

## The Improvement of the Gijjak Kabus-Bas Instrument Belonging to the Gijjak Family and its Place in Performance Practice

Choriyev Bekzod Bahrom o'g'li

Department of Music Education, Termiz State University teacher

### Article Information

**Received:** Oct 10, 2023

**Accepted:** Nov 11, 2023

**Published:** Dec 12, 2023

**Keywords:** *Gjidjak, gjidjak kabus-bass, instrument, performance, practice, culture, music, national instrument.*

### ANNOTATION

*In this article, brief but necessary information was written about the topic "Improvement of the gijjak kabus-bass instrument belonging to the gijjak family and its role in performance practice".*

The national instruments of the Uzbek people have a huge musical heritage, and these instruments are the material, spiritual and cultural wealth of our nation. Uzbek folk instruments underwent many improvements until they reached the level of modern performance requirements. Musical performance and improvement of musical instruments has continued from ancient times to the present. Examples of this are Abu Nasr Farabi's "Big Book of Music", Abu Ali Ibn Sina's "Book of Healing", Al-Khorazmi's "Book of Knowledge", Safiuddin Urmawi's "Book on Nobleness", Abdurrahman Jami's "Treatise on Music", Zahiruddin Muhammad Babur's "Baburnoma". " in his works, the necessary sources about musical instruments and our national instruments have been recorded.

Our national musical instruments are adapted to be performed only in room conditions, and their performance on stages is quite slow in terms of timbre. Later, at the beginning of the 20th century, our musical instruments were improved to the level of modern demand by the hafiz Shorahim Shoumarov, musician Matyusuf Kharratov, Master Usman Zufarov, Master Rozimatkhon Isaboyev. By Shorahim Shoumarov, there are different types of gijjak instrument, the bowl of which is made of different materials.

Matyusuf Kharratov expands the range of the instrument by adding additional strings to the powder instrument, which has a small and diatonic range. Later, Usta Rozimathon Isaboyev, inspired by Ramazonokhan's dust instrument performance from Kashkar in 1902, made his own dust instrument and used four strings to make each sound louder. Master Usman Zufarov made several types of tanbur, dutor and rubob. Master Usman Zufarov was one of the first to make low register instruments for the ensemble team, i.e. big dutor, big tanbur, big gijjak instruments, at

the suggestion of Yunus Rajabi. They were performed by musicians in the ensemble led by Yunus Rajabi.

Master Usman Zufarov works with a number of his students in the experimental laboratory for the improvement of special instruments under the scientific research institute of art history, which was opened in 1934 at the suggestion of V. Uspensky. In 1936, under the leadership of Tokhtasin Jalilov, the unison orchestra consisting of 98 musicians will test the big tanbur, big gizjak and big dutor made by master Usman Zufarov. During the first decade of Uzbek art held in Moscow in 1937, all instruments made by Master Usman Zufarov were played on the stage of the theater.

Since 1930, the idea of creating a family of musical instruments was put forward in order to create multi-voice orchestras and ensembles. Ashot Ivanovich Petrosyans led these works. Under the leadership of A.I. Petrosyans, musical instruments such as S. Didenko, V. Romanchenko, A. Kevkhoyans, Kh. Mukhitdinov, A. Abdug'ofurov, A. Tarasov, V. Shitikov, N. Ryukhin, M. Turdiyev, F. Bortnik Its masters carried out the modernization of musical instruments.

In addition to the creation of a family of musical instruments, the introduction of 12-step equal-tempered chromatic sound arrays to string instruments and the first experimental work on a chromatic dust instrument were carried out. During such experiments, under the leadership of A.I. Petrosyans, S. Didenko, V. Romanchenko, A. Kevkhoyans, H. Mukhitdinov, A. Abdug'ofurov, A. Tarasov, V. Shitikov, N. Ryukhin, M. Turdiyev, F. Bortnik the masters of musical instruments also created a family of stringed instruments, which are part of the gizjak family and have not lost their folk character.

Among the instruments performed by Uzbek folk instruments, the instrument "Gjijjak Qabus Bass" is a particularly important instrument. This instrument has become a favorite instrument of our people due to its sonority and closeness to the human heart with its pleasant sound, as well as the fact that it embodies the most attractive and important range of sounds among musical instruments. Currently, Z. Khisamiddinova, D. Saidkarimova, Sh. Karaboyev, B. Muhiddinov, Sh. Tolipov, O. Safarov, A. Rahimov, J. Ne'matjonov, I. Karimov, Z. Nosirov, B. Yusupov, Q. Skilled musician-pedagogues such as Akbarov, S. Soliyev have been making great contributions to the education of young students in the field of bass.

In addition to folk tunes, you can also perform the tunes of all our brothers and works created by classical composers on the Gzhijjak kabus-bass instrument. The musician's love for his instrument and his chosen profession must have endeared him to Ghijjak to skillfully play tunes on the kabus-bass. In addition, he will have to work tirelessly, work on his hearing ability, master the skill of reading sheet music.

