

Founding of the Orchestra of Uzbek Folk Instruments and Folk Instruments

Abdurazzakov Abdullajon Abdugaffor ugli

Master of Namangan state pedagogical institute

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ABSTRACT

This article provides detailed information about the history of Uzbek folk instruments, types of folk instruments, classification of folk instruments, organization of folk instruments orchestra and activities.

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts[1]. 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”, 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 [2] , 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 [3]. Ensuring the development and prospects of the Republic of Uzbekistan depends on the changes taking place in the economic, social, political and cultural spheres, and in order to actively participate in such changes, high-level general and special knowledge, intellectual capacity, broad outlook and skillful use of information communications are required. Based on these requirements, the training of pedagogic personnel is one of the most important tasks of today.

It is known that musical instruments are the material and spiritual wealth of people. For example, each nation has its own musical instruments that celebrate its national heritage and traditions that have arisen through the ages through national melodies and are suitable for them through examples of practical art created specific to the national spirituality of the people. It should be recognized that the world of Uzbek musical instruments is rich and colorful in terms of meaning and material. In addition, the history and heritage of a nation with high spirituality is also great.

It is known from history that Uzbek folk instruments are colorful and unique, and musical instruments suitable for all branches of music have been formed and developed over centuries. Scholars of the past Al Farabi (9th century) in his “Big book of music”, Safiuddin Urmavi (12th

century) in his musical treatise, Abdulkhadir Maroghi (14th century) in his treatise “Jami al-alkhan film al-music”, Ahmadi (14th century) in the work “The discussion of words” by Zaynul-Al-Din Husayni (15th century) in the treatise “Risala dar bayaniy, legal and practical music”, Abdurakhman Jami (15th century) in “Musical Treatise”, Darvesh Ali Changi (17th century) in “Musical treatise” who touched on various aspects of their research and described the classification of musical instruments of their time. In particular, it is possible to learn from the works of the great thinker poet Alisher Navoi that he emphasized the most sophisticated and necessary branches of music science.

By the 20th century, scientists such as Eikhorn, Abdurauf Fitrat, and Viktor Belyaev have done effective work on the study of musical instruments. Historical manuscripts, literary works, and musical treatises contain the names of all musical instruments used in the practice of the peoples of Central Asia. has found its expression. Musical brochures contain information about instruments (shape, structure, proportions of strings, preparation criteria, trees used for instruments, etc.). Among them, stringed instruments: borbadi, oud, rud, kobiz, chang, rubab, tanbur, dutor. From musical instruments: rukhafza, shammoma, organim, sibizgi, nayi anbon, chagona, bolamon trumpet, flute, doshnay, trumpet, percussion instruments: tambourine, circle, drum, safiyl etc. data is provided.

Usually, musical instruments have been used in various areas of performance practice. First of all, it should be noted that the simplest instruments were created and widely used in everyday life. Such instruments exist in the world of musical instruments of every nation and are still in use. Among the instruments preserved and used in Uzbek folk performance are chan, kabiz, and sibiz. The preparation and performance of these instruments are also distinguished by their simplicity.

With the passage of time and the development of society, musical instruments have also developed and improved in accordance with the times. In historical sources, information such as the fact that Kolmuhammad Uddi put a fourth string on the oud instrument, or that the gijjak instrument first had two strings, then the third and fourth strings, are related to the improvement of the instruments. In the process of improvement, the enrichment of the criteria of the form and sound of musical instruments has gained great importance. These two criteria served as the basis for determining the spiritual and material value of the instruments. Because a beautiful musical instrument has a beautiful sound, it should be acknowledged that it is the spiritual wealth and property of the people.

At the end of the 19th century and the beginning of the 20th century, Uzbek ona chang and Kashgar rubabs were formed and started to be consumed. The words of ud and law were revived and significantly enriched the executive practice. Afghan rubabi and Kurdish words also took a worthy place in the practical process with their unique charm. In connection with the creativity of modern composers, a number of family examples of folk instruments such as chang, rubab, dutor, gijjak were created. In practice, traditional, processed, improved, restored, new modern (and electronic) types are widely used.

The science of instrumental music is known as “Organology” and provides a scientific basis for the formation, practical use, and development criteria of musical instruments. In the development of this science, along with a number of Eastern and Western scientists, Uzbek musicologists also conducted worthy research. Ancient musical instruments were mostly discovered through historical monuments and later described in history, literature and music treatises.[4]

The first images of musical instruments were carved in the places where ancient people lived - in caves, on rocks, on the facades of buildings, the wall patterns of the palaces are reflected in the patterns painted on ceramic vessels and terracotta figurines.

In the regions of Central Asia and Uzbekistan, Afrosiyob, Dalvarzin hill (Surkhandarya),

Varakhsha (Bukhara), Ayritom, Zartepa, Kuy entered and Gozi entered hills (Kokhna Urganch), Panjikent, and other ancient sites were found in the excavations. figurines are among them.

