

CONTINUING THE TRADITIONS OF CREATIVITY GIJAK PERFORMERS

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Abstract: performers who have taken a worthy place in the musical art of Uzbekistan have always been role models for the younger generation, and such traditions will be continued. One of our ancient and modern instruments is the gijak instrument. Tokhtasin Jalilov, Ganijon Toshmatov, Nabijon Khasanov, Doni Zokirov, Komiljon Jabborov, Gulomjon Ruzibaev, Salokhiddin Tukhtasinov, Saifi Jalil, Gulomjon Khodjikulov are beloved, respected and talented artists of the Uzbek people. I would like to dwell on our past teachers and teachers who continue the tradition of performing gijak.

Keywords: music, art, gijak, performer, tradition, heritage, ensemble, instrument.

ПРОДОЛЖЕНИЕ ТРАДИЦИЙ ТВОРЧЕСТВА ГИДЖАКИСТОВ

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Аннотация: исполнители, занявшие достойное место в музыкальном искусстве Узбекистана, всегда были образцом для подражания для подрастающего поколения и такие традиции будут продолжены. Одним из наших древних и современных инструментов является инструмент гиджак. Тохтасин Джалилов, Ганижон Тошматов, Набижон Хасанов, Дони Зокиров, Комилжон Джабборов, Гуломджон Рузибаев, Салохиддин Тухтасинов, Сайфи Джалил, Гуломжон Ходжикулов – любимые, уважаемые и талантливые артисты узбекского народа. Хотелось бы остановиться на наших прошлых учителях и учителях, продолжающих традицию исполнения гиджак.

Ключевые слова: музыка, искусство, гиджак, исполнитель, традиция, наследие, ансамбль, инструмент.

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Ganijon Toshmatov, a talented composer, teacher, People's Artist of Uzbekistan, who has devoted his life to the development and prosperity of Uzbek music, sang poems of our poets about devotion, love and devotion to the Motherland and praising our beautiful land. These songs became popular among our people and became our musical heritage. Ganijon Toshmatov, along with the brightest stars of Uzbek art - Muhitdin Qori-Yakubov, Tamarakhonim, Mulla Tuychi Tashmammedov, Usta Olim Kamilov, Berkinboy Fayziev, Akbar Haydarov, Mukarramahonim Turgunbaeva, Saodatkhonim Kobulova and others, performed Uzbek music on the stage of different countries.

Ganijon aka was also a wonderful man with a smile on his face, cheerful by nature, and a smile on his face. People who talked to him praised Ganijon aka's quick-wittedness, knowledge, and ingenuity, regardless of whether he had an opinion in the field of music or a conversation on a subject outside the art world. Especially when young people ask the teacher a question, Ganijon aka explains it in detail, and the young people are happy and say, "Thank you, master." I am very happy to have such happiness.

In 1984, while studying at the Tashkent State Conservatory, a scientific report on the work of Ganijon Toshmatov was among the topics prepared for the conference "Day of Sciences". Kamina, since my profession is gay, I was tasked with preparing this topic. I gladly embarked on this task and fell in love with the Uzbek Radio, where I worked as a teacher. I met the teacher, talked to him, and got answers to all the questions that interested me. In particular, such mature and talented artists as Arif Alimaxsumov, Shokirjon Ergashev, Eson Lutfullayev, Salohiddin Tukhtasinov, Abduhoshim Ismoilov, Kahramon Kamilov, Hasan Rajabiy, Tohir Rajabiy, who worked with them, spoke in detail about the creative path of the teacher as an example for young people.

Ganijon Toshmatov was born in 1913 in Asaka district of Andijan region in a family of artists. His father played the dutar well and sang songs, and his half-brother Karimsher was a famous singer. For the first time, Ganijon Toshmatov took music lessons from his brothers Karimsher and Sobirjon Siddikov. Years later, he met his teacher Tokhtasin Jalilov. Realizing his talent and passion for music, the teacher invited him to work in the ensemble of folk instruments he led.

In the thirties of the XX century, Ganijon Toshmatov showed his talent for composition with a number of his songs. In his songs "Dostonim", "Yor kelur", he combined the art of classical singing with modern designs and methods, sang the feelings of labor, peace, friendship and love in a unique way, created his own unique style of composition.

One of the great creative works carried out in our country in the first half of the last century was the construction of the Greater Fergana Canal. In 1939, during the construction of this huge building, the ensemble of folk instruments led by Ganijon Toshmatov, along with many other artists, provided cultural services to the workers. The

applause of our people, the recognition of his creative activity by our Government motivates him to work more and more effectively.

During the years of World War II, he created songs praising the national heroes, imbued with boundless love for the Motherland. Exciting songs such as "Vatan", "Karvon geldi", "Botir askarlar" are among them.

