

DOI:10.29013/EJA-25-1-51-53



THE ROLE OF FEMALE PERFORMERS IN THE INSTRUMENTAL PERFORMANCE OF DUTAR: ON THE EXAMPLE OF MALIKAHON ZIYAYEVA

***Makhmudova Farangiz Nuriddin kizi*¹**

¹ Department “Instrumental performance of makom” of the
National Institute of Musical Art named after Yu. Rajabi

Cite: Makhmudova F.N. (2025). *The Role of Female Performers in the Instrumental Performance of Dutar: on The Example of Malikahon Ziyayeva*. *European Journal of Arts* 2025, No 1. <https://doi.org/10.29013/EJA-25-1-51-53>

Abstract

Performing schools and styles of master performers, who, with their selfless work and fruitful creativity, have made a huge contribution to the formation, development and preservation of our national musical heritage, are used as an instructive guide for educating young performers in the field of modern musical art. One of these masters is Malikakhon Ziyayeva, and today she has a unique style of playing the dutar instrument and a method of teaching. This article provides information about the activities of this artist.

Keywords: *dutar, makom, performer, teacher and student, musical instrument performance*

Introduction

The instrumental performance of the dutar is considered one of the oldest national art forms of the Uzbek people. This continues thanks to talented artists. One of such creators is the master, Professor Malikakhon Ziyayeva. The craftswoman was born on February 1, 1956 in the Ferghana region in a working-class family. From a young age, she danced very beautifully, sang songs and played on Rubab. In 1969, because of her love for music, she was accepted into the Fergana Musical Educational Institution in the class of a tutor. Dutar received her primary education on the instrument from Kimsankhan Akhmedov. Having successfully graduated from a musical educational institution, Malikakhon was sent to study at the Mukhtar Ashrafi Tash-

kent State Conservatory at the Department of Music of the East. She took lessons from the Honored Artist of Uzbekistan, performer and composer Fahriddin Sadykov. It should be especially noted that along with his mentor Fakhridin Sadykov, she was lucky enough to receive education from such great masters as F. Karamatov, M. Mukhammedov, S. Takhalov, I. Rajabov and many others.

Research method

After graduating from the Conservatory in 1979, she was hired by the Yunus Rajabi Ensemble at the Uzbekistan Broadcasting Company. Upon arriving at work, the young performer was able to work side by side with great mentors and learn a lot of works. These are great teachers of Uzbek art, such soloists

and singers as Berta Davidova, Orif Alimakhsumov, Orifkhon Khotamov, Komuna Ismoilova, Ochilkhon Otakhonov, Iskhok Kataev, Eson Lutfullaev, Orif Kosimov, Turgun Alimatov, Dadakhoja Sottikhodjaev, Abdulkhoshim Ismailov, Israil and Ismail Vakhobov, Izro Malakov, T. Makhmudov, that our heroine considers it a great happiness to work with them and enjoy their art. In fact, these mentors can be called solid pillars of makom art. While working in the ensemble, Malikakhon Ziyayeva deeply mastered complex works of large forms. Under the leadership of Abdulhakim Ismailova, she took an active part as a dutarist in the process of restoring makoms to the gold fund.

Works on solo dutar “Tasnifi Navo” and “Graduni Navo” from makom Navo, “Tasnifi Dugoh”, “Garduni Dugoh” from makom Dugoh, from Uzbek folk songs “Ajam Taronalari”, “Qoqoncha”, “Shafoat”, with Honored Artist of Uzbekistan Hadiya Yusupova, the work “Yor Bilib”, and with Komila Aminova, they recorded more than 15 works on magnetic tape on a solo dutar. In addition, “I was a solo performer of dutar in the makom recordings of Honored Artists of Uzbekistan Mahbuba Khasanova and Matluba Dadaboeva, in all recordings of the national Hafiz of Uzbekistan Arifkhon Khotamov, as well as in many works by great art historians of their time, Berta Davidova, Communa Ismailova, Ochilkhon Otakhanov, Tavakkal Kadyrov, Sherali Juraev and Zamira Suyunova,” – the artist Malikakhon Ziyayeva speaks in her memoirs. These works did not go unnoticed, and in 1987 she was awarded the “bronze plate” for her active participation in recording gramophone records.

Since 1990, together with the National Artist of Uzbekistan Munojot Yulchieva, she participated in major concert programs and festivals in a number of European countries, such as France, Germany, Norway, Switzerland, Sweden, Spain, Italy, the Netherlands, Moscow, Kursk, Oslo, and contributed to the popularization of Uzbek art in the world at a high level. In 2002, she was awarded the title of “Honored Artist of Uzbekistan”. Separately, it is worth dwelling on the pedagogical activity of the artist Malikakhon Ziyayeva. Since 1992, she began her teaching career as an assistant teacher of the department of “Traditional Performance” at the Uzbekistan State

Conservatory. His students took high places in international and national competitions. Among them Dilfuza Haidarova, Malika Zufarova, Ilyas Arabov, Begzod Safarov, Faringiz Ziyaeva, Munira Alimova, Shahida Alikulova, Nigora Gusenova, Nozima Khasanova, Izzat Yuldashev, Feruza Giasova, Mirazim Abdumutal oğlu, Gulirano Abdullayeva, Umida Asomiddinova, Zilola Hamidullajonova and others achieved high results at international competitions and republican contests.

