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HISTORICAL DEVELOPMENT AND CLASSIFICATION OF TRADITIONAL ORCHESTRA

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Abstract: This article examines the historical stages of the formation and development of traditional orchestras in Uzbekistan, their artistic, aesthetic, and performance characteristics, as well as classification principles. It analyzes the transition from ancient ensemble performance to the professional orchestral culture of the 20th century, associated with the systematization of national instruments, the development of orchestration, and the formation of a conducting school. Particular attention is paid to the two main types of traditional ensembles—the folk instrument orchestra and the maqam orchestra—their repertoire specifics, modal and rhythmic features, and timbre organization. The functions of the conductor in preserving national musical thinking, ensuring timbre balance, and interpreting maqam structures in a polyphonic setting are explored. A conclusion is drawn about the significance of traditional orchestras as an important element of professional musical culture and a means of preserving the national musical heritage.

Key words: traditional orchestra, folk instruments orchestra, maqom orchestra, Uzbek musical culture, Shashmaqom, national instruments, conducting, orchestration, musical heritage, usul, maqom, polyphony, timbre system, performing arts.

Аннотация: В статье рассматриваются исторические этапы формирования и развития традиционных оркестров Узбекистана, их художественно-эстетические и исполнительские особенности, а также принципы классификации. Анализируется процесс перехода от древнего ансамблевого исполнительства к профессиональной оркестровой культуре XX века, связанный с систематизацией национальных инструментов, развитием оркестровки и становлением дирижёрской школы. Особое внимание уделяется двум основным типам традиционных коллективов - оркестру народных инструментов и оркестру макома, их репертуарной специфике, ладово-ритмическим особенностям и тембровой организации. Исследуются функции дирижёра в сохранении национального музыкального мышления, обеспечении тембрового баланса и интерпретации макомных структур в условиях многоголосной фактуры. Делается вывод о значении традиционных оркестров как важного элемента профессиональной музыкальной культуры и средства сохранения национального музыкального наследия.

Ключевые слова: традиционный оркестр, оркестр народных инструментов, оркестр макома, узбекская музыкальная культура, Шашмаком, национальные инструменты, дирижирование, оркестровка, музыкальное наследие, усул, маком, многоголосие, тембровая система, исполнительское искусство.

The musical heritage of the Uzbek people is a complex and multilayered cultural phenomenon, formed over centuries of development, in which traditional instrumental performance occupies a special place. This performance initially manifested itself in the form of solo music-making and small ensembles, but over the course of historical development, it rose to the level of orchestral thought.

The institutional formation of Uzbek traditional orchestras dates back to the first half of the 20th century. This process was closely linked to the scientific systematization of national instruments, the expansion of their range, and their adaptation to orchestral texture. In the 1930s, an orchestra of folk instruments was founded at the State Conservatory of Uzbekistan, marking a new stage in the development of national orchestral culture. During this period, composers and conductors such as Akhmadjon Kosimov, Tolib Sadykov, Yunus Radzhabiy, and Fakhriddin Sadykov conducted important experiments in orchestrating national instruments, expanding their timbre and range capabilities, and developing polyphonic texture.

The artistic and aesthetic characteristics of traditional orchestras are primarily manifested in their reliance on national modal systems, maqam techniques, and the rhythmic structure of folk melodies. In particular, orchestral interpretations of Shashmaqam techniques, polyphonic arrangements of folk melodies, and adaptations of modern composers' works for national instruments form the core of the repertoire. This process creates a synthesis of national monodic thinking and Western harmonic thinking, creating a unique polyphonic expressive environment.

Today, the art of the traditional orchestra has developed professionally and is being developed by a number of ensembles operating in the republic. In particular, the State Orchestra of Folk Instruments of Uzbekistan, the Orchestra of Folk Instruments of the State Conservatory of Uzbekistan, and instrumental ensembles of the "Bakhor" ensemble showcase various styles of national orchestral performance. The activities of these ensembles contribute to the expansion of the repertoire, the creation of new works, and the refinement of performance culture.

Traditional orchestras are divided into two main types based on their functionality and repertoire. The first type is the folk instrument orchestra, in which traditional instruments serve as the primary performing instrument, and the repertoire consists primarily of folk songs and melodies, as well as contemporary composers' works. The second type is the maqom orchestra, focused on performing classical maqom forms with an expanded instrumental cast and polyphonic interpretation. In both cases, the conductor's task is to preserve the stylistic features of the traditional melodies, accurately convey modal and rhythmic nuances, and guide the performance process based on a holistic artistic concept.

An analysis of the historical stages of the folk instrument orchestra's development reveals that its origins date back to ancient ensemble performance. Initially, small groups consisting of dutar, gidzhak, nay, doira, and other instruments provided musical accompaniment at weddings and ceremonies. In these ensembles, the emphasis was on melodic leadership and rhythmic coherence, with elements of polyphony arising naturally through improvisation.

