
The Role and Significance of Multivocence in Uzbek Folk Instruments

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Abstract: This scientific article discusses the scientific-theoretical features of polyphony in Uzbek folk instruments and provides detailed information.

Keywords: Uzbek folk instruments, music, art, polyphony, theory, folk music.

Music accompanies a person for thousands of years and expresses his work, lifestyle, feelings and hopes. Music has always had an incomparable place in the life of our people. It is clear to all of us that love for song, art, musical culture is formed in our nation from childhood, in the family environment. From time immemorial, some national musical instrument has been played and kept in Uzbek families. This tradition continues to this day. This, in turn, has a greater and stronger influence on the development of our modern young generation in the spirit of the rich national musical culture than other forms of art.

Our national musical heritage, national instruments and instrumental tunes are of great importance in educating the young generation with deep thinking and strong self-confidence.

The art of performance on musical instruments is a tool that glorifies the spirituality of humanity, that is, a product of folk art, a miraculous and expressive tool that has been formed among the masses since time immemorial, made by skilled musicians, and is becoming more and more perfect. The scientific heritage of Central Asian thinkers about music, valuable information in fiction and painting art has now reached our time. In a sense, Uzbek folk instruments and performance traditions are doing a great service in the restoration of the broken nations in the long chain of historical development. Uzbek folk and professional music began to develop in the 18th-19th centuries. During this period, a number of musicians developed in the history of musical instrument performance. Among them are Toychi Hofiz, Shorahim Shoumarov, Shobarot tanburist, Abdusoat dutorist, Usta Usmon Zufarov (Tashkent), Rustambek (Andijan), Abduqadir piper, Akhmadjon Koshnayi (Kokan), Rozimatkhan duster (Namangan), Usta Masaid circler, Duster Usta Olim Komilov and others. These artists played a major role in preserving the treasure of Uzbek folk music, educating young talents, improving the structure of ancient instruments and creating innovations. New musical instruments gradually entered the marriage, and at the end of the last century, they took a strong place in the ensembles. Musical instruments were also widely used to accompany songs and dances, filled with metrorhythmic decorations and rhymes.

It is known that there are many types of folk instruments in our Uzbek musical cultural heritage and that they have gone through the process of historical development and technical improvement for a long time. By the end of the 19th century, Uzbek folk instruments and performances underwent major changes, that is, new relatively complex and perfect instruments and examples of performance direction were created by our creators on the basis

of traditional performances and instruments. Uzbek music performance is divided into two groups. Group 1 includes traditional instruments, and group 2 includes improved, i.e., reconstructed instruments.

The performance of traditional musical instruments among the people has been formed since time immemorial and is manifested in various forms and compositions. Traditional musical instruments and performance require a high level of professional individuality. According to this, the methods and possibilities of execution have arisen. Performance practice showed and demanded that instruments can be played as a group. Based on this, traditional musical instruments were divided into groups by musicians within the framework of sound types and performance possibilities. In order to have a wide scope and a large voice in the performance, a large ensemble of instruments was formed from a collection of all instruments, so as a result, ensemble performance began to be used in practice.

At the same time, we can divide the performance of Uzbek music into 3 directions. They are folk folklore music, folk classical music, and compositional music. The folklore direction has a mass character, technical and sound aspects are performed with the help of instruments close to each other, and due to its unique performance conditions and place, the instrument and the performer must quickly adapt to any situation and perform, requires receiving. In this direction of performance, mainly flute, chang, rubob, gijjak and circle instruments are used.

Taking into account that the instruments performed in the direction of folk classical music are mainly chambered, they are based on conditions, place and environment. The composition of the ensemble covers almost all instruments.

Composer's creativity includes several different instruments, covering several modern styles. The component parts of musical works are formed and performed on the basis of genres. In the course of this formation, a composition of instruments is formed, from an instrumental duet to an orchestra of folk instruments. Currently, this process is widely used. It should be noted that European instruments are sometimes used to give the orchestra a full voice.

Based on their characteristics, all instruments used in performance are divided into three types. They are string, wind and percussion instruments. Uzbek musical instruments have huge performance and technical capabilities. As a proof of this, we can observe that other nations' music works and world classical works are performed according to the standards on radio, television and internet networks. Such performances show how diverse Uzbek folk instruments are.

It is known from history that in traditional Uzbek music - both in vocal music and in instrumental music - one-voice, that is, unison performance was created. This tradition has been preserved until now. So, what is the significance of polyphonic music? What is the point of adapting Uzbek folk instruments to polyphonic music? - it is natural that such questions arise.

The concept of pluralism came to Central Asia at the beginning of the 20th century. If we turn to history, the musical culture of Central Asia goes back to a very long time. The peoples of Central Asia played monophonic music, i.e., monody, before the introduction of polyphonic music and several modern genres, which are familiar to us today. There were ensemble versions of this in solo and collective performance.

The development of professional composer's creativity in Uzbekistan served as a ground for the introduction and development of the direction of performance through notation, which is fundamentally different from the direction of traditional performance.

