

HISTORICAL AND CONTEMPORARY ISSUES OF IMPROVING FOLK INSTRUMENTS

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Abstract

This article is devoted to the improvement and reconstruction of folk instruments. A topic raised on the basis of scientific and practical research by V. Belyaev, F. Karomatov, F. Sadykov, G. Kuznetsova, A. Dadamukhamedov and A. Gochbakarov. The historical and modern improvement of folk instruments used in performing practice is gradually studied and comparatively analyzed. In particular, the promotion of the rubob-prima instrument by modern musicians and their results were also briefly discussed.

Keywords: Musical performance, instrumental science, musical culture, technology, orchestra, ensemble, etc.

Introduction

The improvement of musical instruments related to the general development of musical culture has created great opportunities for the development of folk performing arts. The improvement of musical instruments involves the creation of them based on new technologies with the introduction of certain design changes. Its main goal is to improve sound qualities, create new technical capabilities in instruments, achieve tone tone, introduce chromatic structures divided into twelve-stage smooth images, and expand sound series. Thus, the improvement of musical instruments to be reconstructed means an increase in their strength, sensitivity of individual parts, an improvement in the quality of sound formation that meets the high technical and artistic requirements of modern performance¹.

In the second half of the 19th century, along with the development of performance on Uzbek folk instruments, interest in folk instruments increased. By this time, various types of orchestras and ensembles of folk instruments had formed in all areas. The main types of folk instruments have gained stability. This, in turn, led to a scientific search for ways to improve them.

For the first time in 1887, V.V. Andreev (1891-1918) came up with the idea of improving folk instruments and creating an orchestra of folk instruments. V.V. Andreev, in collaboration with talented musical masters F.S. Paserbsky and V.V. Ivanov, created the first chromatic balalaika, and then its analogues in the orchestra from piccolo to double bass. The folk balalaika has become a 12-step musical instrument.

In the mid - 20 "s, the famous Aran musician V.G. created an improved ensemble of folk instruments in Yerevan. It included partridges, duduk, zurna, soz, narrow arches and percussion instruments. In 1934, the orchestra traveled to the cities of Uzbekistan. The head

¹ Odilov A. O'zbek xalq cholg'ularida ijrochilik tarixi. "O'qituvchi" nashriyoti T., 1995. BB 46-47.

of the orchestra V. shared his experience in improving folk instruments at the Research Institute of Art History. Kazakh composer, musicologist A.K. Dzhubanov also formed an improved orchestra consisting of chromatic to'mbr, dopazas, snare drums and triangles (1934). Composer Uzeyir Khojibekov created the first orchestra of Azerbaijani folk instruments based on a note, operating under the radio committee. The orchestra consisted of instruments such as violin, narrow, duduk (balaban), zurna, def (circle), leg, "and its artistic director was the conductor U. Khojibekovich himself.

The researcher of the music of fraternal peoples V. M. Belyaev in his book "Musical Instruments of Uzbekistan" (Moscow, 1933) raised the question of the need and improvement of rich Uzbek folk instruments. He proposed to define the standard structure of Uzbek musical instruments based on European notation, which is currently a universal means of recording. Because Uzbek folk instruments are diverse, perfecting them has been extremely challenging. It's been a long and complicated process.' Therefore, the reconstruction and improvement of folk instruments, as well as the creation of musical ensembles and orchestras, continued for several decades. Instead of the old examples of traditional instruments, new, more modern ones have appeared that meet the high requirements of modern performing skills. With the advent of new models, they tried to improve existing musical instruments. After adding additional strings to instruments such as dust and gizak, their sound expanded significantly. Most often, a four-string violin with a vertical position was used on the guitar. In the early 20 "s and 30" s, the musical instrument master Usta Usman Zufarov (1899 - 1981) created the kindred families of many duors, tanburs and gizhaks. Matyusuf Kharratov worked hard to improve the dust. At that time, existing dust had a small range and diatonic sound. As a result of research, M. Kharratov expanded the upper register of dust due to additional strings and furrows. These changes were approved by skiers. In collaboration with another major folk musician, the head of the national ensemble of folk instruments at the radio of Uzbekistan, Yunus Rajabi Usta Usman Zufarov, samples of dutor-bass, gizhzhak bass, gizhzhak alt. these instruments became part of the unison ensemble. This made it possible to bring the sound of the ensemble closer to the orchestral one.

As a result, special workshops were opened to improve Uzbek folk instruments. The music workshop in Namangan was headed by the famous folk musician Usta Rozmat Isaboev (1885-1964). He made several semi-chromatic dusts that were widely used by performers. In Bukhara, Usta Khojiot, Usta Tokhirjon Davlatov, Usta Nazhmiddin Nasriddinov, Usta Marufzhon Toshpo'latov worked on improving the dutor, tanbura, Afghan rubob. In Tashkent, famous musicians in the neighborhood Khairulla Ubaidullaev and Usta Kayum tried to improve the trumpeter.

