



TRADITIONS OF USING FOLK INSTRUMENTS IN THE CREATIVES OF UZBEK COMPOSITORS

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Abstract: This article provides a comprehensive analysis of the traditions of using national folk musical instruments during the formation and development of the Uzbek professional compositional school. The central issue of the research is the process of harmonization between European music theory and genres (symphony, opera, ballet, cantata) and Uzbek folk instruments (dutor, tanbur, nay, gijjak, doira, Kashgar rubab). The article covers the historical stages of this process, from the first attempts at the beginning of the 20th century to the work of modern composers.

Keywords: Uzbek compositional school, folk musical instruments, national color, symphonic orchestration, dutar, tanbur, flute, gijjak, doira, professional music, national opera, national ballet, synthesis, national musical language.

Introduction.

The formation of Uzbek professional compositional art dates back to the 1920s and 1930s, and this process took place in a unique, complex historical and cultural environment. On the one hand, the region had a rich folk and maqom music tradition that had developed over the centuries, and on the other hand, European academic music education and genres began to penetrate the region. The harmonization of these two musical systems—the monodic thinking of the East and the polyphonic-harmonic thinking of the West—became one of the most important and complex tasks of the Uzbek school of composition.

The issue of using folk musical instruments is one of the central points of this harmonization process. Composers faced two important tasks: first, to preserve national musical identity, and second, to find means of expression that corresponded to the language of modern professional music, including major genres (opera, ballet, symphony). The inclusion of folk instruments in works proved to be one of the most effective ways to solve this task, as these instruments bring with them a unique timbre, national intonation, and cultural memory.

The relevance of the topic lies in the fact that even today Uzbek composers are engaged in the issue of combining national and modern elements; therefore, studying the experience of the past, particularly the historical traditions of using folk instruments, is of not only theoretical but also practical importance. Furthermore, this topic acquires even greater significance today, when issues of national identity and the preservation of cultural heritage are becoming increasingly relevant.

The following theoretical approaches are of great importance in the scientific study of the use of folk instruments in the works of Uzbek composers:

1. Historical-stage approach. This approach is based on studying the formation process of the Uzbek compositional school by periods: the early period (1920–1930s) — during which the first national operas and musical dramas were created, and folklore materials were incorporated directly into works almost without changes; the middle period (1940–1960s) —

during which compositional technique matured, and the harmony between folk instruments and the symphony orchestra deepened; the subsequent period (1970s to the present) — during which composers transitioned to a more free, individual-creative use of folk instruments.

2. The theory of synthesis. According to this theory, the fusion of national and European musical systems should be an organic synthesis rather than a mechanical merger; that is, the best features of the two systems are combined in a way that creates a new state of quality. Within the framework of synthesis theory, three main methods are distinguished: the first is the inclusion of a folk instrument in a work in its natural form without changes (for example, as a soloist); the second is the "imitation" or "styling" of a folk instrument's voice through the means of a symphony orchestra; the third is the use of a folk instrument and European instruments in a mixed composition, as an equal ensemble.

3. Timbre-color theory. This approach is aimed at studying the specific timbre characteristics of folk instruments and explains why composers choose these instruments and in what situations. For example, the soft, gentle sound of the dutar is used in lyrical scenes, the deep and mournful sound of the flute in tragic episodes, and the rhythmic richness of the doira in dance and festive scenes.

4. National intonation theory. According to this theory, not only the folk instrument itself, but also its unique performance style, ornaments (such as micro-alterations, glissando, tremolo), and intonational features are important for bringing a "national breath" to the symphonic work. Some composers have managed to express its intonational features through European instruments (e.g., violin, clarinet) without directly using a folk instrument.

The combination of these theoretical approaches allows for a comprehensive and systematic analysis of the traditions of using folk instruments in the works of Uzbek composers.

Discussion

Initial period: direct introduction of folklore material. The first examples of Uzbek professional compositional art are associated with national operas created in the 1930s. During this period, composers, often in collaboration with Russian composers, incorporated folk melodies into their works almost unchanged, and in some scenes, they also directly utilized folk instrumental ensembles. A characteristic feature of this period is the citation of folklore material in its original form, which is explained by the insufficient development of compositional technique and the initial experience of working with national material.

Creativity of Mukhtar Ashrafi. One of the prominent representatives of the Uzbek school of composition, Mukhtar Ashrafi, initiated a new stage in the use of folk instruments in his work. In his symphonic works, the intonations characteristic of folk instruments are expressed through the means of a European symphony orchestra, while in some of his works, folk instruments are included directly in the orchestra. This approach allowed for an increase in the professional and technical level of the work while preserving the national flavor.

