

DOI:10.29013/EJA-24-4-62-64



G'IJJAK IN UZBEK MAQAM PERFORMANCE

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Cite: Mahmudov V.V. (2024). *G'ijjak in Uzbek Maqam Performance*. *European Journal of Arts* 2024, No 4. <https://doi.org/10.29013/EJA-24-4-62-64>

Abstract

This article discusses the schools of instrumental performance utilized in the educational process, specifically focusing on g'ijjak performance. It examines the significant contributions made by prominent figures from the g'ijjak performance school to the development of maqom art. The article also addresses issues related to learning from masters, which is essential for the comprehensive growth of creative individuals in continuous education. Furthermore, it provides information about a new era in the application of g'ijjak for future maqom performers.

Keywords: *maqom, education, musician, instrument, performance, characteristics, solo, ensemble, knowledge, learning, master, student, skill, proficiency, creativity*

The Use of G'ijjak in Uzbek Maqam Performance

In Uzbek maqam performance, the g'ijjak instrument has been in use for centuries, with its new era spanning the 20th and 21st centuries. This period is marked by the following significant features:

- The g'ijjak instrument was incorporated into music education programs;
- Specialized professionals were trained specifically in g'ijjak performance;
- Solo and ensemble performance traditions were developed;
- Professional maqam ensembles emerged;
- New types of g'ijjak instruments were created.

In this process, a g'ijjak musician is required to have scientific, theoretical, and practical knowledge in maqam performance. Abdurauf Fitrat (1884–1938) wrote in his

rare work, **Uzbek Classical Music and Its History**: “This instrument is played with a bow (kamoncha – V.M.). Its bowl is made of walnut from India, but it can also be made of mulberry wood or metal. The neck is 40–42 cm long, with a metal tail about 20–23 cm below the bowl. The bowl is covered with thick leather. The bridge is placed on the top part of the bowl and it has three strings.” Today, this is the instrument widely used in Uzbek maqam performance, known as the “traditional g'ijjak,” which was suitable for maqam.

Fitrat also mentioned that the sound of the g'ijjak began to “lose its appeal.” There were two reasons for this: 1) By the 1920s, the g'ijjak instrument was not being made according to traditional standards; 2) The number of skilled performers decreased, and many musicians transitioned to the newly introduced violin. However, when music

schools began offering education in g'ijjak performance, the situation improved after the 1930s. A significant influence in this regard was the Turkestan Folk Conservatory, established in 1919, which aimed to provide

training in folk instruments. Graduates from this institution went on to become professional g'ijjak musicians. It is worth mentioning some of the most renowned g'ijjak professionals:

Akbarhojaev Saidahmadhoja	G'ijjak-qobiz	V.I. Serdikov
Dadaev Ahmadjon	G'ijjak, concert performer	S.M. Taxalov
Otaev Baxtiyor	G'ijjak, conductor	V.I. Serdikov
Ibrohimova Nigora	G'ijjak, conductor	A.M. Kholmukhamedov
Ismailov Abduhoshim	G'ijjak, composer	A.P. Haimidov
Ibragimov Fayzullo	G'ijjak, conductor	V.A. Belsnekiy
Nazirov Qahramon	G'ijjak teacher	M. Toshmuhamedov
Norbotaev Yuldosh	G'ijjak teacher	M. Toshmuhamedov
Norqoziev Murod	G'ijjak teacher	S.M. Taxalov
Rasulov Ulmas	G'ijjak teacher	M. Muhamedov
Sayzanov Yaxiel	G'ijjak, composer	I.P. Blagovenscheskiy
Toshmatov To'lqin	G'ijjak, composer	M. Toshmuhamedov
Khursanov Umar	G'ijjak, conductor	I.P. Blagovenscheskiy
Yunusov Abduhoshim	G'ijjak teacher	M. Toshmuhamedov
Yusupov Riza	G'ijjak, conductor	A. Mansurov

These musicians received professional training in g'ijjak performance during the 20th century, winning national music competitions and popularizing the instrument's performance. Many of them developed

unique styles in maqam performance. The National Maqam Performers Competition was launched in 1983, with the following g'ijjak performance winners:

Ismailov Abduhoshim	G'ijjak (First)	1983, Maqom Ensemble of Uzbekistan Radio and Television
Rasulov Ulmas	G'ijjak (First)	1983, Bukhara Music School
Marakhimov Muhammadjon	G'ijjak (First)	1991, Shodlik Ensemble
O'tkir Qodirov	G'ijjak (Grand Prize)	1995, Tashkent State Conservatory
Dadaev Ahmadjon	G'ijjak (First)	1987, Maqom Ensemble of Uzbekistan Radio and Television
Nabijon Qodirov	G'ijjak (First)	2003, Uzbekistan State Conservatory

These musicians significantly contributed to the application of the g'ijjak in Uzbek maqam performance, an understanding future maqam musicians should gain. In the 20th century, the Maqom Ensemble, established by academic Yunus Rajabiy (1897–1976) in 1959, played an essential role in g'ijjak performance. This ensemble, which included all traditional instruments, served as a training ground for musicians. Many g'ijjak performers gained national recognition within the

ensemble, mastering both solo and ensemble techniques.

Maqam performances have delicate execution characteristics, which is why the traditional g'ijjak actively participated in this process and continues to do so. The improved g'ijjak versions can also be used for maqam performance, though they lack some of the softer, more nuanced tones necessary for maqam's expressive musical "language." Additionally, many ensemble musicians ex-

hibit an orchestral style, which makes it challenging for them to assimilate the maqam traditions of the Maqom Ensemble named after Yunus Rajabiy.

Modern g'ijjak musicians can read musical notation. However, capturing the entirety of maqam melodies in written form is challenging. As a result, something of maqam's melodic richness is lost when it is played from sheet music – listeners hear the g'ijjak's sound but do not fully experience its soul.

It is crucial, in our view, to revive the master-apprentice tradition in music education. According to this method, the master explains each maqam melody's unique features to the student and teaches the fundamentals of performance. Only after receiving the master's guidance should a g'ijjak musician perform maqam on stage; otherwise, they may not fully understand their achievements and shortcomings and may become indistinguishable from general instrumentalists.

Although Uzbek national maqams like Shashmaqom, Khorezm maqams, and Fergana-Tashkent maqams share overall performance characteristics, they also exhibit subtle distinctions tied to regional performance styles. Therefore, future g'ijjak maqam performers must thoroughly study these distinctive aspects. In addition, both instrumental and vocal sections of maqams have unique qualities. The instrumental section is often more measured, while the vocal section tends to be slightly more spirited. These characteristics should also be considered in g'ijjak performance.

The new era of using the g'ijjak in Uzbek maqam performance is characterized by both successes and challenges to be addressed. Currently, maqam ensembles operate in every region, and it would be beneficial for g'ijjak musicians within these ensembles to participate in internships at the Yunus Rajabiy Maqom Ensemble.

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submitted 01.06.2024;
accepted for publication 15.06.2024;
published 28.10.2024
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