The Unison Ensemble of Uzbek Folk Instruments named after Tokhtasin Jalilov at the State Philharmonic of Uzbekistan included related families of various sizes.

Nevertheless, initial attempts to improve Uzbek musical instruments largely advanced, although they did not solve the problem. In the mid - 30 "s, systematic improvement of Uzbek instruments began. A.I. Petrosyans, under the guidance of a group of masters of the word Ust Usman Zufarov, V.A. Romanchenko, A.A. Kevhoyans, S.E. Didenko, relying on the experience and creative achievements of V.V. Andreev, began to improve the dutor and tanbur.

As a basis, a line was taken, divided into twelve-stage uniform images, forming a pure grayscale, that is, chromatic series. Later, quartz, quintal groups of gizaks were created, rubobs were improved. Invented a prima donna.

New musical instruments were first tested in the orchestra of educational instruments organized in the Tashkent musical country at the initiative of A. I. Petrosyans. And the orchestra of Uzbek folk instruments of the State Philharmonic of Uzbekistan headed by him serves as a real experiment in their improvement. Since the creation of a new type of orchestra (November 1938), scientific and experimental work has been entrusted to the Uzbek State Philharmonic.

In 1943, a unique scientific and practical institution, a research laboratory for improving Uzbek folk instruments and a museum of folk instruments were created in the republic. Over the past half century, dozens of Uzbek, Turkmen, Kyrgyz, Karakalpak and Kurdish instruments have been improved. They are given a new life. These instruments still receive attention from listeners thanks to their amazing sound. These include the words rubab - prima.

Rubob-prima is a new instrument created on the basis of Kashkar rubobi, in order to replenish the orchestra of Uzbek folk instruments with a high-registration instrument. Honored Artist of Uzbekistan, Professor A.I. Petrosyans and Master of Instrumental Art S.E. Four-thread rubob primes in the design of didenko were first created in the first half of the 40s in an experimental laboratory at the Khamza Research Institute of Art Studies. Rubob-prima is a high-register instrument that has a wide range from left to fourth octave sound. Rubab prima will greatly enrich the performing skills and capabilities of the group in the orchestra. This work, which has enormous artistic and performing capabilities, performs classical works by world composers, Uzbek folk plays, macamas and music created by composers of Uzbekistan. Literature is also used for other instruments such as the gizak, kashgar rubobi, narrow, violin, fiddle and domra.

The merits of the outstanding scientist, professor, laureate of the State Prize, Honored Worker of Culture of Uzbekistan and Karakalpakstan, musician Ashot Ivanovich Petrosyans deserve special attention. S. Didenko, A. A. Kevhoyans, V. A. Romanchenko created a new rubob-prima based on Kashkar rubobi.

As you know, the process of gradual development covers all spheres of life. Today it is well known that the peoples of the world have passed this path. Uzbek folk instruments did not stand aside either. In practice, the Rubob prima, which arose in the second half of the 20th century as a result of the improvement of our tools, still needs to be improved. It is possible that one of the main reasons for this is loudness, that is, rigidity in the timbre, lack of loyalty, as well as dryness and mountainousness. In this regard, at the suggestion of specialists, performers and teachers, especially the associate professor of the department "Performance in folk instruments" of the State Conservatory of Uzbekistan Kakhramon Nazirov and the musician of the IICHYEL workshop Bakhtiyor Inoyatov, as a result of the research carried out, measures were taken to increase the efficiency of the existing tubular acceptance of the instrument expanded from 360 mm to 400 mm.

As a result, the sound is much better. Otabek Miskinov, a musician of the chamber orchestra of folk instruments "So'diyona," experienced in practice a new prima - an instrument. In

conclusion, it should be noted that folk instruments require constant improvement based on modern requirements. To do this, musicologists-composers and musicians, ranging from specialist performers, must conduct creative research and collaborate.

In the contemporary performing arts of Uzbekistan, a special place is occupied by the activities of the chamber orchestra of folk instruments "So'g" diyona. " It is this orchestra that is doing a great job of popularizing our national instruments in the world. Including such musicians as M. Otakhodzhaev, N. Tursunova, O. Samadov, N. Ibragimov, O. Miskinov, who have performed in this orchestra for many years, are musicians from the USA, Russia, Germany, France, Spain, Egypt Speaking in countries such as the Republic, South Korea, India, Kazakhstan, they receive recognition from specialists.

Also, the performance of the ruby prima can be observed in the activities of students of the department "Performance on folk instruments" of the State Conservatory of Uzbekistan. We can witness that this instrument is actively used in the conservatory, at state events, in areas and in many creative teams in individual performance, as well as as part of an ensemble and orchestra. Today, the participation of young musicians of Uzbekistan in international competitions, especially in national instruments, should be especially noted.

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