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## FORMATION OF A SCHOOL OF MASTERS IN THE PERFORMANCE OF THE “G‘IJJAK” AND PERFORMANCE EXPERIENCES

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### Abstract

This article discusses the role and significance of the “G‘ijjak” instrument in the Uzbek performing status, the history of its development, as well as the features of the development of the Andijan school of “G‘ijjak”, and the practical experience of master musicians.

**Keywords:** Gijjak, music, performance, style, mastery, musicality, continuity, development, experience, mastery, performance.

### Introduction

In the art of performance, violin performance occupies a special place. This is because the “G‘ijjak”, a stringed bow instrument, is also one of the oldest Uzbek instruments. Throughout the development of Uzbek musical performance, this instrument has been widely used in various forms, within diverse groups of musicians, as a solo instrument, and for accompanying singers.<sup>1</sup> This process, of course, naturally leads to the emergence of skilled instrumental masters, as well as skilled performers. Over the centuries, accomplished musicians have developed the performance capabilities of the instrument and the art of performance.

Today, along with accomplished master musicians, many skilled violinists can be listed on the scale of our Republic. Within the existing creative teams in Uzbekistan, musicians are promoting Uzbek musical performance art, musical

<sup>1</sup> Mamadaliyev F. Issues of National Musical Performance. - T., 2001.

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instruments, in particular, the “G‘ijjak”, not only within our country but also abroad, earning the recognition of specialists and listeners.


We must respectfully acknowledge the names of master composers, musicians, and singers who immortalized Uzbek folk melodies and songs, refining and reviving them with their art. Muhiddinhoji Najmiddinov, Sobirjon Siddiqov, Komiljon Jabborov, Mamadaziz Niyozov, Ganijon Toshmatov, O‘lmas Rasulov, and Abduhoshim Ismoilov are among such mentors. These outstanding masters, along with renowned musicians and composers like them, have made a unique contribution to the art of Uzbek music, which has been preserved and enriched for centuries through their performing skills, and this noble work continues to this day.

Today, as in all types of our national art, young talented performers, along with master musicians, are conducting certain research on preserving, developing, and giving a new character to the peculiarities of musical art.

In the Uzbek national musical art, the styles of performance with the participation of solo, two, or more instruments, their various national and national manifestations are being improved, and the emergence of various trends with new performance styles is observed.

A trend of improvisation emerged in the art of group instrumental performance. This movement was formed as a result of the collaboration of People's Artist of Uzbekistan Abduhoshim Ismoilov (g‘ijjak), Honored Artists of Uzbekistan Abdulahad Abdurashidov (nay), Abdurahmon Xoltojiyev (qonun), as well as Umarali Bulturov (ud), and Qo‘chqor Saidov (doira). The formal structure, intonational features, sound ornamentation, and a set of techniques of works performed by the group were created in a way characteristic and appropriate to the traditions of Uzbek musical performance, with the participation of untempered musical instruments.

In the performance process, various “expressions”, performed by musicians spontaneously, freely (expromptly) during accompanying performances, ranging from purely instrumental pieces to vocal passages, became customary in the practice of this group. It was this phenomenon that became the basis for the formation of the improvisational style as a result of the full disclosure of the

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technical capabilities of the violin, flute, and qanun. From performance to performance, small musical scenes began to be used in combination with excerpts.

