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Bekzod Diyor ugli Davronov

Uzbekistan state institute of arts and culture

Teacher of “People’s creativity” faculty

Department of “Folklore and Ethnography”

bekzod.davr@mail.ru

VARIETY-NATIONAL INSTRUMENTS IN SYMPHONIC ORCHESTRA

Abstract: *this article focuses on the application and performance of national musical instruments in Variety symphonic orchestra. It is known that in the variety-symphonic orchestra, in terms of timbre, dynamics and texture, it differs from symphonic and drop orchestras to the musical instruments in its composition. Therefore, their technique of execution is of particular importance.*

Key words: national, orchestra, musical, folklore, timbre, ensemble.

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Introduction

The blessed use of national instruments by composers in their works is also expedient in the significant transformation of the musical thinking of orchestra musicians in the nation. The natural feature inherent in national musical instruments in this regard is remarkable not only in symphonic and blowing instruments orchestras, but also in works created for pop-symphonic orchestras with positive results.

From the ranks of this orchestra, a significant place was taken from stringed musical instruments qashqar rubob, tambour and inflatable musical instruments. Also apply Hornets and quot; vacuum cleaners. In the works with the participation of qashqar rubob, the task assigned to him is almost different from the traditional task. This is facilitated by the technical presence of the old man. Qashqar rubob, with his sonorous paint, took a high place in the ranks of the variety symphonic orchestra compared to other musical instruments. The singing of the orchestra with the participation of qashqar rubob - both rhythmic and melodic direction has a corresponding positive expression in the works of “pure” musical. The direction of the melody, which is performed in the form of “Solo”, enriched on the account of progressive methods, gives a positive result in ensuring the national expression of the work.(1. 25b)

In this arranger (A.Ikromov) qashqar rubob, in addition to revealing the bright sound feature in its natural capacity, also makes fertile use of the timbre palette of the instrument in all registers. It is worth noting that the use of the percussion technique, which is rarely used in the national composition of the musical instrument, in a manner characteristic of the work, not only in the performance of the works of Uzbek composers, but also in the performance of other composers of the national school, brings positive results.

The use of tambour and its variety in the ranks of symphonic orchestras is somewhat different from that of qashqar rubob. This is due to the fact that tambour has, first of all, a natural possibility, and secondly, its uniqueness in the formation of decorative sounds. These originals are more fertile when used in “Solo” s than it is. It is in this situation that the variety requires a certain degree of retreat from the “universal” style, characteristic of the symphonic orchestra and a new level of fidelity.

In addition, in the tambour timbre instrument (A. Ikramav, S.Jalil and composers) are also used creatively in the process of creating a harmonious tone. The melody of the expressed at the culmination of this or that work. Tambour is very handy in creating an attractive tone system, especially with the help of a string instrument quintet.

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In the composition of the variety-symphonic orchestra, widely developed musical parties are also designed to increase the power of emotional influence on national musicians. Musical samples created on the basis of this purpose are among the National Works. In this emotional state is relatively bright and full with the help of a flute with a wide range and strong sound. So, if the pieces of the melody intended for the vacuum cleaner come only in certain sketches of the work, the sounds of the flute are almost completely new throughout the work. This is facilitated by the wide range of the flute, the size and the area of intonation. Also, more attention is paid to the charm of the orchestra timbre of glass shards, the expression of the national melody in its holistic sounds. Already, against this background, the fullness of sounds, which is considered important in orchestral expression, is also achieved. In this regard, the flute serves to ensure the overall integrity of the orchestra even in harmony with stringed instruments.

In the composition of the variety-symphonic orchestra there is no trace of the coming together, at the same time of the tambourine, flute, tambour musical instruments of the qashqar rubob. But in musical works of musical folklore, created with direct reference, they form a more specific texture variety, except for the decorated "palette" of the exchange of timbre in iroki. At the same time, the sounds of primary folklore samples close to the original occur in this shrine. In addition to glass shard and qashqar rubob in the composition of this orchestra partitura, tambour and hornet again took part in the partitura system. Due to the executive capabilities of these musical instruments, an independent description of the musical "idea" and favorable conditions for its reproduction are created.

It is worth noting that even such a technique does not interfere with the simplicity of stringed instruments, which are "fast-moving".

Composers in a special way, when performing contrast between stringed instruments and blowing instruments with the participation of National Instruments, in addition to the mutual timbre dialogue, the texture, which occurs as a result of group differences in the musical material, is a positive aspect of the technique of the orchestra, which means a multifaceted artistic expression of the orchestra.

