniques of works related to shashmaqam and Uzbek maqam. "In music, if the curtain is a space (a place for songs, an arrangement), then iyqo

(technique, weight) is a factor of time, a device for the flow of time. The time that passes between songs (iyqo) is embodied in the science of maqam, usually in the concept of technique. From the point of view of the curtain, maqamot organizes a certain system of modes. In another dimension, maqamot consists of a system of certain techniques. The forms of classical music that we have are arranged primarily in these two aspects; The components of maqam categories are determined depending on the veil and techniques. In a word, Shashmaqam, Khorezm maqam, Fergana-Tashkent maqam routes consist of this coordinated system of curtain and technique dimensions” [16, 160].

It is known that Shashmaqam consists of two huge sections: musical and vocal. They are usually divided into mushkilot (instrumental) and nasr (singing). Each section has components specific to Shashmaqam composition. The works included in the musical tracks of Shashmaqam consist of simple and complex techniques.

That is, the techniques of doira, melodic lines in the instrumental part of the maqams are different. The melodic lines in the instrumental part are often called doira modes. The instrumental part of shashmaqam includes the following methodical melodies. Tasnif, Tarjee, Gardun, Mukhammas, Sakil. The composers of the past also created a rhythmic style based on a certain rule when expressing the doira technique, and they found their place in classical music patterns or called the technique by different names such as Chapandoz, Chanbar and so on. “Each of the melodic lines in the instrumental sections is considered independent instrumental parts and is complemented by the names of the maqams that belong to them. For example, Tasnifi Buzruk, Tarjei Buzruk, Sakili Navo, Samoyi Dugokh, Mukhammasi Iraq, Garduni Segokh and others. “These instrumental tracks of Shashmaqam are notable for their very complex composition and careful melodic structure,” [26, 165] writes Iskhak Radjabov.

The prose part of Shashmaqam is divided into two groups, and they are called offshoots of the first group and offshoots of the second group. Iskhak Rajabov explains this process as follows. “In the early stages of the formation of Shashmaqam, such branches as Sarakhbor, Talkin, Nasr, included in the first group of the song part, and their songs and ufars were created. In subsequent years, the structure of Shashmaqam became richer, and composers-performers added more and more new branches to it” [26, 241–242].

The branches of the Shashmaqam Nasr section are a special sub-category and consist of several works. The works included in the subcategory are usually called “tarona”. “An offshoot of the first part of the maqams — Sarakhbors, Talkins, Nasrs and their songs and ufars are performed one after another. First, it is performed with the songs of the Sarakhbors, then it is passed on to the Talkins and their songs. Then songs with Nasr lines are read and Ufars are performed. On this, the first part of the song section “Shashmaqam” ends with the last swing” [26, 207].

Usually, the main techniques of Sarahbor, Talkin, Nasr do not change in maqams as part of Shashmaqam. Singing techniques that follow the main parts of these subcategories vary. Songs have a unique composition in each maqam and are formed in a system of certain techniques. Usually the songs do not have titles and are marked with numbers. Among the techniques of songs there are simple and complex techniques.

After the branches of the first group of Shashmaqam, branches of the second group were formed. “Shashmaqam did not stop at some border, but expanded the borders. Thus, several offshoots were created in the Savt and Mongolian types, which were included in the offshoot group in the second part of the Shashmaqam song section” [26, 242].

Savt and Mongolian are also a small composition and consist of five specific pieces. The difference between them and the songs is that they are named after their techniques. They can be performed both as separate works and compositions. The second group of branches is based on certain techniques, and this system is strictly maintained among all Savts and Mongolians.

Savt and Mongolian techniques are almost the same. But in execution, it differs in the launch process. It is followed by Talkin, Kashkar, Sokiynama and Ufar. There are many examples of doira techniques based on this rule in musical treatises of the X–XVII centuries. At the same time, syllables are formed from consonant letters, which are an expression of long and short syllables, and the combination of syllables forms the bars of the poem and doira techniques.

“These columns, used in doira techniques, can also represent weights in aruz. In the past, musicians and singers, not knowing the rules of aruz, selected verses suitable for songs using rhythmic stops like “tan-tanatanan” [26, 168].