Belonging to the family of bowed and stringed instruments, the guizhak kabus bass occupies the lower register of sound in orchestras and ensembles. The sound of the instrument is different from other instruments due to its freshness and similarity to the human voice. The strings of the Gzhizhak bass instrument are tuned to the 1st string: "Lya" to the minor octave, the 2nd string to the "Re" minor octave, the 3rd string to the "Sol" major octave, and the 4th string to the "Do" major octave. The range is calculated from the note "Do" in the major octave to the note "Re" in the 3rd octave. Audio is heard as written and not transposed. Uzbek folk tunes, national tunes, status tunes, works of all types and genres created by Uzbek composers and world composers can be performed on the instrument. The strings of the instrument are tuned in the interval of a fifth.

The notes of the orchestra, ensemble parts and melodies for the Ghijjak kabus-bass instrument are mainly written in the bass clef. Or, in some cases, notes in the upper register can be written in tenor and treble clefs. Its four strings are tuned in fifths. Sheet music for the instrument is mainly written in the bass clef in the upper register, sometimes in the tenor and treble clef. All the beats

and performance methods used on the gijjak are also performed on the bass. Its application is the same as that of a cello.

### References:

1. A.Tashmatova “Ijrochilik san’ati tarixi” musiqa oliy ta’lim muassasalari uchun darslik “Musiqah nashriyoti” Toshkent-2017
2. K.Davidov “Shkola igri na violoncheli” Davlat musiqa nashriyoti. Moskva 1958-y.
3. Bekzod, C. (2023). THE HISTORY OF THE CREATION OF UZBEK FOLK INSTRUMENTS AND THE RAVINES OF IMPROVEMENT. *Innovations in Technology and Science Education*, 2(10), 76-79.
4. Choriyev, B. (2022). G’ijjak qobuz bas cholg’usining yaratilish tarixi va o’zbek musiqa ijrochiligida tutgan o’rni. *Journal of Integrated Education and Research*, 1(7), 34-37.
5. Choriyev, B. (2022). ISSUES TO INCREASE THE EFFECTIVENESS OF MUSIC CULTURE CLASSES IN SECONDARY SCHOOLS. *Journal of Integrated Education and Research*, 1(1), 67-73.
6. Choriyev, B. B. O. G. L. (2022). O’zbekistonda xalq cholg’ularining takomillashuv jarayonlari hamda ko’p ovozli orkestr va ansambllarning tashkil topishi. *Science and Education*, 3(4), 776-780.
7. Choriyev, B. B. (2019). Ideological bases for the modernization of Uzbek folk instruments. *ISJ Theoretical & Applied Science*, 12(80), 83-87.
8. Nazarov X. O’ZBEKISTONDA KO’P OVOZLI ORKESTR VA ANSAMBLARNING TASHKIL TOPISHI //Journal of Integrated Education and Research. – 2022. – T. 1. – №. 7. – C. 10-13.
9. Xolmurod N. THE HISTORY OF KASHGAR RUBOBI'S PERFORMANCE AND ITS PLACE IN THE ORCHESTRA //Innovations in Technology and Science Education. – 2023. – T. 2. – №. 10. – C. 65-68.
10. Nazarov X. A. Qadimgi davrlarda vujudga kelgan ilk cholg’ular va ularning rivoji //Science and Education. – 2022. – T. 3. – №. 4. – C. 939-942.
11. Durdikulovich K. A. THE ROLE OF TEACHER-STUDENT TRADITIONS IN THE DEVELOPMENT OF NATIONAL SINGING //TA'LIM VA RIVOJLANISH TAHLILI ONLAYN ILMIIY JURNALI. – 2022. – C. 112-114.
12. Xakimov Orifjon. “XX ASR SURXON VOHASI FOLKLORIDA CHOLG’U IJROCHILIGI”. *Innovations in Technology and Science Education*, vol. 2, no. 10, May 2023, pp. 59-64,
13. Xakimov, O. B. (2022). FOLKLOR IJROCHILIK SAN’ATIDA QO’SHIQ JANRINING O’RNI. *Journal of Integrated Education and Research*, 1(7), 23-28.
14. Xakimov, O. (2023). BAXSHICHILIK MAKTABLARIDA DO’MBIRA CHOLG’USINI O’QITISH. *Центральноазиатский журнал образования и инноваций*, 2(11 Part 3), 43-46.
15. Boboramazonovich, X. O. (2022). AMALIY MASHG’ULOTLARDA MUSTAQIL TA’LIMNI TASHKIL ETISH. *Central Asian Research Journal for Interdisciplinary Studies (CARJIS)*, 1(Conference DSMI), 153-159.
16. Xakimov O. B. O’zbekistonning janubiy hududi hisoblangan Surxondaryo viloyatida faoliyat ko’rsatib kelayotgan “Jarqo’rg’on”, “Sharshara”, “Mahliyo”, “Qo’ng’irot” va “Zevar” folkloretnografik jamoalari xususida //Science and Education. – 2022. – T. 3. – №. 4. – C. 1120-1125.