Mutal Burkhanov and national vocal-instrumental synthesis. In Mutal Burkhanov's work, the melodies of folk instruments, particularly the dutar and tanbur, are used in close connection with vocal parts. In his works, folk instrumental intonations are reflected not only in orchestration but also in the vocal melody itself, giving the works a deep national spirit.

Suleyman Yudakov and instrumental ensembles in national opera and ballet. In the development of national opera and ballet genres, a tradition was formed to use folk instrumental ensembles as backstage or onstage groups. Such ensembles, in addition to the

main symphony orchestra, were used to depict national ceremonial scenes more convincingly and vividly.

A method of "styling" folk instruments into a symphony orchestra. Many composers utilized the method of stylization through European instruments rather than directly incorporating the folk instrument. For example, the deep sound of the flute is expressed in the low register of the clarinet or flute, and the intonational peculiarity of the violin is expressed in the violin or alto parts through special performance techniques (for example, glissando, microchromatic intonation).

Using folk instruments as a soloist. In the works of modern Uzbek composers, a genre of works is developing where a folk instrument (for example, the dutar or nay) is used as a soloist alongside a symphony orchestra. This genre is a concert genre in which a folk instrument, with its natural, unique timbre, appears against the background of the rich harmonic-orchestral possibilities of a European symphony orchestra. This genre allows for the demonstration of the technical and artistic capabilities of a folk instrument at a high professional level.

Folk instrument orchestra: a separate institutional direction. In Uzbekistan, the folk instrument orchestra (for example, collectives such as the Yunus Rajabi Folk Instrument Orchestra) developed as a distinct institutional form, for which many Uzbek composers created specialized works. In such orchestras, all parts are performed on folk instruments, but the principles of European symphonic music are utilized in terms of orchestration technique, harmony, and form. This direction served as an important means of raising the national instruments themselves to a professional-academic level.

Research in the works of modern composers. In recent decades, Uzbek composers have been adopting more free and experimental approaches to the use of folk instruments. In particular, there are trends in combining folk instruments with modern electronic music, jazz elements, and the style of minimalism, as well as the use of non-traditional performance techniques (for example, "atypical" sound production methods of the instrument). This situation testifies to the inexhaustible creative potential of folk instruments and their ability to adapt to modern musical language.

Result. The results of the conducted research allowed for the formulation of the following main conclusions:

Firstly, the formation and development of the Uzbek compositional school are closely linked to the traditions of using folk musical instruments, and this process consists of three main historical stages: the direct introduction of folklore material (1920–1930s), the maturation of compositional technique and the deepening of harmony (1940–1960s), and the period of free-individual creative explorations (1970s to the present).

Second, at least four main ways of using folk instruments were identified: incorporating the instrument in its natural state into the work; stylizing its sound characteristics through European instruments; using it as a soloist with a symphony orchestra; and, finally, developing the folk instrument orchestra as a separate institutional form.

Thirdly, the founders of the national school of composition, such as Mukhtar Ashrafi, Mutal Burkhanov, and Suleiman Yudakov, initiated various directions for using folk instruments in their works, which left a rich creative heritage and a methodological foundation for the composers of the next generation.

Fourthly, modern Uzbek composers are applying increasingly free and experimental approaches to the use of folk instruments, including combining them with modern musical genres and technologies, which testifies to the inexhaustible creative potential of folk instruments.

Fifthly, the development of the folk instrument orchestra genre has been shaped as a distinct and effective path to elevating national instruments to a professional-academic level, a direction that is actively developing today.

Conclusion

In conclusion, the traditions of using folk musical instruments in the works of Uzbek composers played a decisive role in the formation and development of national professional musical art. Through these traditions, composers managed to organically harmonize the musical thinking of the East and the West, assimilating modern professional musical genres while preserving national identity.

This study showed that the process of using folk instruments is not static, but a constantly evolving dynamic process that has changed in accordance with the requirements of each era, the individual creative pursuits of composers, and the aesthetic needs of society. Each stage of this process has its own unique value, and together they form a unique path of Uzbek professional musical art. In modern conditions, it is important to deeply study this rich experience from a scientific point of view and pass it on to the generation of young composers. In this regard, the following practical recommendations can be proposed:

- Incorporate special courses on the history and technique of using folk instruments into the programs of composer education at conservatories and music universities;
- Organizing competitions and grants to encourage young composers to create new works for folk instrument orchestras and ensembles;
- Strengthen work on the notation, archiving, and scientific analysis of works by Uzbek composers featuring folk instruments;
- Support for experimental projects to harmonize folk instruments with modern musical technologies (electronic music, computer software);
- Organization of concerts and festivals to promote the works of classics of the national compositional school with the participation of folk instruments to the general public, including foreign audiences.

The implementation of these recommendations will serve to continue and enrich the traditions of the Uzbek compositional school, as well as to further strengthen the role of folk instruments in modern professional musical art.

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