In maqams, techniques are mainly stored with the help of a doira. In the Mushkilot section, one doira is performed, in Nasr and Ufar — two or three doira. In the Nasr section it is considered one of the simplest and most important aspects of the technique of not being louder than the singer's voice.

The maqam traditions, which make up a significant part of Uzbek folk music, have historically gone through a long and difficult path of development. Such criteria of creativity and performance were first expressed as a product of the professional activity of court artists, and later its development in the context of the oral style took on a broad outline.

A number of scientific problems of the region were solved as a result of research in the field of musical oriental studies conducted by the scientist Iskhak Radjabov (1927–1982), one of the founders of the field of maqam studies in Uzbekistan. At the same time, the theoretical system of “twelve maqams”, which was widely used in the XIII–XVII centuries, was analyzed in its own way, compared with previous and later maqam ways, and an objective understanding of oriental musical notation was formed.

Shashmaqam finally emerged as a musical genre of the Uzbek-Tajik peoples in the first half of the XVIII century. At the end of the XIX century, the beginning of the XX century, information about Shashmaqam can be found in the works of Ahmed Donish, Sadridin Aini, Abdurauf Fitrat and other authors.

The written sources of our national classical melodies in the form of notes are a great resource for preserving Shashmaqam as a whole collection for generations, and for future generations to study the cultural history of the past. The Russian composer V.A. Uspensky began this process and made his incomparable contribution. He focused primarily on the Uzbek and Turkmen peoples, who have a rich musical heritage.

Techniques are one of the factors that determine the structure of maqams. The ability to distinguish between them allows you to correctly understand the image of maqams.

Sakil, Khafif, Ramal, Khazaj, Du-yak, Ufar, Fohtiy, Turk, Mukhammas, Avsat, Chorzarb, Zarbul-Futh, Durafshon, Samoiy, Chanbar, Miatayn, which were known in the past, and the measurement of the rhythm of bakhr and doira-drums techniques have survived to this day. These techniques are found in musical works, especially in maqam tracks. We do not know when and by whom

they were created. We can tell if they were created earlier or later, depending on how simple or complex they are.

It is known that one of the most necessary elements of the makam paths are doira techniques. Doira techniques are one of the decisive factors in identifying the characteristic aspects of maqam, melody and singing. This is probably why the techniques and system of techniques of Shashmaqam have proven themselves in a certain style and system. If systematicity ensures their classification, then signs of dissimilarities are often found in separate aspects. Usually in such cases, techniques are sorted out to some extent, polished, systematized, calmed down, activated, and so on. It should not be forgotten that character is at the heart of it.

Results

The uniqueness of ufars, as well as other techniques, a certain metro-rhythmic validity, the acquisition of certain characteristics, aspects of creativity, the possibility of diversity are proof of their universality and perfection. This is probably why the Ufars occupy a special place in the musical heritage of the peoples of the world as samples with a unique national aspect. Ufars occupy a special place in the system of techniques of the Uzbek musical heritage. Ufars differ from other techniques in their versatility. In this place, he shows his wonderful aspects with aspects of perfection. In this process, the most important aspects of ufars appear. Firstly, it is the stability of techniques, and secondly, the variety of these techniques affects the nature of melodies and sounds. We see the most perfect system of this in the structure of maqams.

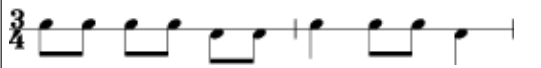
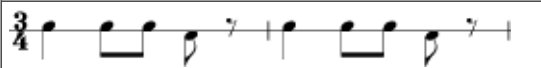
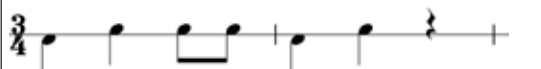
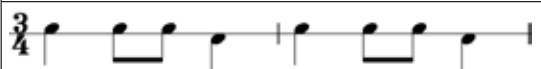
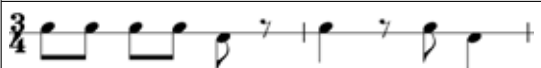
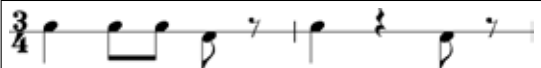
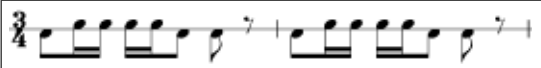
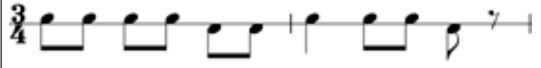

