

DOI:10.29013/EJA-24-1-19-22



IMITATION OF NATIONAL INSTRUMENTS BY MEANS OF AN ORCHESTRA

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Cite: *Erkaev N. (2023). Imitation of National Instruments by Means of an Orchestra. European Journal of Arts 2024, No 1. <https://doi.org/10.29013/EJA-24-1-19-22>*

Abstract

This article is about the history of orchestration, the evolution of the stages of development in the compositional art of Uzbekistan. The process of reflecting the timbre of national instruments through symphonic orchestra instruments is described in the orchestration methods of Uzbek composers.

Keywords: *Instruments, instrumentation, timber, symphonic orchestra, composer, mix, karnay, national, imitation, sound*

Introduction

A musical composition cannot consist only of a melody; it is composed of harmonic and polyphonic sounds, textures, timbres and other musical components. All these have a single goal — to fully and vividly express the musical image, demonstrate the characteristic features of the image, and emphasize the main idea.

The process of instrumentation in symphonic or chamber music is a principle that shows the melodiousness, imagery, dramatic status, creative innovation of the work. The science of instrumentation itself is a tool that provides the ideological-artistic image of the work, based on versatility.

There is no immutable rule, ready-made method for the correct distribution of the musical statement, melody, harmony, metro-rhythm and texture in the practice of instrumentation.

Instrumentation manuals show the simplest, most common cases of dividing tunes

into instruments in a certain chamber group — unison, octave, two-octave unison, pure and mixed timbre. In most cases, some pieces of music are given as samples for instrumentation only. Unfortunately, no research has been done on the imitation of Uzbek folk instruments by means of a symphonic orchestra.

When we look retrospectively at the work of Uzbek composers, the question of orchestration is the main problem, and the reflection of nationality is a cross. Uzbek composers have been researching this process for many years. Among the main ones, we can indicate two approaches: inclusion of national instruments in the composition of the orchestra or imitation. It is necessary to analyze the scientific and creative heritage of the composer A. Kozlovsky, who conducted fruitful practical research on the issue of these two approaches.

There is only an article by the composer A. Kozlovsky entitled “Reflection of timbres of Uzbek folk instruments in the symphony

orchestra” on the interpretation of national instruments by means of a symphonic orchestra. In the article, based on the experience of his research the author writes about the discovery of the timbre of the national instrument-tanbur, using the performance possibilities of the harp sound: “It should be added that it is useful to express the *pres de la table* in the lower sounds of the deca part of the harp. If a special and new compositional technique, which is described in detail, is applied to this, the melody of many tanbur will be sounded in the orchestra. This style was first developed by us in the music of the second part of the film “The Adventures of Nasriddin” (1944) and later in the ballet “Glory to October”, in particular in the symphonic suite “Hasil Bayram”. Alexey Kozlovsky’s symphonic orchestra used the timbre of the national instruments of nay, surnay, karnay, chang, tanbur, and gijjak directly in his works through various combinations. In this regard, he relied on two important rules:

- Pure timbre. That is, without combining an instrument with another instrument;
- Artificial timbre. By combining related instruments or instruments that are close to each other in character of the melody, making a mix.

When the composer turned to folk tunes, he discovered that there was an opportunity to include a national instrument in the composition of the orchestra, or to discover a new timbre by searching for different mixes. Therefore, the process of searching for new timbres is closely related to the features of the instruments and the character of the

tone. A. Kozlovsky describes this situation in his article as follows: “Glinka’s phrase — ‘Find closeness’ — is surprisingly true. The similarity of timbres and the ability to advance them is, in essence, the art of managing an orchestra. For a musician, the presence of these qualities is better than anything else.” This opinion proves the importance of innovation in musical instruments, which is the main content of our research, and once again reinforces its relevance.