It is possible to see the need for the performance of musical instruments, which are shown in the ancient pictures of harp, oud, flute and percussion instruments. Because the pictures show not only individual performers or the musical instrument itself, but the historical monuments found in the Ayritom excavations depict the ensemble typical of the ancient Sugdian culture, i.e. a number of musicians playing the instruments as a group.

Information about the definition of musical instruments, their shape, structure, structural aspects, names, performers, mainly begins to be covered in literary works and musical treatises since the Middle Ages. So, by the Middle Ages, folk musical instruments, which have been formed and perfected since ancient times, have found their place in performance practice. At the same time, it won the attention of not only the people, but also scientists. O. Matyokubov describes this process in the book “Makamat” as follows. “At the root of such peripheral interest in musical instruments lies the scientific understanding that musical instruments are an objective reflection of performing activities. In Farabi’s words, the formation of musical instruments occurs first of all in practice. Their timbre-acoustic properties are formed and improved directly in the process of performance of pitch and sound lines. Only after that, the instruments can be the basis for observations and generalizations of scientists”.

By the second half of the 19th century, the study of traditional Uzbek musical instruments began to be given special importance. Interest in the culture of Central Asia increases in Western countries, and specialists begin to come to study it. The information mentioned in the diaries of traveling ethnographers, historians, kapellmeisters such as Marco Polo, Vamberi, Ancomin, Leishek, Eichhorn will later be published in the form of large-scale articles and books. Eichorn himself travels all over Central Asia and achieves universal success. For the first time, he collects a collection of musical instruments and exhibits them in a number of cities.

By the 20th century, attention was paid to the study and application of popular instruments in folk performance practice. Abdurauf Fitrat begins this in his work and provides valuable information. After that, musicologists will present the information. V. Belyaev, F. Karomatov, T. Vizgo, A. Malkeeva, among them, made an effective contribution to the development of Central Asian musicology. Their research revealed that traditional instruments are one of the foundations of musical culture and embody the beautiful traditions of the people’s spirituality. [5]

By the 30s and 40s of the 20th century, a new stage of the process of improving musical instruments begins. This process was connected with the development of compositional creativity in Uzbekistan according to world standards. The performance practice is adapted to this and is characterized by the introduction of the Uzbek folk instrument orchestra within the symphonic orchestra style. In practice, a number of family models of instruments were created based on the adaptation of existing instruments to the composition of the orchestra. As a result, an alternative folk instrument orchestra was created. In order to ensure the singing of the colorful voice of the orchestra, the principal - prima, alto, tenor: the dutor - prima, bass, contrabass; Samples of gizjak - alto, kobiz bass, kobiz contrabass: chang - bass, tenor, alto were created. These instruments make it possible to create groups composed of not only an orchestra, but also a chamber and various (duet, trio, quartet, quintet, octet) instruments during the performance of modern music. In addition, it opens a great way for Uzbek music to develop and reach the world in a way typical of universal standards. Musical instruments - musical instruments designed to create musical tones or unique sonorous sounds and certain rhythmic structures; it is used in performing music as a soloist or as a team (various ensemble, orchestra, etc.). The sound of each musical instrument has its own timbre, a certain range of sounds, and expressive possibilities. Musical instruments. the quality of its sound often depends on the shape, general structure, device and material used in its preparation. Musical instruments. from ancient times it was made

of reed, bamboo, wood, stone, bone, metal, leather, silk, coconut, gourd, etc. The sound quality can be changed with the help of additional tools (for example, the use of surdinayaan), performance styles (for example, plucking strings, etc.), some musical decorations. Its appearance corresponds to the first periods of human history; and its improvement is related to the development of musical art and performance, as well as the development of the production technique of musical instruments.

Musical instruments. they are divided into groups depending on sound sources, subgroups depending on the style of performance (or the mechanism used), and types depending on their specific additional signs. Musical instruments are mainly divided into groups of stringed (chordophones), wind (aerophones), leather-covered (membranophones), reed (hemidiophones), plate, electric and electronic musical instruments, idiophones. Groups of stringed instruments: string instruments (violin, alto, cello, contrabass, viola, gijjak, kobiz, sato, etc. from the Uzbek words), percussion instruments (harp, gusli, sitra, guitar, domra, balalaika, dutor, tanbur, rubob, setor, dombira, etc.), string percussion (chan, cymbal, etc.), keyboard percussion (clavichord, piano, grand piano), keyboard click (harpsichord and its types). Groups of wind instruments: stringed instruments (trumpet, horn, horn, clarinet, oboe, etc.), stringless instruments (flutes, flutes), mouthpiece instruments (trumpet, French horn, tuba, trumpet, etc.), pneumatic keyboard instruments (organ and its types). Subdivisions of stringed instruments: sounds with pneumatic keys (harmonica, bayan, accordion, etc.), click sounds (chankobiz and its types), percussion sounds (flexatones). Groups of leather-covered percussion instruments: tuned (drums), non-tuned (drums, circles, drums, tambourines, etc.). Groups of musical instruments with plates: sounds played without resonators (xylophones, etc.), sounds played with resonators (metallophones, marimbas, vibraphones, etc., with resonators of a certain size under their sounding plates - pipes, empty containers, etc.), sounds played with keys (chelesta Groups of idiophones: adjustable (orchestral glockenspiel, bells, gong, etc.), non-adjustable (plates, maracas, karaok, spoon, safoil, plate, tray, brass plate, rust, etc.) musical instruments. [6]