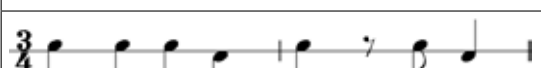
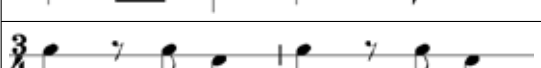
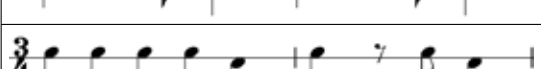
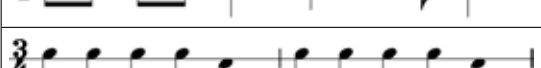
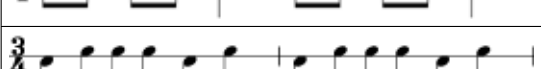
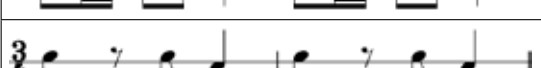
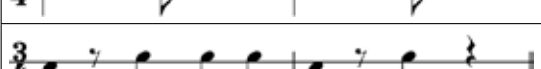
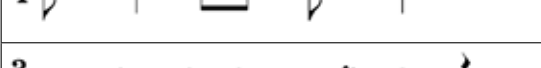
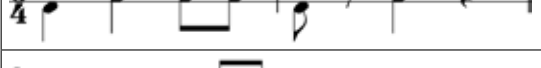
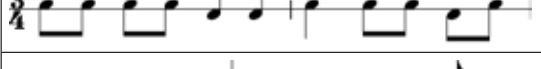
“The main theme of the melody in maqams is often reduced to various forms through rhythmic and melodic variations. (In instrumental tracks, the theme of the melody is variable). By adding new melodic structures to them, the melody is improved, and their impact increases. Tracks Tasnif, Tarje, Gardun, Mukhammas, Sakil are performed one after another, while the closeness of the tonality and the theme of the melody, the colorfulness, melodiousness and pleasant phrases of the melody, the variety of doira techniques are not noticed. This clearly shows the originality of maqam paths created by creative composers” [26, 165].

In our musical heritage, we can see that a perfect system of techniques is reflected in their multifaceted characteristics, as well as in the terminology of techniques. “In the above states, the melodic lines of the same name are characterized by the fact that the cadence and the theme of the melody are different, and the technique of

the doira is the same. So, the reason why they are called by such names as Tasnif, Tarje, Gardun, Mukhammas is the unity of technique that they had originally” [26, 165–166].

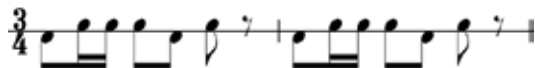
In addition to the branches of Ufar, called in Shashmaqam, we can attest to the presence of favorable songs of Ufar:

Table 1. – Ufar techniques in the first group of offshoots of the Shashmaqam sections of Nasr

