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PERFORMING ARTS (BASED ON THE WORK OF ULMAS RASULOV)

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Abstract

The article examines the study of musical art, its performing traditions, unique performing school, as well as the study of the musicality of the People's Artist of Uzbekistan Ulmas Rasulov – a sensitive musician, a talented composer with invaluable experience, one of the most prominent representatives of the modern school of creativity and performance.

Keywords: *sozanda, navozanda, musical instrument, musician, folk melody, classical music, national music, hafiz, musician, musical instrument, ustoz-shogird*

It is no secret that our national musical heritage, with its diverse performing and creative traditions, continues to develop and flourish to this day. It is undeniable that the creative schools and performing traditions of our master musicians, singers and composers working in this field serve to instill in the growing younger generation a love for national musical art. The unique works created and being created by our composers serve to replenish the treasury of musical performance.

The masters of the gijjak performance art, who took a worthy place among the masterpieces of the history of Uzbek national music of the 19th-20th centuries, include Tokhtasin Jalilov, Usta Rozimatkhon Isaboyev, Mamataziz Niyozov, Nabijon Hasanov, Ganijon Toshmatov, Komiljon Jabborov, Doni Zokirov, Mukhtorjon Murtazoyev, Sayfi Jalil, Salohiddin Tokhtasinov, Gulomjon Hojikulov, Yunusqori Yusupov, Karimjon Mansurov, Ol-

lonazar Hasanov, and today, with their high performing arts and prolific works, Kahramon Komilov, Olmas Rasulov, Abduhoshim Ismoilov, Tursunboy Jorayev, Ziyovuddin Qosimov, Ahmadjon Dadayev, Muhammadjon Maraximov, Mirhosil Azizov, Sharifjon Mamajonov, Murodjon Norkoziyev, Otkir Qodirov, Abdulla It is worth noting that such talented musicians as Shomagrupov, Salohiddin Azizboyev, and Ma'rufjon Khalilov played a significant role in preserving and developing the continuity of gijjak sozi performance methods and local styles (Kadyrov N., 2016, 7).

It is necessary to respectfully mention the names of teachers such as Aminjon Ismatov, Samehjon Vohidov, Kadir Subkhonov, Asliddin Nasriddinov, and Olmas Rasulov, who, as a result of the efforts of the teachers and their research into performance, established their own unique performance styles in music (Azizboyev S., 2019, 11).

Musicians who have mastered a particular instrument or several instruments have long been called musicians or instrumentalists. People who are familiar with the secrets of a particular word or who can skillfully perform the complexities of performance in a word can be called musicians or instrumentalists in the literal sense. Therefore, playing melodies on an instrument alone cannot be one of the factors that can meet the requirements of musicianship. That is, it is limited only to musicianship, or rather, to performing a work to a certain extent within the requirements of traditional performance. And instrumentalism means creating a unique school in the performance of one or another instrument in the process of performing traditional melodies. An instrumentalist or instrumentalist forms his or her performance process based on the performance of master musicians. In composition, the composer develops the aspects of performance he chooses and creates his own unique style. To a certain extent, composition can be called the foundation of the art of composition.

All of the above-mentioned characteristics of musicianship are vividly expressed in the work of the musician and composer, People's Artist of Uzbekistan Ulmas Rasulov. Through his unique performance path and creativity, he rose to the level of a major representative of the Bukhara classical maqom school.

Ulmas Rasulov is a creator who has "his own word", "his own voice" among the original gijjak composers. In the melodies he plays, great attention is paid to finding a balance between the possibilities of the human voice and Uzbek "speech" melodies. Many have witnessed his ability to reproduce such melodies on gijjak with great skill.

"O'lmas Rasulov is an artist with a broad outlook and deep observation. In his performing art, there is a divine grace, the rays of which are always bright and have the power to conquer the heart of the listener," says Professor Fayzulla Turaev, who worked with him at Bukhara State University for many years, drawing attention to the musician's work. "The presence of a unique style in the musician's art is that he skillfully uses the polished sound of the tanbur and the wail of the trumpet in a particularly masterful manner in the performance of the gijjak" – he gives a correct

and objective assessment of the performing art of Olmas Rasulov (Turayev F., 2009).

Since his student years, Olmas Rasulov has gained great popularity among young gijjak players. His solo and ensemble performance has improved year by year. In particular, he began to take the lead in playing Shashmaqom melodies to the rhythm. We see this clearly expressed in several works in the musician's repertoire.