Sometimes it is divided into folk and professional (orchestral) types. Orchestral instruments are adapted to the performance of polyphonic musical works created by the composer, based on a tempered sound line. Folk instruments are used for the performance of monodic music of a certain nation (people) and are a product of material culture in addition to being a musical sound instrument; in its perfect form, the folk artistic thinking, refined imaginations, and symbolic meanings are reflected. In addition to performing a purely aesthetic function in the life of the people, musical instruments were used by shamans, sorcerers to influence the psyche, soldiers, shepherds, farmers as a controlling, intimidating, inviting sound instrument. In the second half of the 20th century, the attention of Uzbek composers was focused on creating works for mass genres: works for a choir, a small chamber orchestra, and an orchestra of folk instruments.

From 1937-1938, an orchestra of Uzbek folk instruments was established under the Uzbek State Philharmonic. Later, a similar orchestra will be organized under the Radio Committee of Uzbekistan. Over the years, folk musical instruments have been gradually improved (reconstructed) and among Uzbek folk musical instruments, new types of instruments such as dutor-bass, rubob-prima, gijjak-bass have been introduced. These changes were carried out in special laboratories. But the national Uzbek musical instruments were based on the orchestra of Uzbek folk instruments. During the orchestra's founding years, G. Sabitov "Totorcha Suite", F. Nazarov "Young Suite", S. Boboev "Bayram Overture", V. Knyazev "Concerto for Orchestra and Kashkar Rubob", G. Kadirov "Uzbek suite on folk themes", B. Giyenko created "Ukrainian suite", "Pamir suite" and brought it to the attention of a wide audience. During the 1960s, the repertoire of the orchestra increased and the themes of the works expanded. These were "Khamza Poem" by S. Varelas, "Heroic Poem" by P. Khalikov, "Heroic Poem" by Zeidman. The orchestra of Uzbek folk instruments performed world classical music works as well, dances from Gienka's "Waltz Fantasy", M. Glinka's "Kamarinskaya", "Ruslan and Lyudmila", overture

from J. Bizet's "Carmen" who strengthened their international relations by performing the "Arlezianka" suite and the works of composers of other nations. [7]

In the following years, similar orchestras of Uzbek folk instruments were established in many music schools, educational institutions, art palaces in the regions of Uzbekistan, and these teams continue their concert activities.

Since the establishment of the Uzbek Folk Instrumental Orchestra under the Radio of Uzbekistan, it has been led by the outstanding artist, master Yunus Rajabi, but in 1960, when the makomchi's ensemble was established under the Radio of Uzbekistan, Y. Rajabi is led by Doni Zakirov, a talented composer and an excellent musician, who worked in the orchestra as an artistic director.

Doni Zakirov is an artist who knows Uzbek folk art well and is interested in the music of sister nations. He orchestrated Uzbek folk tunes and songs and enhanced the essence of the instrumental orchestra. Zakirov's interpretation of the Uzbek folk tune "Ushshaq" in the performance of an orchestra and a solo flute attracted the attention of many listeners. In addition, the "Algeria" pesas with its sonorous and lively tunes took a strong place in the orchestra's program.

Doni Zakirov's careful appeal to folk tunes and songs can be clearly seen in the suite called "Navo". The melodies "Navo", "Savti Navo" and "Uffori Navo" in it, accompanied by an orchestra, skillfully interpret national Uzbek laments on musical instruments, which shows that the composer knows folk art very well.

The goal of creating works for the orchestra of Uzbek folk instruments and the effective use of folk masterpieces is also reflected in the creative work of the outstanding composer Fakhriddin Sadikov. In his musical play called "Qarabair", the galloping horses are proof of the skillful use of musical instruments in the orchestra.

Therefore, in Uzbekistan, the services of the Uzbek folk instruments orchestra occupy an important place in the life of Uzbek national music. In the programs of the musical instrument orchestra, in the improvement of musical instruments, in the use of folk tunes and songs, in the use of national laments and songs, and in the skillful implementation of the means of promoting them to the general public, these services are of great importance in the musical art of Uzbekistan.

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