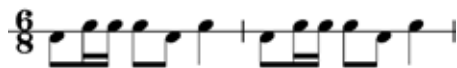
	Song of Sarahbori buzruk I ♩=100, III ♩=104; Song of Sarahbori Dugokh IV ♩=96; Song of Orazi Dugokh I ♩=84; Song of Sarahbori Segokh II ♩=84–88, III ♩=88–92, Song of Sarahbori Irok III ♩=92–96.
	Song of Sarahbori buzruk II ♩=112.
	Song of Uzzol ♩=108.
	Song of Sarahbori Rost IV ♩=104–108.
	Song of Nasri Ushshok ♩=96; Song of Sarahbori SegokhV ♩=96.
	Song of Nasri Ushshok II ♩=108.
	Guler-u Shakhnoz ♩=54; Dugokh Husain suporish ♩=104.
	Song of Nasri Bayot I ♩=116; Bozurgoniy ♩=120–126.
	Song of Orazi Navo I ♩=108; Bayoti Sheroziy II ♩=96–100; Dugokh huainy IV ♩=92. Song III ♩=92.
	Bayot II ♩=96–100.
	Oromijon ♩=96–100 (Dugokh).
	Chorgokh II ♩=80.
	Song of Sarahbori Segokh V–VI ♩=100–104.
	Song of Nasri Segokh ♩=92.
	Gul Uzorim (Segokh) ♩=116.
	Song of Sarahbori Irok IV ♩=104; Song 5 ♩=96–100; Song of Muhairi Irok III ♩=104.
	Song of Sarahbori Irok VI ♩=100–104;
	Song of Muhairi Irok I ♩=92.
	Hush kelding (bozurgon version) ♩=84–88.

Ufars in Shashmaqam are the final parts of the first and second group of branches of the Nasr Shashmaqam section. The merry technique is the name of the part and final parts that are most vividly performed in Shashmaqam.

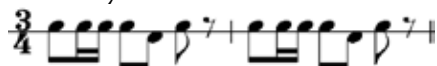
Ufari Uzzol



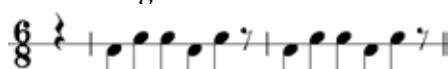
Ufari Ushshok



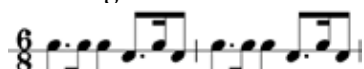
Ufari Bayot



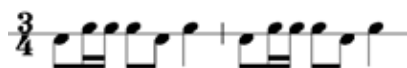
Ufari Chorgoh



Ufari Segokh



Ufari Irok



Techniques are also a living process. Therefore, it can be polished and varied by the musician during the performance. The variety of techniques is classical, that is, relatively less is observed when performing maqams. But in the practice of performance, they are polished to an unsurpassed level, brought to perfection. Typically, run-time techniques are bidirectional. The first is within the framework of solo performance with the help of doira, that is, similar techniques are performed in a single system. We call it solo. Depending on the essence of the work, it is polished with various glosses and dynamic development is achieved. Later, in the 1930s, Usta Olim Komilov, a member of the “Uzbek State Musical Theater” tour group at the All-Union Folk Art Olympiad, held in Moscow, performed characteristic Ufar tunes among a number of dance groups. Precisely because the Ufars are cheerful, cheerful, musical and dancing in the national spirit. At the Olympics, he performed such games as “Daromadi gul oyin”, “Ufari sokhkta”, “Katta oyin” on doira.

It should be noted that in performing practice there are more than twenty forms of the Ufar technique (metro-rhythmic formulas). Of course, discreet Ufars, exotic Ufars, classic Ufars, dance Ufars and so on. When they are combined into one system, we observe the following scene:



It should be noted that each Ufar has its own place, character, rhythmic formula, tempo and features as a specific technique. Their use in performance would be great if they were respected in accordance with the provisions of the rules, based on the amount of work, productivity, environment and tasks.

First of all, it should be noted that each work has a certain technique formula and interpretation criteria based on its nature. Based on this, they widely use the possibilities of choosing options and use various interpretation techniques. But the classical ones, especially when performing maqams, require compliance with the rules, which we can learn depending on the techniques themselves. It can be seen that Ufar techniques, depending on their nature, meet in performing practice changes that are characteristic of genres.

Like all techniques, ufars are studied in their own way in some sources. For example, Abdurauf Fitrat in his studies does not divide maqams into two parts, Mushki-lot and Nasr, without separating them into separate parts, since they are variants adapted to doira techniques, such as Talkin, Nasr, Savt and Mongolian. Gives 17 examples of techniques.

Ufar — the dictionary meaning is still unclear. In modern sheet music, references are often added to Ufars. It would be more accurate and correct if they were given separately. Ufars in the first part of the song section of Shashmaqam represent a certain rhythmic-melodic variation based on Nasr.

