

**THE PROCESS OF IMPROVEMENT OF FOLK INSTRUMENTS IN UZBEKISTAN  
AND THE ORGANIZATION OF MULTIPLE ORCHESTRA AND ENSEMBLES**

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**Annotation:**

This article is devoted to the modernization of folk instruments in Uzbekistan and the formation of polyphonic orchestras and ensembles. Annotation: This article is about modernization of folk instruments in Uzbekistan and the formation of polyphonic orchestras and ensembles. the establishment of a family of instruments in the creation of orchestras and ensembles, as well as the shortcomings in this direction.

**Keywords:** National instruments, modernization, diatonic, chromatic, range, orchestra, ensemble, temperature, register, tanbur, chang, kashgar rubob, afghan rubob, gijjak, dutar.

**Introduction**

One of the incomparable treasures of the Uzbek people - our national musical instruments are of great importance in our national musical culture due to their attractiveness, uniqueness and breadth of performance possibilities.

These instruments underwent many changes before reaching our time. The reason for this was the adaptation of Uzbek folk instruments to modern performance requirements, and this improvement occurred in the 20s and early 30s of the last century. These works were among the first and were carried out by hafiz Shorahim Shoumarov, master musician Matyusuf Kharratov, and sozgar master Usman Zufarov. Their main purpose was to increase the loudness of musical instruments and to expand the range of instruments using special curtains. When Sh.Shoumarov worked in the ensemble of folk instruments under the Radio of Uzbekistan, he started work on improving the sound and timbre of instruments such as gizjak, dutor, and tanbur. In the process of modernization of Uzbek folk instruments in the laboratory, he made the bowls of jizhjaks in different shapes from different raw materials, i.e. coconut, pumpkin, copper and wood. As a result of the experiment, it was found that the instrument made of wood is suitable for the purpose.

Later, the systematic modernization of folk instruments began at a rapid pace. Under the leadership of Ashot Ivanovich Petrosyans, a group of music masters, namely V. Romanchenko, A. Kevhosiyan, S. Didenko and V. Andreyev, started to modernize the musical instruments based on the 12-step equal-tempered principle. The goal of modernization is to create multi-voice orchestras and ensembles. Before that, the ensembles performed only in unison style. In this way, A. Petrosyans spontaneously had the idea of creating a family of musical instruments, and as a result, the foundation was laid for the formation of orchestras and ensembles that perform by sheet music.

In the early 1950s, Kh. Mukhitdinov, Abdug'ofurov, A. Tarasov, V. Shitikov, N. Ryukhin, M. Turdiyev and F. Bortniks joined this group. Families of musical instruments began to be created

in the process of modernization. In this case, the jizhjak instrument itself was improved to meet modern requirements, and then jizhjak alto, zhizhjak bass and zhizhjak contrabass instruments were created based on it. On the basis of this family, the professor of the State Conservatory of Uzbekistan, Murad Toshmuhamedov, created and led the orchestra of musicians called "Sayqal". In this way, a dutor tenor instrument with a 12-step equal-tempered and chromatic tone string was created based on a traditional dutor with a diatonic tone. Dutor prima, dutor second, dutor alto, dutor bass and dutor contrabass, which are part of the dutor family, were created based on the dutor tenor. After modernization, the kashkar rubobi instrument with a diatonic sound system has become a modern instrument with a chromatic sound system, 12 steps, equal temperament, which can easily play national and European tunes. Prima rubob, mezzo-soprano rubob, small rubob and alto rubob were created based on the current kashgar rubob. Among these, the traditional Afghan rubob has also become a modernized Afghan rubob with a chromatic tone, and together with the rubob family, it is used as a soloist and accompaniment instrument in ensembles and orchestras composed of folk musicians.

In short, modernization of Uzbek folk instruments has made a huge positive turn in performance practice. A family of musical instruments was created and multi-voice ensembles and orchestras were founded. We can easily play both national and European tunes on advanced instruments. It's really good!. However, we can observe from the current executive practices that there were enough mistakes and shortcomings in the process of modernization.

For example:

Due to the fact that the bowl of our instruments with a twelve-step equal-tempered chromatic sound system is covered with animal skin, the sounds of the instruments also change due to changes in weather conditions. That is, in hot weather conditions, the curtain drawn on the instrument's bowl becomes tense and the sound of the instrument rises. Or, on the contrary, in cold weather conditions, the skin stretched over the bowl of the instrument becomes wrinkled, and as a result, the tone of the instrument falls;

Their families were created during the modernization of instruments, but some of the instruments in this family are not used in today's orchestras and ensembles. In general, even in solo performance, instruments such as mezzo-soprano rubobi, minor rubob, alto rubobi, dutor secunda, chang bass, chang alto, chang piccolo, chang tenor have lost their place and settled in musical instrument museums.

In my opinion, modernization of Uzbek folk instruments should be reconsidered. It can be said that the time that passed after the modernization under the leadership of A. Petrosyans served as a considerable experience for us. Having drawn sufficient conclusions from the mistakes and shortcomings made in the modernization process, it is necessary to gradually improve our "national instruments" and re-produce them as instruments with perfect performance capabilities, together with nationalism, in accordance with the requirements of the time.

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