One of Olmas Rasulov's notable works is notating the works of skilled musicians and famous composers and adapting them to the gijjak instrument. He is not limited to his own creativity and performance, but also tries to transcribe the works of teachers and artists he likes, and achieves good results in this regard.

In 1995, the "O'qituv" publishing house published a collection of notes entitled "Chrestomathy of Uzbek Traditional Music Performance". This textbook, compiled by Abdurahim Hamidov, an associate professor at the Capital Conservatory, includes samples of national music adapted for a number of instruments by famous music teachers.

This collection includes notations of folk, maqom and composer-created melodies by Rustam Nematov for chang, Olmas Rasulov for gijjak, Abdurahim Hamidov for dutar, Sulaymon Takhalov for tanbur, and Rifatilla Qosimov for qashqar rubab.

The first section includes "Azim Daryo" notated by Olmas Rasulov, and "Uzgancha" adapted for gijjak from Yunus Rajabiy's notation. The notation was based on the performance of the outstanding musician and teacher, People's Artist of Uzbekistan Gulomjon Hojikulov.

In the second section, instrumental melodies from the Mushkilot parts of Shashmaqom are adapted for chang, dutar, tanbur and oud. The third part of the collection, which includes samples from the Shashmaqom ashul section and Tashkent-Fergana maqom routes, features "Hojiniyoz I" and "Hojiniyoz II" performed by the distinguished musician Mahmudjon Muhammadov, Honored Artist of Uzbekistan, notated by Olmas Rasulov.

"One of the qualities of gijjak music is that," write the authors of the preface R. Yu. Yunusov and A. P. Hamidov, "it performs ancient songs

and chants flawlessly, close to the original. As a result, this or that song is heard as an instrumental work. The contribution of masters such as Komiljon Jabborov, Ganijon Toshmatov, Gulomjon Hojikulov, Salohiddin Tokhtasinov and others is significant in this regard" (Chrestomathy of Uzbek traditional music performance 1995). It must be admitted that the melody "Azim Daryo" occupies a special place in the performance of Olmas Rasulov. It is known to connoisseurs that he performed this work with great skill at the first Republican Competition of Maqom Performers in 1983.

The melody "Uzgancha", which is included in the "Chrestomathy of Uzbek Traditional Music Performance", was notated by Yunus Rajabiy. Olmas Rasulov adapted it for gijjak performance. This melody was actually one of the most popular folk songs. This inspiring song was performed to the rhythm by famous singers such as Lutfikhanim Sarimsokova, Halima Nosirova, Berta Davidova and others.

During his creative career, Ulmas Rasulov managed to achieve significant achievements due to his talent, hard work and determination. According to Otanazar Matyakubov, "... in the 70s, the Tashkent master Muhammadnazar Yunusov invented a new instrument that seemed to combine the tanbur and string instruments and called it "manzur". The manzur is an instrument with a long handle like the tanbur, and its bowl is covered with leather like a string. It is designed to be played both with a nail and a bow, like the tanbur – sato. The musician who worked the most in the introduction of the manzur as a string instrument was Ulmas Rasulov.

He created special melodies for the new instrument and conducted a lot of research to make them pleasing to the listeners" (Matyokubov O., 2004, 309).

Indeed, the composer liked the lyrics and created a number of new melodies for them. Among them, the songs "Tasavvur" (1990), "Sargashta" (1990) written for the video film "Leyli and Majnun", "Hijron", "Diydor" written for the video film "Bobur" (1989) sounded impressive in the composer's performance. It is known that Olmas Rasulov composed music for such video films as "Bobur", "Leyli and Majnun", "Kecha va kunduz" and performed the songs himself. The reason why the creators of the video film chose Olmas Rasulov's performance is largely due to this – the influence of his works, which are sung in the manzur style, we can also learn from the words of our hero: "What prompted me to write songs for these video films and attracted the attention of the directors was the manzur style. The directors, who listened to the songs I wrote for the soundtrack in this style, felt a spiritual affinity with the video films. As a result, they asked me to create songs that would emphasize the events in these films through music, and I had to sing two or three songs myself. In addition, the melodies and songs were composed based on the feelings of longing for the homeland, which form the basis of Babur's work" ("Guliston" journal, 1994, 53).

Indeed, the melodies composed by the composer in these videos and his impressive performances on the manzur instrument revealed another wonderful aspect of Olmas Rasulov's artistry.

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