It is known that in the variety-symphonic orchestra, in terms of timbre, dynamics and texture, it differs from symphonic and drop orchestras to the musical instruments in its composition. In this is an electric organ that can be found in the composition of orchestras of symphonic and blowing instruments, a variety of guitars can not be represented. Therefore, the process of grouping means that the location of sounds and their "actions" are unusual. In this, for example, the duet of the electric organ and flute, pieces of melody performed by the scryphs in the method of "pizzicato", and the duet of the vacuum

cleaner, the execution of qashqar rubob in the method of tremolo are formed in the style of "detashe" on the instruments with a string bow.

In the A.Ikromov's variety-symphonic parties, alternating performances of orchestra players with National Instruments are conducted a lot. In this a piece of melody, expressed in a certain part of the melody by the orchestral accompaniment, is repeated by the national accompaniment, or, conversely, alternately, can be performed on a very pouch or on its own piece of melody. Repetition style is also a large number of threes in the presence of musical instruments that are not close to each other in terms of timbre-dynamic or genre. As a result of the "layer" of sequencing, which is carried out on the pieces of melody performed by the stringed quintet, in different registers, the timbre charm of the national instruments acquires a more exaggerated tone.

In other words, the alternating style provides for a variety-symphonic orchestra specific diversity in the works. While these aspects can also be found in symphonic and windy orchestras, a single variety-the symphonic orchestra differs from them for a while, to a norm, the opportunity to stand as much as you like (electric musical instruments). (2, 42B)

Consequently, the movements with the participation of symphonic and wind instruments are distinguished not only by the composition of these orchestras, but also by their technical capabilities in the composition of the variety symphonic orchestra. True, the distinctive feature of the variety-symphonic orchestra somewhat "limits" their technical capabilities. After all, musical works, which are relatively compact in form and technically imperfect, require that the way of "movement" of these musical instruments is a certain norm. Therefore, the alternating style of the orchestra is also carried out in a limited range, corresponding to the shape and internal development of the works.

Tambourine and kettledrum from the Uzbek national percussion instruments occupy a special place in the composition of variety-symphonic orchestras. These instruments serve as instruments that "give" a method to the dramatic content of the work performed in the composition of these orchestras. Tambourine and drums with a wide range of rhythmic improvisation options can be singled out by joining with all the bands available in the orchestra structure. Especially in the process of tutti, fertile is used in the expression of the methods in the tone fragments associated with the set of methods or form. However, tambourine and kettledrum come almost unused as a alongsong (in the form of "Solo") instrumental. The musical material itself makes it possible to create special conditions for stringed instruments from composers F.Alimov and D.Raximov we meet in the parties. Although the orchestra's groups are a very important playwright task "in charge", the result of the specific dose

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distribution can be seen in how much the composer provides them with a thematic task.

In this work, the composer tries to compare the orchestra (the basis, rhythm, intonation and texture) to the singing of folk ensembles. After all, in the performance of folk musical instruments qashqar rubob - tambourine duets, trumpet - trumpet - drum trio many three.

Timbre, tone and metric forms of national musical instruments come from the lake in the formation of a specific partitura in the work of composers, whose name is mentioned above the tendency of the hens to vertical movement. The disinterested use of these opportunities of national musical instruments has a negative impact on the charm of the work.

We meet this kind of situation again in the creativity of composers with a slightly unusual appearance. It should not be forgotten that in the composition of the orchestra of national musical instruments there are harmonic registers for "solo", so "solo", respectively. This is the orchestra demand, regardless of the range and intonation area of the national musical instrument. In order to get out of this situation by some composers, the rhythm of the instrument, the dynamics of the instrument are weakened. This is trying to enrich the coloristic character of the solo with additional musical qualities.

It is known that string-bow instruments occupy a significant place in the expression of both the melody (melodic) and the harmonic basis of the symphonic orchestra. When this group is grafted with National Instruments, the bridge than the harmonic texture is credited to the melodic device. This is national stringed and wind instruments are characterized by simplicity and the possibility of creating self-stretching sounds in them comes to hand.

In the category of orchestra creators, formed on the basis of European demand, a certain evolutionary process and the attempt to conquer it, was resigned to some extent in the work of Uzbek composers, in addition to the use of regular instrumental players of the orchestra, a new creative appearance with the participation of specific, new, unfavorable musical sound instruments – national.

Today, the national musical instruments of Uzbekistan and their connection with them in the art of music; the performing traditions continue in different stylistic forms under new historical conditions. Due to this continuous creative process, musical instrument regularly conducts scientific research in the field of instrument scientific researcher, the emergence of new remarkable principles in the performing arts, the increasing position and the important creative role of the Uzbek national musicians and folk musicians in the socio - spiritual life of the new period.

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