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ON THE DISTINCTIVE FEATURES OF ANDIJAN MUSICAL ART

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Abstract

The Fergana Valley has a rich history and culture of musical art. Cities in the valley such as Andijan, Margilan, and Kokand have gone down in history as cultural centers on the path to glorious development. According to historical sources, Andijan was one of the oldest cities in Central Asia in the 7th-8th centuries, and during the Arab Caliphate, it was also known as Andukan.

Keywords: *music, culture, art, scholar, teacher, performance, melody, song*

Andijan is one of the central regions of the Fergana Valley, which has made a great contribution to the development of science, culture and art, literature and society, and has produced many famous artists and prominent figures. This region is mentioned with pride in every circle. The master artist of his time, Gulomjon Khojikulov, always reminds the youth that teachers should always remember with pride the words of the wise men of the people: "The melody was born in Andijan" (From the interview of the author with People's Artist of Uzbekistan). The attitude of the people of Andijan to music and their love for art are fully expressed in this saying.

The following thoughts are also recorded in the "Boburnoma" of Zakhiriddin Muhammad Babur. "Among the settlements in the south is Andijan, which is a medium-sized city, the capital of the Fergana region" (Zahiriddin Muhammad Bobur. 1989; Mamedaliyev F., 2001). The great commander and representative of classical literature, a son

of this region, refers to the central region of Andijan in a short line.

Each person mentioned in the pages of history is a pioneer, teacher, and leader of his time.

The development processes of Andijan musical art, a number of artistic styles, paths, their harmony and influence on each other have shown their effectiveness. These are connected, firstly, with the history of performing arts, secondly, with the directions of folk creativity, thirdly, with the formation of classical music performance and creativity, fourthly, with the history of theatrical art, and fifthly, with the formation of modern compositional creativity.

Andijan performing arts itself consists of a number of directions. 1) general criteria for instrumental performance; 2) trumpet performance methods; 3) chang performance methods; 4) gidjak performance methods. These performance methods are imbued with traditions specific to the Andijan region and also have their own characteristics.

1. Andijan's gijjak, surnay, karnay, and musical ensembles have formed their own direction of performance. Each musical instrument's performance reflects the unique Andijan style of performance, its sharpness, contrast, and power. Even the reed instrument karnay, which is characterized by its method, has managed to form the Andijan style of performance. The style of karnay performance has also emerged within the framework of certain traditions. It is distinguished by its uniqueness in terms of performance technique, level, and style of performance.
2. In terms of trumpet performance, Andijan has been a leader in Uzbek musical art. In the Andijan school of trumpet performance, such skilled trumpeters as Rustam Mehtar, Amir Surnaychi, and Ashurali Yusupov worked in ancient times. Classical music samples have been adapted to the style of trumpet performance. Melodies specific to all maqoms have been created for trumpet performance. In this regard, musicologist and scholar S.M. Begmatov writes: "On the basis of the performance style of each instrument, unique performance traditions such as maqoms have been formed. In particular, attempts have been made to form existing performance traditions within the maqom system. Examples of this include the dutar yulkas, which have been in practice in the Khorezm oasis since ancient times, as well as the Fergana-Tashkent musical groups and surnay yulkas" (Begmatov S., 2004; Mamadaliyev F., 2001).

It should be noted that the basis of the Fergana-Tashkent maqom surnai yulk was formed in the Andijan performing traditions. The reason is that the way of performing the surnai was influenced by the qidjak performance methods. The influence of the melodies and songs in the composition of "Shashmaqom", which developed the way of performing the surnai yulk, was noted by the masters. Moreover, the great maqom scholar and scholar Ishok Rajabov expressed clear thoughts about this in his book "On the issue of maqoms": "In the var-

ious valleys and cities of Central Asia, under the influence of the "Shashmaqom" branches, a lot of melodies and songs appeared" (Rajabov I. 1963, 255). Surnai yulk is part of such classical works.

Most of the works included in the Maqom trumpet series are from the repertoire of Andijan trumpet players. In particular, it has been noted in practice that a number of works from the trumpet series, such as «Shodiyona», «Uzzol», «Buzruk», «Iraq», «Chorgoh», «Ushshoq», «Miskin», «Duguh», «Navruzi Ajam», «Mushkiloti Dugoh», «Nogora Bayot», «Mustahzod», «Duchava», «Sarbozcha», «Charkh», have been performed by the skilled Andijan trumpet players Rustam Mehtar, Ashurali Yusupov and the representative of the Tashkent trumpet performance school, teacher Kayum Ota Odilov.

