ONLINE JOURNAL
E-ISSN:3060-5490

INSTITUTE OF UZBEK NATIONAL
MUSICAL ART NAMED AFTER YUNUS RAJABI

Milliy Madaniyat Jurnali - Журнал Национальной Культуры

Journal of national CULTURE

Поступила: 14.03.2026 · Принята: 29.05.2026 · Опубликована: 30.06.2026
DOI: https://doi.org/10.64681/drhbha31

ilmiy uslubiy jurnali – научно-методический журнал – research and methodological journal

Institute of Uzbek National Musical Art named after Yunus Rajabi
JOURNAL OF NATIONAL CULTURE, 2 (2), 2026
www.jnculture.uz

Sharq maqomoti ta’limida g‘ijjakning o‘rni

(The Role of the Ghijjak in the Teaching of Eastern Maqam Traditions)

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Annotatsiya

Mazkur maqolada Sharq maqomoti ta’limida g‘ijjak cholg‘usining o‘rni va ahamiyati tadqiq etiladi. G‘ijjak Markaziy Osiyo xalqlarining qadimiy kamonli cholg‘ularidan biri bo‘lib, maqom ijrochilik amaliyotida muhim o‘rin egallaydi. Tadqiqotda g‘ijjakning maqom ladlarini o‘zlashtirish, intonatsion eshituvni rivojlantirish, ijrochilik texnikasini shakllantirish hamda milliy musiqiy tafakkurni tarbiyalashdagi pedagogik imkoniyatlari tahlil qilinadi. Shuningdek, maqom ta’limida g‘ijjak repertuarining o‘rni, ustoz-shogird an’analari va zamonaviy ta’lim metodlarining ahamiyati yoritiladi.

Sharq xalqlari musiqa madaniyatida maqom san’ati yuksak badiiy tafakkur mahsuli sifatida shakllangan bo‘lib, u ko‘p asrlik tarixiy taraqqiyot jarayonida mukammal musiqiy tizim darajasiga yetgan. O‘zbek mumtoz musiqasining eng yirik namunasi hisoblangan Shashmaqom ana shu qadimiy an’analarning davomi sifatida xalqning estetik qarashlari, ruhiy kechinmalari va ijodiy tafakkurini o‘zida mujassamlashtiradi. Shashmaqom tarkibidagi cholg‘u va ashula yo‘llari murakkab lad tizimi, usul xilma-xilligi va ijro uslublari bilan ajralib turadi.

Maqom san’atining rivojlanishi va avloddan-avlodga uzatilishida turli xalq cholg‘ulari muhim o‘rin tutgan. Ular orasida g‘ijjak alohida mavqega ega. G‘ijjakning inson ovoziga yaqin tembri, keng ifoda imkoniyatlari va kuychanligi uni maqom ijrochiligining ajralmas tarkibiy qismiga aylantirgan.

Kalit so‘zlar: g‘ijjak, maqom, Shashmaqom, maqom ta’limi, ijrochilik, musiqa pedagogikasi, an’anaviy musiqa.

Abstract

This article examines the role of the ghijak in the teaching of Eastern maqom. The ghijak is one of the oldest bowed instruments of Central Asia and occupies an important place in maqom performance practice. The study analyzes its pedagogical significance in mastering maqom modal systems, developing intonational hearing, performance skills, and national musical thinking. Particular attention is paid to

ghijak repertoire, master-apprentice traditions, and contemporary teaching methods in music education.

In the musical culture of the peoples of the East, the art of maqam emerged as one of the highest expressions of artistic thought and, through centuries of historical development, evolved into a highly sophisticated musical system. Shashmaqom, recognized as the greatest example of Uzbek classical music, represents the continuation of these ancient traditions, embodying the aesthetic ideals, spiritual values, and creative thinking of the Uzbek people. The instrumental and vocal sections of Shashmaqom are distinguished by their complex modal structure, diversity of rhythmic patterns (usul), and rich performance practices.

Traditional folk musical instruments have played a crucial role in the development of the maqam tradition and in its transmission from one generation to another. Among these instruments, the ghijjak occupies a special place. Owing to its timbre, which closely resembles the human voice, its wide expressive capabilities, and its lyrical, singing quality, the ghijjak has become an indispensable component of maqam performance practice.

Keywords: ghijjak, maqom, Shashmaqom, music pedagogy, performance, traditional music.

Аннотация

В статье исследуется роль гиджака в системе обучения восточному макому. Гиджак является одним из древнейших смычковых инструментов народов Центральной Азии и занимает важное место в исполнительской практике макома. Рассматриваются педагогические возможности гиджака в освоении ладовой системы макома, развитии интонационного слуха, исполнительской техники и национального музыкального мышления. Особое внимание уделяется репертуару гиджака, традиции «устоз-шогирд» и современным методам музыкального образования.