To Buzruk: Ufari Uzzol,

To Rost: Ufari Ushshak,

To Navo: Ufari Bayot,

To Dugokh: Ufari Chorgoh,

To Segoh: Ufari Segoh

To Iraq: Ufari Muhayari Iraq

In the sources devoted to the theory of music, it is emphasized that ufar is the name of a certain technique of doira. It is noted that among the people ufars are easier to perform than makamny ones. For example, ufars in rhythmic formulas are as follows: clock rhythmic bar $3/4$; and $6/8$.



Thanks to the relatively easy performance of ufar, a person feels joyful and cheerful. It was performed with the accompaniment of singers and dancers, so some musicolo-

gists considered the ufars to be part of the performance of Shashmaqam. The first part of the Shashmaqam song section is performed in the following order: Sarahbor — Songs — Suporish — Talkin — Suporish — Nasr — and their songs — Ufars are performed as a whole. Ufars have a wide variety. Many examples can be cited as an example. One of them is that Abdurakhmanbegi II from the Fergana-Tashkent direction, Ufar Savti Sarvinoz from maqam Ufari Buzruk is a light version in maqam. In general, if we consider Shashmaqam as a large group rich in diversity, then, of course, the Ufars, which are part of Shashmaqam, are no exception. Ufars have their place and appeal as a special technique. There are rules for their use in performance, and if you follow them, they show their features, correctly and completely in harmony with the melody.

Discussions

It is customary to perform dozens of types of each technique. This can also be understood as illegibility of techniques. Because a number of examples of each technique is formed by exchanging the strong contributions of each technique, diversity and fragmentation of strong and weak strokes. Because a number of examples of each technique is formed by exchanging the strong contributions of each technique, diversity and fragmentation of strong and weak strokes.

Folk techniques can be conditionally divided into three parts.

1) Authentic techniques that arose in connection with the life of an original people and imbued with national values.

2) Classic techniques.

3) Made techniques.

Below we give examples of Ufar techniques from the collection “Overview of the techniques included in the techniques of the collection”, compiled by Rakhmatilla Samadov in his teaching aid “Klad of strikes”. Including:

— Ufari Chapandoz Example 1. The technique of Ufar involves a reverse blow. That is, it is said that at first there is a relatively strong contribution, then a strong contribution comes one after another. Ufari Chapandoz means performing Ufar (inverted) by playing it upside down. The sample note looks like this. In dance art, ufar is also used in the sense of walking in small steps. Example #1



— Ufari Sokhta Example 2. The difference between the fake ufar presented in the techniques of the collection and the main ufar is that instead of the standard ufar, the ufars are represented by reverse blows. The implementation of the technique implies this even from the meaning of the name, and it is not so difficult to understand it. Example #2



— Ufari Sokhta Rezi Example 3. The fake ufar numbers are so brilliant that it is also represented by small strokes in Rezi. Example #3



Conclusion

Summing up, it should be noted that the legacy of Uzbek folk and classical music is indeed a perfect and complex system, rich in traditions and diversity. Each work, each technique, each genre that is part of the musical heritage is characterized by its unique place, character, artistic image and form. We are convinced that the techniques are a single process. Tasnif, Tarje or Sarahbor, Talkin, which is part of this process, is a separate set of various techniques and bows. That is, if they are a structural part of the composition, then they claim to be separate from the second. Therefore, it must be recognized that each work acquires multifaceted characteristics.

Ufars (techniques), which are part of the musical heritage, differ from other techniques in their uniqueness, versatility, richness of species, colorful diversity. The proof of our opinion is the fact that there are more than 20 examples of ufars in practice and they are widely used in practice. It is not surprising that the following aspects characteristic of the Ufars contributed to this:

1. softness, simplicity and restraint;
2. lively, groovy, playful
3. is of a spiritual nature, and so on.

According to these characteristics, Ufars can be classified and divided into groups. For example: simple, light, complex, discreet, fun and so on; on the basis of speed, making fast and slow, on the basis of polished to a shine; Based on the changes in the strong inputs of reception, the Ufars are classified and, in the process of classification, also acquire their characteristic value.

