



The History of the Origin of the Art of Status and Today

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Abstract. In this article, the concept of Maqom art was discussed. The concept of Shashmaqom and categories of Shashmaqom were studied.

Key words: peoples of the East, music, melody, Shashmaqom classic, series, heritage, uzbek-tajik.

We would not be mistaken if we say that statuses exist in the peoples of the East from very ancient times. The status originated as a genre of music created by singers based on the musical wealth of these peoples. Status is derived from Arabic and Means place, place, space. The status was originally used in the sense of a curtain, place, which is pressed with a finger on the handle of a stringed instrument to produce a sound of height. Currently, however, the scope of the content of the status is expanding and means other meanings related to each other. For example; musicesthetic and theoretical issues related to lad structure, lad system, melodies, form, genre, musical style and other status were studied in the musical treatises of Darwishali Changi, Abdulqadir Marogi, Jami, Jacob ibn Isaac al-Kindi, Ibn Sina, Farabi, Safiuddin al-Urmavi, Ibn Zayla, Mahmud ash Sherazi, Najmiddim Kavkabi Bukhari and other scholars. Until the 13th century, the number of statuses in near and Middle Eastern classical music was not clearly. Until the 17th century, the twelve status systems developed by Safiuddin al-Urmawi were used. Later, national and regional status categories began to emerge on the basis of twelve statuses. These are called status in Tajiks and Uzbeks, muqom in Uyghur and Turkmen peoples, murom and bench in Azerbaijani, Iranian and Armenian peoples, and maqam in Arabs. We would not be mistaken if we say that today the statuses constitute the main part of the musical heritage of the peoples of the Muslim East with their weight and content. Because they are composed of a form of pale melodic melody and singing paths.

Since the 20th century to this day, Uzbek composers and composers have been making good use of the statuses. The statuses were composed on the basis of Sodirkhan Hafiz, Y. Rajabiy, Haji Abdulaziz, F. Sadigav, K. Jabbarov, A. Hatamav, S. Kalanov, F. Songs of Mamadaliyev and others, R. Glier and T. "Layli and Majnun" of the loyalists, V. Uspensky's musical drama Farhad and sweet, M. An important factor in the creative mastering of such genres as Ashrafi's Dilorom operas, Tajiev's symphonies 3.9 and 11, in particular, syuita, oratorio, poema, choir, cantata, is the laws of Uzbek status. Since 1983, Republican competitions of status performers have been held regularly every 4 years. Seminars on status issues, international musicology symposia and scientific conferences are held in our country. Theoretical and practical foundations of the status are trained and qualified personnel are trained in primary, secondary special, higher and art educational institutions of our country. Practical aspects of statuses in the Uzbek-Tajik peoples we can imagine one genre at a time in the category of statuses, which has passed from teacher sazanda to disciple verbally and reached US. In Central Asia, from the first half of the 19th century, collections of poetry texts, told in the Shashmaqom singing department, began to appear. One of these is dedicated to the Emir of Bukhara Nasrullahon. Other copies of such works were copied in the periods of Shashmaqom spread in Khorezm. So Shashmaqom was widespread among the Uzbek and Tajik peoples in the 19th century, and in the 18th century, uzil-kesil was. Shashmaqom consists



of a collection of songs and melodies adapted to six different frets and based on them . Shashmaqom includes: the status of True, Buzruk, Navo Segoh, Dugh, Iraq. Each of the six statuses is a large-scale series of works, containing approximately 20 to 44 small and large status tracks. In the currently published books, the singing and instrumental parts of the statuses go from 208 to 250. The fact that Shashmaqom has always been in a relationship with folk art and went into development left an indelible mark on the historical sources of music. There were also composers of the palace and artists who grew up among the common people. Darwish Ali Changi, for example, was one of the musicians who grew up among the people. Darwish Ali was invited to the palace from an early age because of his passion for music and his high skill in playing dust. Such artists brought the wealth of folk music into the palace atmosphere. But it should be noted that even the works of music performed in the Palace were not limited to the framework of the palace. The product of the centuries-old cultural and historical development of the peoples of Central Asia is Shashmaqom. Although it was formed in the 18th century, its creation dates back to ancient times. Hundreds of songs and melodies created on the basis of Shashmaqom in cities such as Samarkand, Fergana, Bukhara, Khorezm, maqams, Khujand make up a huge part of the musical heritage of the Uzbek - Tajik peoples. Popular in all cities of Central Asia, Shashmaqom was loved and performed by hafizlar. Shashmakom serves the various artistic and aesthetic needs of our people. One of the most important tasks of the science of musicology is to comprehensively study Shashmaqom in a deep environment and show the place that our people occupy in the heritage of music.

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