В музыкальной культуре народов Востока искусство макама сформировалось как высшее проявление художественного мышления и в процессе многовекового исторического развития достигло уровня совершенной музыкальной системы. Шашмаком, являющийся крупнейшим образцом узбекской классической музыки, представляет собой продолжение этих древних традиций и воплощает в себе эстетические представления народа, его духовный мир и творческое мышление. Инструментальные и вокальные разделы Шашмакома отличаются сложной ладовой организацией, разнообразием ритмических структур (усулов) и богатством исполнительских приемов.

Важную роль в развитии искусства макама и его передаче из поколения в поколение сыграли традиционные народные музыкальные инструменты.

Среди них особое место занимает гиджак. Благодаря своему тембру, близкому к человеческому голосу, широким художественно-выразительным возможностям и исключительной певучести гиджак стал неотъемлемой частью исполнительской практики макама.

Ключевые слова: гиджак, маком, Шашмаком, музыкальная педагогика, исполнительство, традиционная музыка.

Sharq xalqlari musiqa madaniyatida maqom san’ati yuksak badiiy tafakkur mahsuli sifatida shakllangan bo‘lib, u ko‘p asrlik tarixiy taraqqiyot jarayonida mukammal musiqiy tizim darajasiga yetgan. O‘zbek mumtoz musiqasining eng yirik namunasi hisoblangan Shashmaqom ana shu qadimiy an’analarning davomi sifatida xalqning estetik qarashlari, ruhiy kechinmalari va ijodiy tafakkurini o‘zida mujassamlashtiradi [1]. Shashmaqom tarkibidagi cholg‘u va ashula yo‘llari murakkab lad tizimi, usul xilma-xilligi va ijro uslublari bilan ajralib turadi [2].

Maqom san’atining rivojlanishi va avloddan-avlodga uzatilishida turli xalq cholg‘ulari muhim o‘rin tutgan. Ular orasida g‘ijjak alohida mavqega ega. G‘ijjakning inson ovoziga yaqin tembri, keng ifoda imkoniyatlari va kuychanligi uni maqom ijrochiligining ajralmas tarkibiy qismiga aylantirgan [3]. Ayniqsa, Buxoro Shashmaqomi, Farg‘ona-Toshkent maqom yo‘llari hamda Xorazm maqomlari ijrochiligida g‘ijjak yetakchi cholg‘ulardan biri sifatida shakllangan.

XX asr o‘zbek musiqasi uchun juda o‘ziga xos va sermahsul davr bo‘ldi [4, 48]. Bugungi kunda O‘zbekiston musiqa va san’at maktablari, ixtisoslashtirilgan ta’lim muassasalari hamda oliy ta’lim tizimida maqom san’atini o‘qitishda g‘ijjakning imkoniyatlaridan keng foydalanilmoqda. Mazkur cholg‘u nafaqat ijrochilik ko‘nikmalarini rivojlantirish, balki milliy musiqiy tafakkurni shakllantirishda ham muhim pedagogik vosita sifatida xizmat qilmoqda [5].

Tadqiqotning maqsadi Sharq maqomoti ta’limida g‘ijjakning tutgan o‘rnini aniqlash, uning pedagogik imkoniyatlarini tahlil qilish hamda zamonaviy ta’lim tizimidagi ahamiyatini ochib berishdan iborat.

Mazkur tadqiqotda tarixiy-qiyosiy, tizimli-tahliliy va musiqashunoslik metodlaridan foydalanildi. Shuningdek, maqom san’ati, g‘ijjak ijrochiligi va musiqa pedagogikasiga oid ilmiy adabiyotlar tahlil qilindi. Tadqiqotning nazariy asosini Yu. Rajabiy, O. Matyoqubov, F. Karomatov, R. Yunusov va boshqa olimlarning maqomshunoslikka oid ishlari tashkil etadi [1; 2; 6-bet].

Maqom ta’limida g‘ijjakning o‘rnini aniqlashda zamonaviy pedagogik yondashuvlar ham o‘rganildi. Xususan, nota asosida o‘qitish, eshitish orqali o‘rganish, ustoz-shogird tizimi va audio-video texnologiyalardan foydalanish tajribalari tahlil qilindi [7]

G‘ijjak Markaziy Osiyo xalqlari orasida keng tarqalgan qadimiy kamonli cholg‘u hisoblanadi. Tadqiqotchilar uning shakllanish tarixini o‘rta asrlar davriga bog‘laydilar. Sharq musiqashunoslari tomonidan yozilgan risolalarda kamonli cholg‘ular haqida ma’lumotlar uchraydi. Ayniqsa, Abu Nasr Forobiy va Abdulqodir Marog‘iy asarlarida torli va kamonli cholg‘ularning musiqiy amaliyotdagi ahamiyati qayd etilgan [8].