In the sources devoted to the theory of music, it is emphasized that ufar is the name of a certain technique

of doira. It is noted that among the people ufars are easier to perform than maqam ones. For example, ufars in rhythmic formulas are as follows: clock rhythmic measure 3/4 and 6/8.

In dance art, ufar is also used in the sense of walking in small steps. As an example, in the second chapter of our thesis, we gave a sample of the Ufar technique called “Ufari Chapandoz”.

First of all, it should be noted that each work has a certain technique formula and interpretation criteria based on its nature. Based on this, they widely use the possibilities of choosing options and use various interpretation techniques. But it is necessary to follow the rules when performing the classics, especially when performing maqams. Depending on the nature of different styles, it can be seen that genres are found in performing practice. For example:

Ufars in the song sections of Shashmaqam; Savt and Mongolian — Ufars included in the II branch; Patterns more observable, most likely folk, danceability and attractiveness; Ufars, which are more often used in trumpet melodies, are patterns, and so on.

The role and function of the ufars in Shashmaqam is characterized by the fulfillment of the final task. The unique charm of the studied Ufars is manifested in the core of their tone and symbols. Each of the ufars has a certain metro-rhythmic variety and, on the whole, a unifying (stabilizing) feature into a single formula. This feature is important for determining the nature, purpose and purpose of the work, as well as for demonstrating the attractiveness of the symbol.

Shashmaqam has not froze in one place since its formation. It was improved and polished, enriched by requirements and circumstances, and passed down from generation to generation. It is important to note that it demonstrates its value and superiority as a source of creativity for artists. However different the interpretation of the ufars may be, based on their creative skill, their immediacy and function, they prove their importance as a very appropriate and important symbol. The proof of our opinion is that works on comparison of Ufar techniques and the use of quotations from the national classical musical heritage in the work of composers and performers have been carried out by musicologists and are applied in practice with theoretical analysis.

Based on the achievements of today’s young perfect generation, it is necessary to recognize the importance of a comparative study of modern living traditions, including

the Ufars, with the theoretical views recorded in the musical treatises of the past. It should be noted that Shashmaqam, considered our national classical musical heritage,

is not only a value representing the culture of the past, but also a spiritual force that inspires today's creative aspirations and at the same time aspires to the future.