Many periods of Ganijon Toshmatov's multifaceted work are connected with his work in the artistic community of Radio Uzbekistan. For many years he worked as a concertmaster (chief conductor) in the folk instrument orchestra of the Radio of Uzbekistan. His songs were performed by Akbar Haydarov, Bobokhon and Akmalkhon Sufikhonov, Jurahon Sultanov, Mamurjon Uzokov, Ortikhoja Imomkhodjaev, Orif Alimakhsumov, Askar Ubaydullaev, Karim Muminov, Berta Davidova and were praised by our people. Ganijon aka could choose a performer for his songs. Therefore, he entrusted his above-mentioned songs to the hafiz mentioned above, who were imbued with nationalism, who demanded great skill from the performer, and whose high songs of the climax.

It is no coincidence that the teacher is called the "Word Artist". In fact, Ganijon aka had the quality of choosing good, deeply meaningful poems for composing melodies, correcting many words that did not obey the melodies and methods of music, and replacing them with other meaningful words that did not break their essence in time. We know that during the melody, the sounds of music alternate in sequence along their length. In doing so, he could masterfully arrange how the words were divided into syllables, in other words, which vowel sound each syllable corresponded to. This is due to the fact that he knows which method and size of the melody is appropriate and proportional to the weight of the poem or ghazal.

Ganijon aka led the Uyghur ensemble for many years. As the artistic director of the ensemble, he was diligent in restoring the musical heritage of the Uyghur people and sealing it with a magnetic tape.

The teacher was also active in the field of askiya, one of the unique types of Uzbek folk art. Along with Jurahon Sultanov, Mamurjon Uzokov, Yusufjon Qiziq Shakarjanov, he pleased thousands of people. Tukhtasin Jalilov was a teacher in the field of music, and Yusufjon Qiziq Shakarjanov was a teacher in the askiya department.

The merits of the teacher, who dedicated his work to the development of Uzbek music and the education of artists, have been deservedly rewarded by our state. In 1972, Ganijon Toshmatov was awarded the title of People's Artist of Uzbekistan. He was awarded a number of orders and medals, certificates of honor. Master's charming songs such as "Kezarman", "Guljamol", "Gulshan diyorum", "Istadim", "Muftaloman", "Tuy olani" are art-loving. has been giving pleasure to our people.

Askar Ergashev was born on March 26, 1943 in Tashkent in a family of servants. He first took music lessons in 1955 in a circle in Qibray district under the leadership of teacher Abdusamad Ilyasov, where he mastered the lessons of gijjak sozi. In 1957, Hamza Hakimzoda entered the Tashkent State Music School named after Niyazi in the class of People's Artist of Uzbekistan Ruzimbek Murodov. In 1961-1969 he studied at the Tashkent State Conservatory in the class of Professor Murod Tashmuhamedov and successfully graduated.

He began his career in 1960 at No. 5 High School. Then in 1968-1971 he worked as a musician in the State Academic Orchestra of Uzbek folk instruments named after Tukhtasin Jalilov. In 1971, he started teaching gijjak in the 2nd children's music school in Qibray district. It can be said that this activity of his was very productive. Askar Ergashev's own teaching style and school were formed, and many students were brought up. His talented students: musician and composer Mirhosil Azizov, current teachers and coaches Husan Nosirov, Bahriddin Mirsoatov, Husniddin Yunusov, Dilfuza Tulaboeva, Bakhtiyor Yunusov, Bahodir Yunusov, Otabek Fakhrutdinov and others.

Askar Ergashev began his career in soz in 1975. "In my teaching career, I have trained many musicians. After graduating from music school, they entered a music school, a conservatory. Because of the problem of finding good, resonant words in the reading process, my students came and asked me for advice. Then I took a tesha in my hand, took the equipment and started to make gijjak. My interest in this field was growing day by day, I was inspired by my work and tried to be more creative.

Later, in 1988, there was a need to prepare a subtitle. This is because the musicians who serve in the orchestras and the students who play in the orchestras have started to address this issue. Askar aka successfully prepared this word as well. In addition, he has worked effectively in solving the problem of lack of bows for the bow. He made bows that fit the standard size adopted in instrumental music, and these bows were very popular with musicians.

There is another interesting aspect of Askar Ergashev's work. He prepared a dwarf squirrel as a memento. It is about one-eighth the size of a rosmana gijjak, and surprisingly, a melody can be played in it. This creative work of Askar aka was met with great interest by many artists and art lovers. Foreign tourists visiting our country, many people in the field of art, of course, took this little instrument to their homeland as a souvenir.

As mentioned above, if the composer is a musician himself, this is important for a more perfect creation of the instrument. Because such a master is very strict about the purity of the melody emanating from the instrument, the balanced arrangement of its strings and the timbre of the sound. Askar aka first of all attaches great importance to such qualities.

Today, students of almost all music schools, music lyceums and colleges, universities, musicians of orchestras and ensembles of the country widely and effectively use the words gijjak, gijjak prepared by Askar Ergashev. His strings are kept in museums in the United States, Japan, Italy, France, China, India, Malaysia, as well as in our country. We wish perfection to the work of master Askar Ergashev.

1. *Nazirov Qahramon*. Xalq cholg'ularida ijrochilik (gijjak). T., 2021.