

UZBEK CLASSICAL MUSIC, HISTORICAL ROOTS OF THE GIJJAK INSTRUMENT

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Abstract: *frescoes and drawings found in different regions of the country, in a number of ancient cities, various musical instruments reflected in works of applied art, prove that our ancestors had a high culture thousands of years ago. The images show various musical instruments. In solo performance, percussion, string instruments are widely used, including the lute, drum, rud, nai, trumpet, chang, oud and gijjak. These musical instruments existed in antiquity, known to us since ancient times.*

Keywords: *music, instrument, culture, art, tradition, heritage, creativity, gijak, genre.*

УЗБЕКСКАЯ КЛАССИЧЕСКАЯ МУЗЫКА, ИСТОРИЧЕСКИЕ КОРНИ ИНСТРУМЕНТА ГИДЖАК

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Аннотация: *фрески и рисунки, найденные в разных регионах страны, в ряде древних городов, различные музыкальные инструменты, отраженные в произведениях прикладного искусства, доказывают, что у наших предков была высокая культура тысячи лет назад. На изображениях представлены различные музыкальные инструменты. В сольном исполнении широко используются ударные, струнные инструменты, в том числе лютня, барабан, руд, най, труба, чанг, уд и гиджак. Эти музыкальные инструменты существовали еще в древности, известны нам с древних времен.*

Ключевые слова: *музыка, инструмент, культура, искусство, традиция, наследие, творчество, гиджак, жанр.*

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Performing arts are developed in close connection with folklore and classical literature. In the Middle Ages, the oral traditions of folk music were widespread, encompassing various genres of instrumental music. Weddings and celebrations have been passed down from generation to generation as a great cultural heritage, as well as a series of maqom series associated with the traditional intonational structure of folklore.

As for the gijjak, the gijjak's shell is made of walnut, coconut, and in some cases mulberry wood. The stem is made of apricot tree. The bowl and the handle are attached to each other by a metal pin. The upper part of the skull (we call the skull a bowl) is covered with skin. Hooks are installed under the bowl. The ears are mounted on the top of the head of the handle. One end of the string is attached to the hooks and the other end is attached to the ears. A wedge is placed over the skin so that the strings rise from the pelvis. In order to keep the menu between the strings the same, a devil's harpoon is placed below the part of the earpiece where the ears are located. In ancient times, the pelvis was also made of metal. We all know from ancient times that this instrument was formed in a two-wire state.

In the original structure of the gijjak, two strings are drawn, and according to the narrations mentioned in the sources, it was perfected by the great musician of the past, Kulmuhammad Udi. With a third, thicker pull on the saz, its sound range has expanded significantly and performance capabilities have increased even more. Over time, each era nurtures its own talented musicians, legends are written about them, and their magical performances become epic in tongues and tongues.

It is well known that words have evolved over time. Some will survive and adapt, while others will get out of hand. The word gijjak has evolved through the test of time to the present day as a delicate word that can more clearly demonstrate its performance characteristics. It is no exaggeration to say that one of the main reasons for this is that the sound of a squirrel is close to the human voice, and that it is familiar with the human psyche. It should be noted that in history, this word has played an important role in the perpetuation of the works of musicians, whose names are known for their lifelong character. In our time, such archery masters as Tokhtasin Jalilov, Komiljon Jabborov, Nabijon Hasanov, Doni Zokirov, Ganijon Toshmatov, Ollonazar Hasanov, Gulomjon Hojikulov, Salohiddin Tukhtasinov, (now) Abduhoshim Ismoilov, Ahmadjon Dadaev, Salohiddin Azizbaev We are witnessing that it is in the hearts of our people. At the same time, their contribution to the development of this musical performance is invaluable. The fact that in the performance practice of a word different patterns of execution ways and methods of performance are formed, it is an indication that this word has a rich potential.

