

THE ART OF INSTRUMENTATION AS AN OBJECT OF SCIENTIFIC RESEARCH (HISTORY QUESTIONS)

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Abstract: *the article is devoted to the history of orchestration considered in the works of Uzbek composers of the 20th century. It also includes the history of playing musical instruments, the composer's instrumental and orchestral style. The classification of musical and orchestral terms and the history of their scientific study are given.*

The desire to study, research and apply the issues of instrumentation in the compositional work of Uzbekistan on the basis of past and present principles as a result of scientific research will serve the development of this art in the future. It is well known from the experience of skilled teachers that there are integral stages, sequences, or specific forms of methodological foundations in the coverage of sources.

Keywords: *composer, literature, creativity, instrumentation, orchestration, style, image, musical thinking, symphony, conductor, history, science, teacher.*

ИСКУССТВО ИНСТРУМЕНТОВКИ КАК ОБЪЕКТ НАУЧНОГО ИССЛЕДОВАНИЯ (ВОПРОСЫ ИСТОРИИ)

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Аннотация: *статья посвящена истории оркестровки, рассматриваемой в творчестве узбекских композиторов XX века. Она также включает в себя историю игры на музыкальных инструментах, инструментальный и оркестровый стили композитора. Приведена классификация музыкальных и оркестровых терминов и история их научного изучения.*

Изучение, исследование и применение проблемы инструментария в композиционном творчестве Узбекистана на основе принципов научных исследований послужит развитию этого искусства в будущем. Из опыта квалифицированных учителей хорошо известно, что существуют целостные этапы, последовательности или конкретные формы методологической основы в охвате источников.

Ключевые слова: *композитор, литература, творчество, инструментарий, оркестровка, стиль, образ, музыкальное мышление, симфония, дирижер, история, наука, педагог.*

UDC 078

The coverage of the subject should be carried out systematically in a step-by-step, organic sequence, from the simple appearance of past and present principles to the complex form. In the first steps, the task of embodying history and shaping it from a scientific point of view was put forward on the basis of the literature, pamphlets, scientific works on the instrumentation and orchestration created so far.

Particular attention was paid to the terms of composition and orchestration. It should be noted that these terms required the study and application of music as a separate science in the process of its further development.

Instrumentation – for a musical ensemble of different composition (ensemble, chamber orchestra, jazz band, symphony orchestra, wind orchestra, folk instruments orchestra) the division of instruments on the basis of the piano can be performed by a music literate musician using general concepts P. Tchaikovsky's "Children's Collection" for piano (any drum rehearsal for a group of stringed instruments, a group of wind instruments or an ensemble of different compositions);

Orchestration [1] (orchestration) - is formed in the creative process by the composer for the orchestral ensemble. The composer can orchestrate on a piano basis or form an orchestral score directly. Symphonic thinking, orchestral thinking plays an important role in this process.

The art of playing is inextricably linked with the art of composition, in which the services of composers who have mastered the art of playing and orchestrating are invaluable. Their experiences have always served as a program for young composers and have provided an integral part of the history of the art of playing.

"Instrumentation is a major field for conductors, musicologists and performers of folk instruments and serves as one of the foundations of the compositional profession" [2].

It is known that each art form had its own history, period of development and masterful masters. The history of instrumental art is built on the influence of the development of the art of composition, the formation of instruments, the study of musical acoustics from a scientific point of view, the development of the performing arts and the change of generations. It is the formation of the instruments that determines the periodic stages of the art of instrumentation,

orchestration. Examples of this can be seen in the example of G. Berlioz, the author of the first scientific literature on instrumentation, in his pamphlet *The Great Treatise on Modern Instrumentation and Orchestration*.

Exactly the orchestration, the history of the art of playing, required a separate study of the stages of development. In the course of the study, the history of orchestration and instrumentation in the book "History of Orchestration" by the English composer and musicologist Adam Cars describes the following: They began to pay attention to works based on the harmony of instruments, especially the opera, oratorio and ballet genres, which began to develop in form. The process of forming an orchestra is complex, and it took a lot of hard work for musicians to develop the skills to perform in a large number of compositions. In this case, the process of formation of instruments is relevant and most important.

The talented composers, who have done a lot of work on orchestration and instrumentation, knew perfectly the possibilities of performance of each musical instrument, means of musical expression and methods of performance. Therefore, the acquisition of basic knowledge of percussion allows you to work carefully on percussion. To date, most of the literature and teaching aids on instrumentation are related to the study of instruments or groups of instruments, their capabilities, timbre, texture and its types: "Fundamentals of Orchestration" by N. A. Rimsky-Korsakov, *Symphony Orchestra* by S.N. Vasilenko "History of Orchestration" by Adam Cars, "Orchestration" by Walter Piston, "Orchestration Rules" by Gabor Darvash, "Notography, Timbre and Texture in Modern Instrumentation" by Felex Yanov-Yanovsky, Petrovich Rakov's "Practical Course on Instrumentation", F. E. Vitachek's "Tasks on Instrumentation for Symphony Orchestra", A.M. Veprik's "Essays on Orchestral Styles", the history of the formation of instruments, their structure, performance possibilities, musical expression, orchestra lari, the range of information is mainly covered by the authors, and then there are samples, exercises, from the simple appearance of the instrument to the complex form. The structure of the literature, i.e., the sequence of data, has been linked to the study of instruments.

The above-mentioned authors have different approaches to instrumentation and orchestration, which, in terms of their scientific significance, serve as a program for young composers. Each of these literatures has its place in the history of the art of instrumentation, and its functions, specimens, and period of the author's life, the composer's style of creation, the instrumentation experience, and the possibility of exchanging information of his time. For example, N. Rimsky-Korsakov's "Fundamentals of Orchestration" contains examples of his author's works, while S. N. Vasilenko's textbook "Instrumentalization for Symphony Orchestra" includes A. Lyadov, P. Tchaikovsky, A. Arensky, M. Glinka, A. Skryabin, S. Vasilenko, N. Myaskovsky, A. Glazunov, N. Rimsky-Korsakov, S. Prokofev, D. Shostakovich, M. Balakirev used examples of creativity of such composers. The above-mentioned literature deals with the composition of symphony orchestras, which includes topics such as the history of instrumental music, symphonic orchestral instruments, instrumental styles, symphonic thinking, the melody of instruments, types of textures. Composers Kozlovsky and Yanov-Yanovsky conducted research on the history of music in Uzbekistan. It can be said that Kozlovsky worked directly as a conductor of a symphony orchestra, created many works for the orchestra, which laid the foundation for a wide range of musical work. Today, the instrumental style of Kozlovsky's works for symphony orchestra is recognized as unique and elegant, professionally performed. To confirm the above points can be confirmed by observing, studying the scores of the works he created for the symphony orchestra. During his creative years, the composer wrote a number of scientific articles, memoirs and letters on the instrument. His creative legacy will be taught to future generations, young composer students on the basis of curricula at the conservatory. Consequently, there are many composers who continued to play in the style of A. Kozlovsky. A distinctive feature of the composer's research on instrumentation is that A. Kozlovsky paid attention to the expression of Uzbek folk instruments through a symphony orchestra and did a lot of work.

Another representative of the School of Composers of Uzbekistan, artist of Uzbekistan, Professor Yanov-Yanovsky created scientific and creative manuals "Notography, timbre and texture in modern playing" and "Exercises on playing" (symphony orchestra). The difference between the authors of the scientific literature on instrumentation is that F. Yanov-Yanovsky tried to convey to future composers the intonation harmony, rhythmic features, timbre and texture of Uzbek music through the creative samples of Uzbek composers.

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