It is useful to combine familiar sounds in orchestral instruments, for example, a mix of flute piccolo and flute, oboe and bassoon, clarinet and saxophone, or to approximate the character of the tone — mixes of the lower register of the flute and the *pizzicato* performance of trumpets, harps and violins in symphonic works. According to Kozlovsky, after the pure timbre played for a long time, the mixed timbre is not purposeful, but is successfully given on the basis of contrast with the artificially created tone.

In the article, we studied various mixes of the author in the poem “Tanovar” and the suite “Lola” by A. Kozlovsky in terms of timbre. It was found that the structure and classification of these mixes depend on the character of the instruments in the orchestra. He invented new timbres of instrumentation using the modern performance possibilities of all the instruments in the orchestra.

For example, the author highlights the pure and artificial mixes used in the “Lola” suite as an example. On the 34th page of the suite, an imitation of the national trumpet sounds in a mixture of oboe and English horn:

This combination also appeared in the composer’s poem “Tanovar” and ballet.

In his suite, as mentioned above the orchestrator created five karnay mixes, a trombone solo, followed by three trombones, a

tuba solo, horns, and 3 trumpets, 3 trombones at the end of the work, intensifying the timbre volume:

- 1) Trombone solo;

Various variants of karnay sounds were selected for the reflection of Uzbek national words by means of symphonic orchestra instruments. In this, the composer used samples that he notated. Five rhythmic styles can be heard in a single suite. The musical style, which begins with upbeat in trombone performance, sounds very deep and clear. As

a soloist, he has the opportunity to freely interpret. In later mixes, three trombones and combos are complicated by the requirement of interrelationships for ensemble integrity and melodiousness.

2) three trombones with a more sonorous timbre;



New timbres of orchestration were discovered using modern performance capabilities of all instruments in the orchestra. Harmonic and rhythmic harmony in the imitation of the sound of the karnay is complicated in the composition of the ensemble, and it was created taking into account the capabilities of brass instrument players. In this case, three trombones are played in unison with an accent, while the tuba plays a dissonant tone in the seventh interval. Compared to the first mix, the rhythmic performance is

quite different, and we can hear new timbres in its sounding. In this fragment, the tuba also sounds as a bass ostinato in this episodic process. That is, the sound of the main sound in the lower register, and a healthier sounding of national sounds in a heavy restrained spirit, was achieved. In the work, from one musical element to a variety of timbres in different forms and styles, the composer achieved by using the performance possibilities of the instruments.

3) tuba solo;



The imitation of the third karnay in the work differs tonally and rhythmically, and in terms of timbre, and is expressed in a lower register. It is in the dynamics of two pianos that the other instruments in the orchestra also play piano so that the solo performance sounds. In this, the composer achieved a

vivid expression of his invention of timbre. Tonally contrasting and colorful tone with its lower timbre has no final contribution. It should be evaluated as a preparation for full and bright tones in the next mixes.

4) Horns of a festive character;



Using all the brass instruments in the symphony orchestra, the composer man-

aged to express the sounds of the karnay in the horn as well. In the fragment, four horns

used staccato and marcato playing styles in unison. In the texture, the rhythmic styles of different lengths express the national color more vividly. Up until this fragment, the downbeat aspects of the national rhythmic styles were covered, while triols based on upbeat were used in the horns, starting with downbeat and ending with upbeat in the

second bar. The general sound of the mixes is connected with the seventh interval and performs the main artistic function in the representation of the feast and national ceremonies.

5) 3 trumpets and 3 trombones enrich the sound of karnays in the finale to express the festive spirit;

In conclusion, it can be noted that in the above samples of the score it is possible to represent the mix of the sound of a single karnay by means of different instruments:

– To discover new timbres using the method of imitation without including national words in the composition of the orchestra;

– To apply practicing instruments that are close to each other in terms of timbre during the mixing process;

– Representation of Uzbek folk instruments using the performance capabilities of symphonic orchestra instruments (that is, bringing the performance capabilities of a single instrument closer to the national timbre without combining the instruments).

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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