XIX–XX asrlarga kelib g‘ijjak maqom ansambllarining ajralmas tarkibiy qismiga aylandi. Buxoro amirligi saroyidagi maqom ijrochilari orasida g‘ijjakchilar alohida mavqega ega bo‘lganlar. Shashmaqomning murakkab ashula va cholg‘u bo‘limlarini ijro etishda g‘ijjakning ifodaviy imkoniyatlari keng qo‘llanilgan [2].

Farg‘ona-Toshkent maqom maktabida ham g‘ijjak muhim rol o‘ynagan. Ushbu hududlarda shakllangan ijrochilik an’analarida g‘ijjak nafaqat jo‘rnavoz cholg‘u, balki mustaqil solo ijro vositasi sifatida ham rivojlandi. Natijada turli hududlarga xos g‘ijjak maktablari shakllanib, ularning uslubiy xususiyatlari maqom ta’limi rivojiga ta’sir ko‘rsatdi [9].

Maqom ansambllarida g‘ijjakning asosiy vazifasi melodik chiziqni qo‘llab-quvvatlash, ashulachining ovozi bilan uyg‘unlashish va maqomning hissiy mazmunini boyitishdan iborat bo‘lgan. Shu sababli g‘ijjakchilar maqomning lad tizimlari, usullari va badiiy ifoda vositalarini mukammal bilishlari talab etilgan.

Maqom ta’limining asosiy vazifalaridan biri talabalarda maqom tafakkurini shakllantirishdir. Maqom tafakkuri deganda musiqiy materialni maqom qonuniyatlari asosida idrok etish, tahlil qilish va ijro etish qobiliyati tushuniladi. G‘ijjak ushbu jarayonda muhim vosita hisoblanadi.

G‘ijjakning tembr xususiyatlari maqom ohanglarini tabiiy va ta’sirchan tarzda ifodalash imkonini beradi. Talabalar maqom namunalarini g‘ijjakda ijro etish jarayonida lad tizimlarining ichki mantiqini, parda munosabatlarini va melodik rivojlanish tamoyillarini amaliy ravishda o‘zlashtiradilar [6].

Maqomlarning ko‘pchiligida mikrointonatsion o‘tishlar va nozik parda munosabatlari muhim o‘rin tutadi. G‘ijjakda ijro qilish jarayonida talabalar ushbu nozik intonatsiyalarni aniq his qilish va ifodalashga o‘rganadilar. Natijada ularning musiqiy eshitish qobiliyati sezilarli darajada rivojlanadi. Shuningdek, g‘ijjak maqomning hissiy va falsafiy mazmunini ochib berishda samarali vosita hisoblanadi. Cholg‘uning ovoz imkoniyatlari orqali maqomlarga xos lirizm, dramatizm, mulohazakorlik va ruhiy chuqurlik ifodalanadi. Bu esa talabalarning nafaqat texnik, balki badiiy tafakkurini ham rivojlantiradi.

Maqom tafakkurining shakllanishida improvizatsiya elementlari ham muhim o‘rin tutadi. G‘ijjak ijrochisi maqom qonuniyatlarini chuqur anglagan holda ayrim bezaklar va melodik o‘tishlarni ijodiy talqin qilish imkoniyatiga ega bo‘ladi. Shu jihatdan g‘ijjak maqom ta’limida ijodiy fikrlashni rivojlantiruvchi vosita sifatida ham ahamiyatlidir.

Maqom san’ati murakkab lad tizimlariga asoslanadi. Har bir maqom o‘zining intonatsion markazi, tayanch pardalari va rivojlanish qonuniyatlariga ega. Ushbu

tizimlarni nazariy jihatdan o‘rganish bilan bir qatorda amaliy ravishda his qilish ham zarur. G‘ijjakning parda imkoniyatlari maqom ladlarini aniq ifodalash imkonini beradi. Cholg‘uda qat’iy temperatsiyalangan parda tizimining mavjud emasligi ijrochiga maqomga xos mikrointonatsiyalarni erkin ijro etish imkoniyatini yaratadi. Bu esa maqom musiqasining tabiiyligini saqlashga yordam beradi.

Talabalar maqom sho‘balarini g‘ijjakda o‘rganish jarayonida har bir ladning hissiy ta’siri va intonatsion xususiyatlarini amaliy ravishda his qiladilar. Natijada nazariy bilimlar amaliy tajriba bilan mustahkamlanadi. Ayniqsa, Buzruk, Rost, Navo, Dugoh, Segoh va Iroq maqomlarini o‘rganishda g‘ijjakning imkoniyatlari yaqqol namoyon bo‘ladi.