By the 20th century, the idea of combining national instruments into a large orchestral form emerged. At this stage, the orchestration process was placed on a scientific and theoretical basis: the challenges of expanding the range of instruments, introducing musical notation, and developing a notational approach to scores were addressed. As a result, the folk instrument orchestra evolved into a complex performing apparatus, integrating national musical thinking and academic performance standards.

The traditional folk instrument orchestra is structurally composed of several functional groups. Plucked string instruments (dutar, tanbur, rubab, chang, and others) form the orchestra's melodic foundation. Bowed string instruments (gijak, kobyz, kamancha) play an important role in expressing lyrical and legato intonations. Wind instruments (nai, koshnai, surnai) enrich the orchestra's timbre, imparting a dynamic and expressive character to the sound. Percussion

instruments (doira, nagara, kayrok and others) provide rhythmic stability and form the basis of the national usul system.[1]

Conducting activities in a folk instrument orchestra are not limited to organizational and managerial functions, but include a complex artistic, aesthetic and theoretical process of thinking.[2] In traditional orchestral performance, the conductor directs the performance with a deep understanding of the internal logic of the national modal system, the paths of maqom, usuls and rhythmic formulas.[3] Therefore, in such an ensemble, the conductor's manual technique must be based on general academic principles of conducting and simultaneously be consistent with the intonational and rhythmic nature of national music.

The maqam paths found in the repertoire of a traditional orchestra—in particular, "Segokh," "Navo," "Rost," and "Bayot" from Shashmaqam—possess unique modal, structural, and rhythmic characteristics. Some are free and improvisatory, while others are based on complex rhythmic formulas. As a result, the conductor cannot limit himself to demonstrating a simple metric scheme, but must subtly convey the inner pulsation and phrasing. For example, the lyrical, intimate melody of the "Segokh" path requires a soft and elastic gesture, while the steady and confident character of the "Rost" path is conveyed by a clear and convincing manual impulse. The conductor's task in a folk orchestra is to ensure timbral balance, preserve the natural sound of the national instruments, and define the functional role of each layer in the polyphonic texture. The tremolo or arpeggiated texture of the string instruments, the sustained intonations of the naya and koshnaya, and the rhythmic patterns of the doira and nagara must be coordinated and serve the overall dramatic line. In this sense, the conductor acts as a mediator between national musical thinking and academic score culture.

Today, the folk instrument orchestra is an important component of Uzbekistan's professional music system. Groups such as the State Orchestra of Folk Instruments of Uzbekistan, the Sogdiyona ensemble, and the Bakhor ensemble are developing national orchestral performances on stage and in concert. Contemporary composers' works occupy a significant place in their repertoire, alongside traditional melodies.

In recent years, symphonic works, overtures, concertos, and suites have been created for the folk instrument orchestra. The contributions of composers such as Mutal Burkhanov, Mansur Toshmatov, Rustam Abdullaev, and Tulqin Kurbonov are particularly significant in this process. Their works synthesize national modal foundations with Western harmonic thinking, creating a grand orchestral dramaturgy.

The maqom orchestra represents a complex and highly developed form of Uzbek professional music, in which traditional maqom performance is reimagined within an orchestral framework. This type of orchestra is based on the modal and structural system of the maqom, the dramatic sequence of shub and taran, and the diversity of usuls. The goal of the maqom orchestra is to systematically and polyphonically present the complex musical heritage formed in the oral tradition, in accordance with modern theatrical requirements.

Conducting a maqom orchestra is even more complex, requiring not only control of meter and tempo, but also the monitoring of free rubato, intonation nuances, and improvisational elements. The conductor, with a deep understanding of the inner workings of maqom development, works

[1] Абдуллаев Р. Ўзбек миллий мусиқа маданияти тарихи. – Тошкент: Ўқитувчи, 2001.
[2] Рахимов А. Халқ чолғулари оркестри. – Тошкент: Мусиқа, 2005.
[3] Барановский А. Дирижёрское искусство. – Москва: Музыка, 1975.

with the performers in a subtle psychological interaction. Thus, the maqom orchestra emerges as an artistic phenomenon formed at the intersection of traditional heritage and modern orchestral culture.

Traditional orchestras, rooted in ancient ensemble performance and oral musical traditions, rose to the level of professional performing institutions in the 20th century. The folk instrument orchestra and the maqom orchestra emerged as complex artistic structures, combining national modal-melodic thinking, the usul system, and timbral characteristics with a score-based and polyphonic performance culture. In this process, the systematization of national instruments according to register and functional characteristics, the development of orchestration experience and the formation of a conducting school were of decisive importance.[4]

The example of the maqom orchestra demonstrates the process of rethinking traditional heritage within the framework of modern orchestral thinking. It has evolved a synthesis of oral tradition, improvisational thinking, and written score culture, resulting in the formation of a highly professional performance model that serves as the musical embodiment of national identity. The current stage of development of traditional orchestras demonstrates that they enhance not only their theatrical and practical significance, but also their scientific and pedagogical significance, ensuring the sustainability of the national musical heritage.

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