The Shukrona Ensemble was founded by Malikakhon Ziyayeva in 2005, bringing together the most talented students. To this day, it is worth noting the skill of the Shukrona Ensemble in several concert programs, musical evenings, and creative meetings organized throughout Uzbekistan.

Results analysis

It would not be an exaggeration to say that the fame of our artist has spread all over the world. The reason is that she also has several students in foreign countries who today live and work in England, Germany and America.

One of them proudly notes that her American student Tanya Merchant, who received a professorship today, took private lessons from Malikakhon Ziyayeva and, admiring her, founded an ensemble of dutarists at the University of California at Santa Cruz to continue the work of her mentor. In 2015, Malikakhon Ziyayeva was invited to the United States and conducted a master class “master’s instruction” for university students and soloists of the dutarist ensemble. And, of course, in accordance with the requirements, a large concert was organized, in which our mentor successfully participated.

In addition, Tanya Merchant wrote and published the book “Women Performers of Uzbekistan”. In it, she spoke separately about her mentor Malikakhon Ziyayeva and especially noted the skill of the Uzbek performer. We are talking about the presentation of the book <https://ari.ucsc.edu/people/tanya-merchant> by clicking on the link, you can read it in more detail.

Rozia Sultanova, a lecturer at the School of Oriental and African Studies at the University of London (SOAS University of London), also learned the secrets of performing the dutar from Malikahon Ziyayeva. Rozia Sultanova’s

performance at the concert “Uzbek Dutar and Western Guitar”, held on December 4, 2006 at the Embassy of Uzbekistan in London, amazed everyone and, of course, thanked her mentor Malikakhon Ziyayeva for this success. Today, Rozia Sultanova teaches at the University of London in England (SOAS University of London) with a degree in Art.

Malikakhon Ziyayeva’s student from Germany Anettakhonum, also studied with a teacher of national classical music, works by our composers, Uzbek folk melodies, as well as several samples of Shashmakom..

Conclusion

Here we will focus on the scientific activities of our mentor. In fact, it is the truly human duty of every student to confess his teacher. Malikakhon Ziyayeva always remembers her mentor Fahriddin Sadykov in every piece of his work, in every melody that she teaches her students. She teaches her students by showing and telling how her mentor taught her. In an effort to ensure that what she learned from her teacher remained with his later students, in 2008 he published the book “Dutar (F Sadykov’s performance style)”, and in 2012 – “Dutor (F Sadykov’s performance style)”. In this textbook, Malikakhon Ziyayeva studied the performance of works from her teacher Fakhridin Sadykov, that is, she performed them in the same way as her mentor and entered them into the textbook by writing them down in

musical notation. It should be especially noted that during her studies at the Uzbek State Conservatory, Malikakhon Ziyayeva took lessons from the Honored Artist of Uzbekistan, performer and composer Fahriddin Sadykov. “My greatest achievement was that my teacher taught Uzbek folk melodies with incredible exactingness and love. Their performing schools are extremely complex, including those that were able to beautifully demonstrate the potential of the dutar. I managed to flawlessly study a number of works such as “Fabrika”, “Sharob”, “Chorgoh”, “Ajamtaronalari”, “Ozgancha”, “Chuli Irok”, “Qoqancha”, examples from instrumental melodies of makom “Navo”, Sarakhbori Buzruk and Nasrulloi from the Nasr part,” said the mentor, remembering with love. In those years, Malikakhon Ziyayeva, along with her mentor Fakhridin Sadykov, was educated by many other great masters such as F. Karamatov, M. Mukhammedov, S. Takhalov, I. Rajabov.

In 2019, they published another textbook, in which they included a collection of notes adapting large-format works by Shashmakom to the melody of the composer. These textbooks are intended for young people studying the performing arts, carrying out activities in this field, in which the great work of our mentor Malikakhon Ziyayeva is concentrated. Today Malikakhon Ziyayeva works as a professor at the Department of Instrumental Performance National Institute of Musical Art named after Yunus Rajabi.

References

- Merchant, T. (2021). Imagined homogeneity: Maqom in Soviet and Uzbek national projects. In Routledge Handbook of Asian Music: Cultural Intersections (pp. 221–240). – Routledge.
- Batirovich, Matyakubov Shavkat. “Traditions of Teacher And Student In The Art of Uzbek Classical Music.” The European Journal of Arts: 37.
- Arabov, I. (2018). An’anaviy cholg’u ijrochiligi (Dutor). – Toshkent, 2018.
- Turaboyeva Bashorat Rakhmonjonovna “Adaptation of The Mushkilot Part In Shashmakom To The Solo Performance of Dutar”. European Journal of Arts. – No. 4. 2024.
- Djumaev, A. (2016). Women Musicians of Uzbekistan: From Courtyard to Conservatory. Anthropology of the Middle East, – 11(2). – P. 119–123.
- Ziyayeva M. (2011). An’anaviy dutor ijrochiligi. – T., “Musiq”, – Toshkent.
- Ziyaeva, Malika. “Personal interview with the author”. (2005).

submitted 20.12.2024;

accepted for publication 05.12.2024;

published 28.10.2024

© Makhmudova F. N.

Contact: FarangizMaxmudova@inbox.ru.