Maqom ladlarini o‘zlashtirishda eshitish va takrorlash usuli muhim ahamiyat kasb etadi. Ustoz tomonidan ijro etilgan maqom namunalarini g‘ijjakda takrorlash orqali talabalar maqom intonatsiyalarini chuqurroq o‘zlashtiradilar. Bu esa an’anaviy maqom pedagogikasining asosiy tamoyillaridan biri hisoblanadi.

G‘ijjak ijrochilik texnikasini rivojlantirishda maqom repertuarining o‘rni katta. G‘ijjak ta’limining asosiy maqsadlaridan biri professional ijrochilik ko‘nikmalarini shakllantirish hisoblanadi. Ushbu jarayonda maqom repertuari muhim pedagogik vosita sifatida xizmat qiladi. Maqom asarlarining murakkab melodik tuzilishi, ritmik xilma-xilligi va intonatsion nozikliklari ijrochidan yuqori darajadagi texnik tayyorgarlikni talab etadi. Shu sababli maqom namunalarini muntazam o‘rganish g‘ijjakchining kasbiy mahoratini rivojlantirishning eng samarali yo‘llaridan biri hisoblanadi [6].

Maqomlarni ijro etish jarayonida talabalar kamon yuritish texnikasini mukammallashtiradilar. G‘ijjak ijrochiligida kamon harakatlarining ravonligi, tovushning uzluksizligi va frazalarning mantiqiy rivojlanishi katta ahamiyatga ega. Maqom kuylarining ko‘plab qismlarida uzun musiqiy jumlalar uchraydi. Ularni

ifodali tarzda ijro etish uchun ijrochi kamonni to‘g‘ri taqsimlay olishi, tovush kuchini nazorat qilishi va dinamik o‘zgarishlarni aniq ifodalashi lozim.

Chap qo‘l texnikasini rivojlantirishda ham maqom repertuarining ahamiyati katta. Maqom kuylarida tez-tez uchraydigan parda almashinuvlari, murakkab melodik harakatlar va bezak elementlari barmoqlarning mustaqilligini oshiradi. Natijada talabalar turli pozitsiyalarda erkin harakat qilish, tovushlarning aniq intonatsiyasini ta’minlash va murakkab melodik tuzilmalarni ravon ijro etish ko‘nikmalariga ega bo‘ladilar.

Maqom asarlarining yana bir muhim jihati ularda bezaklarning keng qo‘llanilishidir. Mordent, glissando, vibratsiya va boshqa ijro usullari maqomning badiiy mazmunini ochishda muhim vosita hisoblanadi. G‘ijjakda ushbu bezaklarni ijro qilish jarayonida talabalar nafaqat texnik mahoratni, balki musiqiy did va estetik sezgirlikni ham rivojlantiradilar [9].

Shuningdek, maqom repertuari ijrochining ansambl madaniyatini shakllantirishga ham xizmat qiladi. Maqom ansambllarida g‘ijjak ko‘pincha boshqa cholg‘ular va hofiz bilan hamkorlikda ijro etiladi. Bu esa talabalarni tinglash, moslashish va jamoaviy ijro tamoyillariga rioya qilishga o‘rgatadi. Natijada ular professional sahna faoliyatiga puxta tayyorlanadilar.

Sharq maqomoti ta’limida g‘ijjak muhim pedagogik va ijrochilik ahamiyatiga ega bo‘lgan cholg‘ulardan biridir. Uning tembr imkoniyatlari, intonatsion moslashuvchanligi va ifodaviy xususiyatlari maqom san’atining nozik jihatlarini o‘zlashtirish uchun qulay sharoit yaratadi.

Tadqiqot natijalari shuni ko‘rsatadiki, g‘ijjak maqom ladlarini o‘rganish, musiqiy eshituvni rivojlantirish, ijrochilik texnikasini takomillashtirish va milliy musiqiy tafakkurni shakllantirishda muhim vosita hisoblanadi. Ustoz-shogird an’anasi, nota asosida o‘qitish va zamonaviy audio-video texnologiyalar uyg‘unligi esa maqom ta’limining samaradorligini yanada oshiradi.

Shu bois maqom pedagogikasida g‘ijjakning imkoniyatlaridan keng foydalanish, ushbu yo‘nalish bo‘yicha ilmiy-metodik tadqiqotlarni kengaytirish va zamonaviy ta’lim resurslarini yaratish bugungi kunning dolzarb vazifalaridan biri hisoblanadi.

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