

ON THE WORK OF MALIKAXON ZIYOYEVA, A TRUE FEMALE MUSICIAN OF THE CENTURY

Makhmudova Farangiz Nuriddin qizi

Acting Associate Professor of the Department of Makam Instrumental Performance of the
Institute of Uzbek National Music Art named after Yunus Rajabi

Abstract: This article examines the traditional oral paths of professional music, their role within the master-apprentice system, and their integration into contemporary music education. The study results show that traditional methods effectively develop students' creative and technical skills. At the same time, the use of modern technologies and folkloric materials enhances the quality of music education.

Keywords: oral tradition, professional music, master-apprentice, maqom, methodology, folklore, modern education

Introduction. Music is one of the most powerful forms of art, directly influencing the soul and consciousness of a person, enriching his spiritual world. Musical traditions, schools of performance, and the legacy of teacher-student, formed over the course of human development, today form the foundation of national musical art. Uzbek folk instrumental performance also has such a rich historical heritage, in the formation and development of which a special place is occupied by many outstanding artists - Haji Abdulaziz Abdurasulov, Orif Kasimov, Nurmukhammad Boltayev, Turgun Alimatov, Fakhriddin Sadikov, and other masters.

The work and pedagogical activity of Malikahon Ziyoeva, Honored Artist of Uzbekistan, Professor, and skilled dutar player, as a successor to this creative heritage, is one of the topics requiring special scientific research. Malikaxon Ziyoyeva, as one of the bright representatives of the folk dutar performance school, was recognized not only for her unique performance but also for her work in educating a new generation of dutar performers. Three main factors play an important role in the formation of Malikahon Ziyoeva's creative work:

1. Family environment and early aesthetic education - the artist's natural inclination towards music, rhythm, and melody from childhood;
2. Vocational education system - the Fergana Music College and the creative school at the Faculty of Oriental Music of the Tashkent State Conservatory;
3. The mentor-student tradition - a high level of professional performance, especially formed through the school of mentor Fakhriddin Sadikov.

Today, the study of Malikahon Ziyoeva's contribution to dutar performance, her unique stylistic principles, performance techniques, as well as the methodological foundations of her creative school, is relevant for Uzbek musicology. Malikaxon Ziyoyeva said, "Since her youth, she danced beautifully, played the rubab, and sang songs. Due to his love and attention to music, in 1969 he was admitted to the Fergana Music College in the dutar class. He received his primary education in the dutar from Kimsaxon Ahmedova".¹

¹ F. Ziyoyeva, "Master Musician Malikaxon Ziyoyeva" // Collection of Articles Dedicated to the 60 Years of Creative Activity of the Yunus Rajabi Maqom Ensemble. Tashkent-2019. (149)

The aim and objectives of the research— Analyze, on a scientific basis, the factors that influenced the formation of the life, work, performance style, and creative school of Malikahon Ziyoeva.

- A step-by-step study of the life and creative path of Malikahon Ziyoeva;
- Determine the influence of the master-student heritage on their performance;
- Analysis of specific technical and artistic principles of dutor performance;
- Scientific substantiation of the methodological foundations of the Ziyoeva school.

Results. During the research, we can witness that students under the guidance of Ustoz Malikakhon Ziyoyeva participated in various competitions and won prizes and awards. For example, Honored Artist of Uzbekistan Ilyos Arabov, Honored Artist of Kyrgyzstan Farangiz Makhmudova, laureates of the “Republican Competition of Maqom Performers named after Yunus Rajabiy: Ilyos Arabov, Bekzod Safarov, Farangiz Makhmudova, Dilrabo Abdurashidova, Bobur Kahhorov, Dastagul Otaboyeva, Navbahor Sulaymonova, as well as students who won 1st place in the competition of young maqom performers among students of art colleges and lyceums: Nigora Husenova, Shohida Alikulova, Farangiz Ziyayeva, Izzat Yuldasheva Feruza, Abdullayeva Gulirano, Abdmusal ugli Mirazim.

The activities of the "Shukrona Professional Dutar Ensemble" are intensifying year by year, participating not only in prestigious state events held in our republic, but also in concerts in foreign countries. Through this, he makes a huge contribution to the world recognition of the Uzbek national dutar instrument. All the achievements and performance successes of the ensemble are connected with the work of the teacher Malikahon Ziyoeva, whose pedagogical and creative activity is reflected in the results of the students and members of the ensemble. The activities of the ensemble's leader and members are also reflected in music schools in remote areas. Under the name “Yosh Shukrona” female dutor players are participating in various events. This makes the work of the ensemble and its leader even more honorable.

