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### History and Development Processes of Gijjak Instrument

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#### Abstract

In this article, the origin of the word gijjak, the history of this musical instrument, the two-stringed gijjak in the work of Abu Nasr Farabi, the three-stringed one in Zakhiriddin Muhammad Babur's "Baburnoma" and the role of the gijjak in creating national music. Complete information is provided.

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The attention paid at the state level to the development of national culture in the construction of a new Uzbekistan is of great importance. In this regard, the President of the Republic of Uzbekistan According to Sh. Mirziyoev, "The level of development of our people is assessed primarily by our national culture. In this sense, culture is the image of our people, our society. As we begin to create a new image of Uzbekistan, we must begin with the development of our national culture." [1].

The Uzbek Center for the Study of Cultural Heritage Abroad and the Center for New History of Uzbekistan are being set up. Great attention is paid to the development of reading culture, culture and art, and creative schools and centers named after our great artists are being established in the regions. Systematic measures are being taken to further popularize folklore and amateur arts, and to develop innovative areas of culture and the arts. In this regard, President Shavkat Mirziyoev said, "If culture and art do not develop in the country, society will not develop. It is important to develop the field of culture and arts, to increase the prestige of the Uzbek national culture and art in the world, to realize the potential of young talents. Indeed, when art and culture live, the nation and the people, the whole of humanity, live in peace" [2].

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 "On measures to further develop the art of the Uzbek national makom", August 26, 2018 Resolution No. PD - 3920 "On measures for innovative development of the arts", Resolution No. PD-4038 of November 28, 2018 "On approval of the Concept of further development of national culture in the Republic of Uzbekistan", 2019 Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 "On approval

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of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021”, November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 “ On approval of the activities of the Erkin Vakhidov Memorial Museum and the Treasury House-Museum” Resolution of the Cabinet of Ministers No. 630 [3] of May 30, 2019 “ On the organization of the activities of the state museum-reserves Sarmishsay ”, “Shakhrisabz”, “Termez” and “ Kokand ” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [4] , 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [5], 2020 “On measures to further enhance the role and influence of the arts in society” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and “Martyrs’ Memory” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 “On support of the Moat Fund” The normative legal acts adopted, such as Resolution No. PD – 1 2 of the President of the Republic of Kazakhstan [6] are becoming increasingly important.

Gijjak music is one of the favorite songs of our people and has a rich history. Over the centuries, this complex song has achieved its sound, appearance and the formation of the Gijjak family. It has served as a spiritual heritage for more than ten centuries. According to the sources, its origin includes the 10th-11th centuries. A famous philosopher and scientist of his time, Abu Nasr Farabi, invented a bowed instrument called “Gipchak” and had two strings. Gijjak instrument was formed as a three-stringed instrument by the time of Zakhiriddin Muhammad Babur. It is recognized in “Boburnoma” that the famous musician of his time, Kulmuhammad Udiy Gijjak, played the third string and demonstrated high performance skills. Professor Ashot Ivanovich, an artist who served in Uzbekistan since the 36th of the 20th century. Under the leadership of Petrosyans, Uzbek folk instruments were adapted to musical notation. This was an important step in Uzbek professional music performance. In 1943, a special experimental laboratory was established, and work on the improvement of musical instruments continued rapidly. Among our national musical instruments, the gijjak sozi was also successfully reconstructed. As a result, the gijjak family was created. The gijjak alto, gijjak bass, and gijjak contrabass instruments belonging to this family were created. These words found their place in orchestra, ensemble, quartet, quintet groups. Currently, the gijjak sound consists of four strings and is tuned in the range of five notes. brought In the improved gijjak, the conveniences for traditional performance have also increased. So, the possibilities of the gijjak word increased and it was born anew.

On the basis of musical notation, the school of musical performance was formed and began to bear fruit. The national performing direction of our musical heritage is one of the art forms that embodies the artistic experience of many famous musicians, singers and composers who lived and created in the past, the rich spiritual values of our people, and is a significant part of our cultural heritage. constitutes Thoroughly studying the heritage of the past and applying it to life in a modern way is one of the main criteria of creativity.[7]

In particular, Islam Karimov, the first president of the Republic of Uzbekistan, in his work “High spirituality - an invincible power”, expressed his views on the past and the future in relation to all spheres. In fact, the role of the heritage of ancestors in the spiritual education of a person and his maturation is incomparable. Deep learning of them will serve as a solid foundation for the growth of intelligence, faith and knowledge of the next generation. Because, in every sphere of life, social and cultural relations, human interaction and behavior, creative activity, in all aspects, the great experience of the past ancestors, the valuable and useful legacy left by them, the guidance and the path full of deep observation. There are guidelines. It is known that the work of studying the rich musical heritage of our nation and promoting it among the masses has been carried out by devotees of our art,

passionate initiators and skilled performers. At this point, it is worth noting that it is very necessary for us today to cultivate the personnel with creative potential in various fields of art, which is of great importance in the development of the young generation to the level of a perfect human being.

Islam Karimov, the first president of the Republic of Uzbekistan, expressed his thoughts about this: If we want to glorify our Uzbekistan to the world, glorify its ancient history and bright future, if we want to keep it forever in the memory of generations, first of all we should educate great writers, great poets, great artists. They note that it is necessary. It is known from the history of the peoples of the world that if we know a nation or a specific country, in many cases we know them or have known them through a person.[8]

Such people are preceded by “great writers, great poets and great artists”. That is why, relying on experience, our country's president emphasizes that “... first of all, we need to educate great writers, great poets, great artists” very necessary. Of course, this hard work will not happen by itself. This process should be carried out on the basis of consistent and well-thought-out specific plans, self-justified historical experiences, and especially new pedagogical technologies imbued with the modern spirit. It is necessary to pay special attention to the advanced teachers, scholars and experts of the field, their scientific and practical activities. It is very useful for the young generation to follow their example and enjoy the scientific heritage they left behind. In particular, a number of our master musicians and singers have grown up in the field of our national music. Studying their life and activities and presenting them to the younger generation is a worthy step towards inculcating the national idea in them.[9]

After all, the national idea is one of the most basic needs of our time. Because, it is not surprising that the implementation of the above-mentioned works is the most powerful means of protection against the negative forces that are currently worrying the whole world and are moving under the guise of “mass culture”. That is, every nation must live on the basis of its faith, history, and culture. Otherwise, it is clear that sad situations will arise. Based on these considerations, in order to further strengthen the basis of national values related to our musical and cultural sphere, we have adopted this training manual. Several aspects were observed before this initial scientific and pedagogical work. In particular, the exemplary activities of a number of our mature performers in the gijjak performance are unfortunately not covered in a scientific way, we can list only a few scientific works at this point, and this aspect remains a major problem in our music science, and other aspects, such as including.

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