A. Ismailov composed a special piece of music for improvisation, and all elements related to the composition were prepared “at home” taking into account the capabilities of the violin, oud, and qanun instruments, and the form of a complete work. In short, it has become customary to perfect the melodic structure and compositional pattern of the performed piece through specific exercises. This group allowed for the captivating performance of the mastery characteristic of the performance style, the inspiration that comes during the performance, the freshness of the melody, and the sound ornamentation. As a result of systematizing the simple “welded” musical scenes, ensuring the mutual balance between the musicians, the integrity of the melody was achieved, and each work ended with a unique artistic solution. In this case, the tempo of the work, its stability is the responsibility of the violin, and the ostinato rhythmic form created by the doira player sounds as an additional comusul. During improvisation performed by a solo instrument, instruments that do not participate in the melodic system provide a rhythm, sounding in intervals of fourths, fifths, and octaves. Usually, the performance of all melodies begins at a moderate tempo. Improvisation is mainly carried out at the culmination of the work, due to the strengthening of the sound and the acceleration of the tempo. Without slowing down the process, at an extremely fast pace, the improvisation initiated by the violinist's performance is “taken away” by the flute player and the legislator. The full expression of the melody, in addition to the elements known in musical performance, is enriched by the timbre, acoustic properties of the instruments and the “passionate impulse” given by the violinist. The melodic system and decorations created at a high technical level are refined, achieving logical consistency and ensuring the group's successful performances.

The melodic pieces in the repertoire of performers, the set of techniques, the pre-existing presence of sound ornaments, on the one hand, the melodic form, and on the other hand, the unity of the instrumentalists, positively influence the style of performance. As a result, the national musical-aesthetic norm reflected by the



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group serves as an important factor in raising the improvisational process to the level of a performance. Works dedicated to the theme of independence occupy a special place in the group's activities. Among them are A. Ismailov's works "Toyona", "Dil Bayrami", "Buyuk Chinor", "Ahmad Farg'oniy" and others.

In the performance style of a number of violinists, common features are felt, and in this regard, it is necessary to carry out analytical work and scientific conclusions. For example, Komiljon Jabborov's performance style is widespread in Fergana-Tashkent gijjak performance, and this tradition is continued by a number of gijjak players such as G'ulomjon Hojiqulov, Yunusqori Yusupov, Abduxoshim Ismoilov, O'lmas Rasulov, Ahmadjon Dadayev, Ziyovuddin Qosimov, Ravshan and Ulug'bek Hojiqulov, and O'tkir Qodirov. Studying, researching, and most importantly, applying the scientific and theoretical foundations of this phenomenon to the educational process is a very urgent issue. It should also be noted that the performance styles of some of our well-known and famous violinists are being forgotten. For example, it is saddening that the performance schools of Tokhtasin Jalilov, G'anijon Toshmatov, and Mamataziz Niyozov are practically being forgotten. One of the most important tasks ahead is the revival, development, promotion, and implementation of the performance styles of master violinists.

In our opinion, it is necessary to carry out a number of measures to solve these problems:

- primarily, specialists should thoroughly study the performance methods of master violinists with their unique performance styles from scientific-theoretical and practical perspectives, and their detailed coverage should be provided in textbooks, teaching manuals, and other scientific sources;
- based on these scientific sources, teach the performance styles of master violinists to students and pupils at all levels of music education institutions;
- composition of musical notation of master works. In this case, it is necessary to clearly express the characteristics of their style, performance decorations, performance-technical aspects, the issue of interpretation, and other similar aspects;
- broad and effective use of masterful methods in the training of young violinists;

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- special attention should be paid to the compilation of student performance programs with the inclusion of examples of works of various styles;

If we carry out the above-mentioned work, we will achieve many positive results. In particular: our students will benefit from the continuity of traditions, and especially, they will be prevented from falling into the sphere of negative influences of the current rapidly developing era and “mass culture”. Because it is no secret that the performance characteristics of other peoples have a unique influence on our national music. By this, we do not intend to condemn the art of other peoples, but rather to protect our rare and respected musical art from various good and bad “winds”.

If, in the process of teaching, a performance program is compiled by comparing and analyzing the performance capabilities and characteristics of the student with the performance style of teachers, then opportunities arise for creating new directions. That is, teaching the student to conduct a comparative analysis of the performance style of mentors from both emotional, performative, and psychological points of view serves as the basis for the formation of his personal (individual) style. Also, in the performance styles of the performer, it is advisable to determine the performance characteristics of the masters, direct the performance program to the styles they have chosen or expressed interest in. As a result, along with ensuring the continuity of styles in violin performance, the foundation is laid for the emergence of colorful new styles imbued with the spirit of today.

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