

## ABOUT THE MUSICAL INSTRUMENT CHANG

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**Abstract:** thanks to music, a person gets the idea that greatness and beauty exist not only in the external world, but also in himself. The development of artistic maturity and the performance of priceless, classical, rare musical works of the Uzbek people on national instruments have significantly increased the interest of young people in music in our time.

In the modern era of globalization, the art of music in performance on Uzbek musical instruments, such as chang, becomes the basis for the study of art in one or another branch of music, for example: in preschool institutions, children's music and art schools, the activities of music clubs outside of lessons and after school, youth creative centers and cultural centers, as well as in art colleges and universities with music education programs in higher education and is widely used in educational institutions.

**Keywords:** music, art, chang, instrument, treatise, period, performance.

## О МУЗЫКАЛЬНОМ ИНСТРУМЕНТЕ ЧАНГ

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**Аннотация:** благодаря музыке у человека возникает представление о том, что величие и красота существуют не только во внешнем мире, но и в нем самом. Развитие художественной зрелости и исполнение бесценных, классических, редких музыкальных произведений узбекского народа на национальных инструментах значительно повысили интерес молодежи к музыке в наше время.

В современную эпоху глобализации музыкальное искусство в исполнительстве на узбекских музыкальных инструментах, как чанг, становится основой изучения искусством в той или иной отрасли музыки, например: в дошкольных учреждениях, детских музыкальных и художественных школах, деятельности музыкальных клубов вне уроков и после уроков, молодежных творческих центров и дом культуры, а также в художественных колледжах и университетах с программами музыкального образования в системе высшего образования и широко используется в учебных заведениях.

**Ключевые слова:** музыка, искусство, чанг, инструмент, трактат, период, исполнительство.

Instrument "chang" is well known in the world of Uzbek music and among its instruments, and we will travel to the history of my favorite instrument, the chang khuguzi, which has a place in the folk lake with its sonorous tones.

Dust is a very ancient coal, and its origin date is uncertain like other instruments, but it is very ancient found in Mesopotamia era finds of dust instruments. In ancient times, the appearance of the dust instrument was completely different, that is, it was similar to the harp, but it was played on the knee, to be precise, it was a type of harp that was played lying down. The strings were made of very few soft strings, i.e. gut, and the performer plucked them with his fingers. The total number of strings was seven. In ancient times, the wind instrument was played in palaces, parties, in the presence of khans and kings. If we take a look at the history, even in those times, there were ensembles made up of several instruments in the palaces, and this instrument was played in the leading positions from those times. Among the performing concubines in the palace there were also accomplished musicians.

Chang is a term belonging to the Pahlavi and Persian languages and means bent, bent. Initially, in everyday life, the word "dust" meant "dust, pollen" (this concept is preserved today). When we think of pollen, we imagine a circle formed as a result of the wind, trees with bent branches, bent grass, that is, a crooked appearance. Later, it was used in meanings such as "dust - animal claw, dust, bird's claw, clutching, wild animals clutching their prey." Even the natural position of human fingers is crooked. In those times, it is assumed that the instrument was called chang because the performer played the instrument with his fingers, i.e. with the palm bent. As can be seen from the examples, the concept of "dust" has different meanings in terms of content (pollen, bird's nails, fingers, etc.) and the same meaning in terms of shape (curved, crooked). Gradually, it became customary to use the term "dust" widely for things that are generally bent and bent.

It can be observed that in the narratives written by our ancestors, the term "dust" was used in relation to a curved instrument: two wise men, Aristotle and Plato, lived in the time of Alexander. Providing the integrity of music education in the performance of Shah Cholgu Providing the integrity of music education in instrumental performance Tashkent, Uzbekistan 81 recognized one of them (Plato) as a strong scientist. Arastu found out about this and went to the desert to find a place. There, