

## THE COMPATIBILITY OF SHASHMAQAM WITH FOLK CREATIVITY

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**Annotation.** *In this scientific article, very necessary and detailed information about shashmaqom and its harmony with folk art is presented.*

**Key words.** *Status, Shashmaqom, people's creativity, history and its harmony, detailed information is given.*

The art of status has a centuries-old history. This history can be divided into two major periods. The content of the first period consists of the very ancient origins of statuses from the point of view of space and time, the issues of studying the first layers of melody. Of course, there were no literal statuses in this period. Because the formation processes of status systems are conditioned by a certain stage of socio-cultural development. In fact, maqams, which have very ancient sources, "were created by professional musicians and singers based on the unique musical wealth of the peoples and emerged as an independent musical genre in the course of a long cultural and historical development." Palace culture also played an important role as a necessary objective factor.

So, in the early days, he was a talented person who grew up among the people. Musicians served as musicians in the palaces of khans (houses of officials). Those involved to do. Therefore, in the past, the art of music is special musicians (creators-singers, composers) who work and live in this way. The professional music layer also started to settle down from the times that it appeared. Musicians of the ancient times created musical works according to "palace aesthetics". Artistic experience and musical riches accumulated in folk art in their creations it is natural that he lost it. In this, they use certain melodies and sayings that are spread among the people their more complex and perfect appearances by creative processing. The fact that they strive to appear corresponds to logical considerations.

In turn, the compositional traditions that began to form in this way. The next generation of musicians (creators-singers and musicians) through the means of "teacher-student". has been creatively mastered by it. It originated in Eastern culture. Nazira art traditions can be an example. Similar processes and others the most salutary of classical professional music in the series of many centuries of history and status systems in their most perfect form began to emerge. Literally, the history of statuses is actually music of different eras and layers on the basis of examples (ancient and medieval folk music, compositional creativity, etc.). from the time when healthy musical systems, which are artistically integrated in style, were formed begins with attention. In this place, the famous status scholar, teacher Ishaq Rajabov the following points are noteworthy:

"The literal meaning of "status" is both melody and rhythm. The musical culture of the peoples of the East is very advanced corresponds to the periods of Emergence of statuses - human thinking

It is the result of long-term research. Statuses are human have perfect understanding of music, musical-aesthetic views, It was created in a time when people's consciousness and level increased. Positions The formation of the system is closely related to the development of world science depends. Eastern music scholars treat music as a science of medicine, philosophy and mathematics who missed that it is related to ". In fact, it has been conducted in recent yearsthe results of scientific research and these opinions of teacher I.Rajabov are justified shows that. Consequently, the emergence of healthy status systems with a number of factors related to a certain stage of the development of human society is conditional, of which the following five factors must be present: 1. Developed urban culture; 2. Development of exact sciences; 3. The formation of philosophical thought (theory of Sufism) and its art perception in creativity;

4. The layer of professional music (composing, playing instruments, singing) availability; 5. Development of music science.

It helps to learn the ancient layers of maqam melodies there are no special music brochures. But "Shashmaqom", "Khorazm statuses" and "Fergana - Tashkent status roads" is important to give an idea in this regard sources are listed. After all, the special "type" structure of status tunes is in their composition allows to determine the musical layers of different periods.

Each maqam in Shashmaqam consists of two major sections - instrument and saying consists of (singal) tracks (series), which are performed competently only by professional musicians and singers-hafiz who studied at the traditional school of "master-student" they get Those who wish to learn this high art are first of all apprentices to observe the manners of their status and their duties and responsibilities are required to know. In particular, the student:

- loves his profession;
- standing humbly in front of his teacher; - not to ask useless questions to the teacher;
- if he wants to ask a question, he must first ask for permission;
- be patient; - he treats his teacher's family members and relatives with respect to be;
- not making friends with the teacher's enemy; - to follow the instructions given by the teacher; - imitating his teacher's art; - he had to continue the traditions of his teacher.

It is known that statuses are mainly in the form of oral tradition, i.e. from teacher to student passed and lived through the means of "oral style". Accordingly, students are their own teachers in the process of practical performances, imprinting the examples of status in their performance on their memories those who learned and mastered them creatively.

Khorezm statuses in the form of series in a specific system are the first of the 19th century settled in half, this group is mainly Six, like the status of Bukhara status consists of: 1. Status "True" (or Status True); 2. "Buzruk" status (Maqomi Buzruk); 3. "Navo" status (MaqomiNavo); 4. "Dugoh" status (Maqomi Dugoh); 5. Status of "Segoh" (Maqomi Segoh); 6. Status of "Iraq" (Status of Iraq).

It is known from written sources that Khorezm statuses are fragmentary Bukhara status traditions had a great influence on the decision. This is the place the services of the famous musician Niyozjon Khoja will be shown separately. That's it according to the fact that



Niyozjon Khoja came to Bukhara at the beginning of the 19th century and Shashmaqom it is said that he specially studied and then spread this art in Khorezm. At the same time statuses are adapted to the conditions of Khorezm and are related to local artistic traditions it is also noted that it has aspects. However, such information is Bukhara It does not mean that Shashmaqomi was directly transferred to Khorezm Samples of ancient traditions of status in Khorezm into a single system indicates that the series of Shashmaqom is taken as a template.

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