At the end of the ninth century, the local feudal dynasty of the Samanids managed to unite a large part of Central Asia. Bukhara, the capital of the Samanid state, has become a major cultural center. Literature, art, and the art of music flourished here. The role of music in the life of urban, upper class classes has increased significantly. At that time, there were a variety of vocal-instrumental music, including solo, ensemble performance, and dance. The music

performed at various ceremonies held at the palace took a special place. One of the peculiarities of the culture of medieval musical performance is that the musicians not only played several types of musical instruments, but also composed music themselves. In addition, Zabardast musicians were mature musicians and poets of their time. In the Middle Ages, musical specialization led to the emergence of specialized music workshops. Here the traditions of teachers and students developed, the performance of the ensemble improved, the main manifestations of the art of music were formed and the discovery of new samples of musical instruments dates back to those long times.

The theoretical views of Eastern scholars were formed on the basis of existing experience in the performing arts, and in their treatises they gave detailed information about the role and importance of music in society. Abu Nasr al-Farabi's (873-950) "Book of Great Music" (Kitab al-musiqa al-kabir), Abu Ali ibn Sina's (980-1037) "Book of Healing" (Kitab ush-shifo), "Osori muntahab" "The Treatise on Music" (Musical Treatise), "The Key to Knowledge" by Al-Khwarizmi (10th century), "The Book of Nobility" or "The Book of Honor" by Safiuddin al-Urmavi (1216-1294), Books on Music "contains important information about music performance, folk instruments. The greatest achievement of Safiuddin al-Urmavi in his works is that he developed a perfect system of modes.

Seven of the instruments described by Darwish Ali Changi; tanbur, chang, kanun, ud, rubob, kabuz, gijjak were common instruments at that time. Darwish Ali Changi's data confirms the idea that in the practice of music the string-noodle, string-bow instruments were originally used in the ensemble to create a harmonious sound.

Great work has been done at music schools - the Turkestan People's Conservatory in Tashkent (1918) and its branches in Samarkand, Fergana (1919), Bukhara (1920). It taught mainly Uzbek and European musical instruments (piano, violin and tambourine). Although these music schools were not literally conservatories, those who did not have the opportunity to study the science of music culture in the past were taught the science of simple music theory and the art of performance.

Due to the diversity of Uzbek folk instruments, it was very difficult to improve and it was a very long and complicated process. For this reason, the reconstruction and improvement of folk instruments, as well as the formation of polyphonic ensembles and orchestras took decades. Instead of the old samples of traditional instruments, new, modern samples have been developed that can meet the high requirements of the new modern performance. With the emergence of new models of instruments, attempts were made to further improve the musical instruments.

Improved Uzbek folk instruments have taken their rightful place in the new orchestra of the State Philharmonic of Uzbekistan. In 1943, an experimental research center for the reconstruction and improvement of Uzbek instruments was established at the Institute of Art History, and a decision was made to open a museum of folk instruments. Beginning in 1944, A.I.Petrosyants began directing the laboratory.

The masters of the instrument worked directly with the performers. Musicians usually tried the first prototypes of words created by masters in orchestras or ensembles. The author's board would select the best musical samples and recommend mass production. The jury consisted of talented performers such as S. Gabrielyan, S. Aliyev, M. Asilov.

The growth of performance culture in Uzbek folk instruments, along with the mastery of works by world classical composers, the mastery of works by Uzbek composers, the creative activity of Uzbek composers in creating special works for folk instruments became an important basis for further development of Uzbek folk music.

In 1948, the State Conservatory of Uzbekistan (formerly the Tashkent State Conservatory named after Mukhtor Ashrafi) began teaching folk instruments at music universities in the country. A.I.Petrosyants headed the department of Uzbek folk instruments, selected students and developed curricula. VA Uspensky, MA Ashrafiy, AI Petrosyants, IP Blagoveshchensky, BF Gienko, GG Sobitov made a great contribution to the establishment of professional training in the performance of Uzbek folk instruments at the Tashkent State Conservatory.

Even today, the word gijjak, one of our national instruments, attracts the interest of musicologists not only in Central Asia but also in Europe. The services of many talented musicians and composers, such as Nabijon Abdullaev, Farhod Alimov, Olmas Rasulov, Abduhoshim Ismoilov, Ahmadjon Dadaev, are incomparable.

We talked about the many talented musicians and composers who have developed and delivered our national music, our national instruments, which are part of our spiritual heritage, to the present day, and who have spared no effort in this field.

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