The creative team led by Shavkat Mirzayev, together with People's Artist of Uzbekistan and Hero of Uzbekistan Munojatkhon Yulchiyeva, performed concerts in a number of European countries. Shavkat Mirziyoyev said in his memoirs: “There is no place in the world we have not visited. We've been to France 48 times. Our concerts were always met with applause. They made documentaries about us. Our music albums have been released”²

Conclusion. Malikaxon Ziyoyeva continues her pedagogical work at the Yunus Rajabiy Uzbek National Institute of Musical Art. He systematically established the process of teaching students masterpieces of maqom cycles on the dutar. In the early days of his career, he leafed through the musical collections of Shashmaqom collected by Yunus Rajabiy and performed the melodies. Expanding his scholarly activities, he adapted Fakhriddin Sodiqov's performances and some examples of Uzbek maqoms for dutor and transcribed them into musical notation.

In 2001, Malikaxon Ziyoyeva was awarded the academic title of Associate Professor. In 2008 and 2012, textbooks I and II "Dutor-Fakhriddin Sodiqov Performance Style" were published. In 2024, a dutor textbook and study guide for students and teachers of higher educational institutions was published. These books serve as educational and methodological manuals for professional performers. The book presents notation samples of dutor performance styles, representatives of this style, and the performances and repertoires of Fakhriddin Sodiqov. For example: “Boz yigit”, “Fabrika”, “Bahor”, “Chorgoh”, “Ajam taronalari I va II”,

² https://www.bbc.com/uzbek/interactivity/2011/08/110830_latin_talkingpoint_Shavkat_Mirzaev

“Tasnifi Dugoh”, “Garduni Dugoh”, “Hafif Segoh”, “Garduni Segoh”, “Segoh”, “Nasri Segoh”, “Ufari Nasri Segoh”, “Tasnifi Navo”, “Garduni Navo”, “Nasrullovi”, “Qashqarchai Rok”, “Cho‘li Iroq”, “Muxammasi Bayot”, “Shafoat”. The difference between these musical samples and other collections is that Fakhriddin Sodiqov's performance is clearly noticeable, and performers can easily learn the melodies. Also, the textbooks, based on the requirements of the Law of the Republic of Uzbekistan "On Education," highlight the practical significance and pedagogical methodology of teaching the disciplines “Instrumental Performance” and “Maqom Instrumental Performance” in higher educational institutions.

At the same time, scientific, theoretical, and practical information aimed at training future music teachers in ensemble and specialized instrumental performance and developing their performance skills has been compiled.

During an interview with People's Artist of Uzbekistan Abduhasim Ismailov, the skilled musician said: “I call her Malikaxon. Because she is not only a female musician, but also a mother, a wise wife, and a loving grandmother. From a young age, he mastered the performance style of Fakhriddin Sodiqov from his teacher and played the dutor alongside the renowned musician Turg'un Alimatov. Working alongside humans, he further mastered the secrets of the dutor. On stage, true to her name, Malikaxon served the people with her heart and lament on the dutor. He nurtured remarkably talented students. I didn't teach him. But I am his brother. And she described me as my own sister in artistic creation”³.

Currently, Malikaxon Ziyoyeva continues the creative path of her mentor, Faxriddin Sodiqov, as a professor at the Yunus Rajabiy Uzbek National Institute of Musical Art.

List of used literature

1. F.Ziyoyeva, “Master Musician Malikaxon Ziyoyeva”// Collection of Articles Dedicated to the 60 Years of Creative Activity of the Yunus Rajabiy Maqom Ensemble. Tashkent-2019.

2. https://www.bbc.com/uzbek/interactivity/2011/08/110830_latin_talkingpoint_Shavkat_Mirzaev

3. Interviews with Malikaxon Ziyoyeva were used.

4. Malikaxon Ziyoyeva. “Dutor” performance style by Fakhriddin Sodiqov. "Musiq" Publishing House Tashkent 2011.

³ Recorded from a conversation with Abduhoshim Ismoilov.