3. The performance of the chang is also unique to Andijan, and has given rise to schools and representatives. The famous musician who lived and worked in the 19th century was Dorin Cholak from Izboskan, who was a great teacher. In addition to the chang, he was also known as a skilled performer of the dutar, gijjak and tanbur instruments and was a great expert on these instruments. Dorin Cholak taught Andijan musicians. Yakubjon-changchi from Andijan (who lived in the late 19th – early 20th centuries) was also a skilled performer of the chang and was considered a famous teacher. Among the famous musicians who lived and became famous in the 20th century, Sabir Khudoiberdiev from Shakhrikhan was "a chang player who played in the Russian national style and played in artistic and musical ensembles" (Mamadaliyev F., 2001, 27).
4. The tradition of performance specific to the gijjak instrument has gained great importance in the musical art of Andijan. This tradition has been preserved and refined in the work of the master musician Gulomjon Hajikulov, the successor of the Andijan hijjak performance school, and a number of his students.

Among the representatives of Uzbek musical art, there are many musicians who were

brought up in the Andijan school and achieved creative perfection. Therefore, the Andijan ghijjak performing schools, formed with the help of the master artist Gulomjon Khojikulov, occupy a special place. According to G. Khojikulov, a number of ghijjak performing schools were formed in Andijan itself.

- Andijan ghijjak performing school;
- Asaka ghijjak performing school;
- Karasuv ghijjak performing school.

Each ghijjak performing school has its own unique characteristics. Representatives of the school master these characteristics very well and diligently. They try to emphasize these aspects in their performances.

The oldest generation of Andijan ghijjak players (that we know of) is Mominjon Jabborov. The famous Andijan musician who took up and continued this path of performance is Sobirjon Sodikov. His student is Komiljon Jabborov (Mominjon Jabborov's brother). Gulomjon Khojikulov is Komiljon Jabborov's student. Today, in Andijan ghijjak performance, the style of performance established by Mominjon Jabborov and called the Andijan ghijjak performance school is practiced by such skilled ghijjak players as Ziyovuddin Kasimov, Ulugbek and Ravshan Khojikulov, and Murod Norkoziyev. Among the characteristic features of the Andijan ghijjak performance school, the following should be noted: first of all, the work being performed is emphasized, each melodic phrase is performed to the fullest. This traditional performance emphasizes the moaning, groaning, rubbing, and, especially, the smoothness and delicacy of the bow.

1) One of the brightest representatives of Andijan ghijjak performance, the teacher of the traditional style, Komiljon Jabborov, noted the following in the interpretation of musicologist-scientist Kh. Gofurbekova: "An artist who has mastered the high level of skill and mastery of ghijjak performance pays special attention to expressing the artistic content of the work and the natural freshness of sounds in this. Sound and its expressive contribution, "Nola" and "kochirim" determine the main principle of his ghijjak art" (Mamadaliyev F., 2001, 51). Of course, what expresses the style is the features of their performance interpretation.

2) Representatives of the Asaka ghijjak performance style have spread the fame of the Andijan region's unique chapan style. Even if the instruments are controversial, they have not been able to compete with them in many ways. The reason is embodied in the criterion of boldness. The main representative of the Asaka ghijjak style of performance is known as Hakkor ghijjakchi. After him, this school was continued by such famous musicians as Gulomjon Ruziboev, Gani Isingon, Tokhtasinboy, Ismail Hoji. This style fully embodies the traditions of Andijan performance. In addition to its features, agility is of great importance. Boldly pulling the bow and jumping movements are very characteristic.

3) There is another style of performance in Andijan ghijjak performance. They were born in Andijan, grew up and were educated in the Andijan art environment. Their performance and creative activities were associated with the capital, Tashkent. However, although their performances represent the same school, each of them is a separate master musician.

The leading master of this style is Tokhtasin Jalilov, and the students and successors of the style are Ganijon Toshmatov, Salohiddin Tokhtasinov and Kholkhodja Tokhtasinov (in their performance, the traditions of the Andijan and Asaka performance schools were embodied, which later led to the formation of the all-Uzbek ghijjak performance style).

The Andijan region's musical environment and development are of particular importance. The trumpet performance methods are extremely orderly and structured, flawlessly formed and developed in terms of perfection. It has a unique place in Uzbek music and has made a great contribution to trumpet methods.

Andijan performance is also very interesting. Due to the nature of the Andijan people, it can express itself vividly. Instruments are usually performed solo, in a chorus, or in solo competitions, and in ensembles, which are widely popular.

Andijan performance culture and its The musical art of Uzbekistan is developing, preserving its unique traditions of compositional creativity.

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