References

1. Akbarov I. Dictionary of music. – Tashkent. 1997.
2. Abdullaev R. Uzbek classical music. – Tashkent: 2008.
3. Vinogradov V. S. Classical traditions of Iranian music.
4. Gafurbekov T. Folklore origins of Uzbek professional creativity. – Tashkent: “Ukituvchi”, 1984.
5. Jami Abdurakhman. Treatise on Music / Translation from Persian by A.N. Boldyrev. comments by V.M. Belyaev. – Tashkent. 1960.
6. Jabbarov A. Composers and musicologists of Uzbekistan. Tashkent: “Generation of the new century”, 2004.
7. Ibn Sina Abu Ali. Javami il mul-musiqi. – Cairo, 1956.
8. Ibragimov O. A. Ferghana-Tashkent maqams. – Tashkent. 2006.
9. Ibrokhimov O. Makam and space. – Tashkent. 1996.
10. Ikramov I. Doira textbook. – Tashkent. 1997.
11. Ikramov I. Lutfullaev A. Doira. – Tashkent. 2012.
12. Yuldoshev A. Sounds of doira. – Tashkent. 2010.
13. Koval G. L. Intonation of Uzbek traditional music. – Tashkent: “Science”, 1990.
14. Karomatov F. M. About local styles of Uzbek traditional music. – M., 1964.
15. Kamolkhodzhaev A. Liviev A. Doira textbook. – Tashkent. 1985.
16. Matyokubov O. Makomot. – Tashkent: “Music”, 2004.
17. Matyokubov O. Acquaintance with the basics of oral professional music. – Tashkent: “Teacher”, 1983.
18. Mamadaliyev Fattokhan. Problems of national musical performance. Tashkent: “Generation of the new century”, 2001.
19. Mulla Bekjon Rahman ogli, Muhammad Yusuf Devonzoda. Musical history of Khorezm. – Tashkent. 1998.
20. Nazarov A. Al-Farabi and Ibn Sina on musical rhythms. – Tashkent: “Literary and art publishing house named after Gafur Ghulam”, 1995.
21. Oikhodzhaeva Sh. Songs of maqam. – Tashkent. 2011.
22. Rajabi Yunus. A look at our musical heritage. – Tashkent: “Literary and art publishing house named after G. Gulom”, 1978.
23. Rajabi Yunus. Shashmaqam. – Tashkent. 2007.
24. Rajabi Yunus. Uzbek folk music. (V) – Tashkent. 1962.
25. Radjabov I. On maqam issues. Tashkent: “Uzbek Literary Publishing House”. 1963.
26. Radjabov I. Maqams. – Tashkent: “Art”. 2006.
27. Radjabov I. Fundamentals of maqam (Textbook for secondary and higher educational institutions). – Tashkent. 1992.
28. Semenov A. A. Central Asian treatise on music Darvish Ali (XVII century). – Tashkent. 1946.
29. Samadov R. Traditional performance on doira. – Tashkent. 2004.
30. Samadov R. Treasury of blows. (educational manual). “Musical publishing house” – Tashkent. 2012.
31. Fitrat Abdurauf. Uzbek classical music and its history. – Tashkent: “Science” 1993.
32. Vyzgo T. S. To the question of the study of maqams // Problems of musical culture of the peoples of Uzbekistan, Turkmenistan and Tajikistan. – M., 1972.
33. Ibrohimov O. Hazrat Navoi and maqam // Questions of musical creativity. Collection of articles II. Tashkent, 2002.
34. Karomatov F, Elsnor Yu. Maqam and maqam. //Music of the peoples of Asia and Africa. Issue 4. – M. 1984.
35. Kasimov R. Maqomat-peoples need. Collection of articles and lectures “Lessons of Shashmaqam” – T., 2005.
36. Shashmaqam. Book. Tashkent. “Literary and art publishing house named after Gafur Ghulam”, 1966.

37. Shashmaqam. Book. Tashkent. "Literary and art publishing house named after Gafur Ghulam", 1967.
38. Shashmaqam. Book. Tashkent. "Literary and art publishing house named after Gafur Ghulam", 1970.
39. Shashmaqam. Book. Tashkent. "Literary and art publishing house named after Gafur Ghulam", 1972.
40. Shashmaqam. Book. Tashkent. "Literary and art publishing house named after Gafur Ghulam", 1973.
41. Shashmaqam. Book. Tashkent. "Literary and art publishing house named after Gafur Ghulam", 1975.
42. Marufjon R. A Matter of Rhythm in Oriental Classical Music. Pioneer: Journal of Advanced Research and Scientific Progress, – 1(6). 2022. – P. 80–84.
43. Rasulov M. M., Begmatov S. M. "The role and significance of receptions in maqams (On the example of receptions of the state of the ferghana-tashkent direction)." Oriental Art and Culture – 3.2. 2022. – P. 810–821.
44. URL:https://scholar.google.ru/citations?view_op=view_citation&hl=ru&user=UZ7Sh6oAAAAJ&citation_for_view=UZ7Sh6oAAAAJ:2osOgNQ5qMEC
45. Rasulov M. M., Begmatov S. M. The role and significance of receptions in maqams (On the example of receptions of the state of the ferghana-tashkent direction) // Oriental Art and Culture. – T. 3. – № . 2. 2022.– P. 810–821.

Information about the author

Rasulov Marufjon Mamirjon ogli, Lecturer, Department of Music Education, Faculty of Arts, Andijan State University, Uzbekistan. Independent researcher of the 3rd stage (PhD doctorate), Uzbek National Institute of Musical Art, Uzbekistan.

Address: Dostlik street 4, Takhtakoprik MFY, Andijan city, Andijan region, Uzbekistan.

E-mail: marufjonrasulov92@mail.ru

ORCID: 0009-0004-6188-7108