The concept of polyphony, in turn, served to form a folk instrument orchestra, a new form of collective performance. In the 30s of the last century, it was a transition period in our neighboring countries. With the efforts of many art lovers, a new public musical art, namely,

the orchestra of folk instruments, was formed. In this process, the role of art devotees who constantly promote a new musical form is important. Thanks to their efforts, orchestral art attracted young people who are eager for new things. Although the first experimental orchestras were not professionally perfect, they attracted the musical public of the time and served as an excellent exchange of information between different cultures.

At the end of the 1930 years, two directions of collective performance appeared in Uzbekistan. The first was the ethnographic orchestra under the leadership of T. Jalilov, and the second was the orchestra of notated folk instruments, which was started by N. Mironov and continued by A. Petrosyans. Since then, two teams have started their activities. After that, the transition from unison style to polyphonic style of performance was accelerated, and this in turn created a number of problems that needed to be solved. The first of these was the need for instruments that corresponded to the goals of the orchestra. More precisely, there was a need for families of instruments that included different volume levels.

In this way, according to the requirements of the times, in the late 1920 years and early 1930 years, sozgar masters Sh.Shoumarov, M.Kharratov, U.Zufarov, R.Isaboyev gradually adjusted the folk instruments to the level of modern performance requirements, i.e. modernized them. - they slowly started experiments. At the same time, under the leadership of A. Petrosyans, master constructors A. Kevhoyans, S. Didenko, V. Romanchenko also created drawings of folk instruments. They created twelve-level equal-tempered types and families of instruments for playing multi-voiced orchestra and musical works of different peoples. In 1938, an orchestra of folk instruments was established in 1938. Ashot Ivanovich Petrosyans, then Said Aliyev in 1957, and Faruq Sadikov in 1976 were appointed as the first artistic director and conductor of the team. During their high creative period, the orchestra made great achievements. They performed many concerts, took part in festivals and competitions and won prizes.

Orchestra performance occupies a very important place in Uzbek folk instruments. The orchestra of Uzbek folk instruments can perform Uzbek national music, compositions and works of world composers on Uzbek folk instruments at a professional level. It is worth noting that modern pop music samples are also performed in the orchestras of Uzbek folk instruments.

The role of polyphony, i.e., orchestras and ensembles, is incomparable in the development of young musicians into professional performers. In this, the performer learns listening skills, performance skills, note reading and teamwork.

In our country, a lot of attention is paid to the issue of training personnel in the performance of Uzbek folk instruments. Thanks to our independence, many music schools, specialized lyceums and colleges, and higher education institutions are operating in the Republic of Karakalpakstan, our regions and our capital city of Tashkent. Even now, many such educational institutions are being built, and the existing ones are being renovated. It is noteworthy that many of our preschool educational institutions teach music lessons, in particular, the first stages of performance on Uzbek folk instruments.

In our republic, specialized lyceums and colleges have orchestra performance activities. Their repertoire is also very rich. In music and art schools, more attention should be paid to polyphonic, especially orchestra performance. Because the more attention is paid to polyphony at this stage, the ground is created for orchestra performance at the key stage of education (lyceums and colleges). First, before the performance of a full orchestra, it would be appropriate to form small orchestras from families of instruments. For example, it is possible to form a string orchestra, a percussion orchestra, or an orchestra consisting of individual families of instruments. Such experiments were widely used in the 70s and 80s of the last century. Dutor orchestra, powder orchestra, rubob orchestra were formed in it. Even

today, such experiments can be widely used. Especially at the stage of secondary education, such an orchestra performance serves as a big school for a young performer. Dividing their repertoire of small instrumental tunes into different voices and performing them collectively is the first stage of polyphony. Such an experience can be used in preschool educational institutions as well. For example, it can be practiced by simply clapping or singing sounds in a playful way.

Every year at the State Conservatory of Uzbekistan "Sounds of Navroz" the national festival of folk instrument orchestras and polyphonic ensembles is held. It was founded in 1997, and at first it became a city, then a republic, and now an international festival. Pre-school educational institutions, music and art schools, specialized lyceums and colleges, orchestras and ensembles of higher music educational institutions, professional teams will take part in this festival. At the festival, it is possible to identify young talents who are looking for the performance of folk instrument orchestras and multi-voice ensembles, which allows art lovers to enjoy unique examples of heritage. It is not for nothing that groups from beginner to professional performances participate in this festival. Young musicians take the example of experienced musicians to train their performance skills and increase their experience. There are many such pageants in all regions of our republic.

The role of professional teams in multi-voice performance of Uzbek folk instruments is incomparable. Currently, the activities of the Academic Orchestra of the State Folk Instruments of Uzbekistan and the Chamber Orchestra of the Folk Instruments "Sug'diyona" are worthy of attention. Their repertoire consists of very rich and colorful tunes. The work of these orchestras serves as a school for young performers.

There is still a lot of work to be done in the field of Uzbek folk instruments, especially polyphonic orchestra performance. Our current instruments and performance did not appear by themselves. It is necessary to improve the quality of Uzbek folk instruments, to improve performance skills, to enrich new methods and repertoires, to look for creative young people like us, to work tirelessly on ourselves.

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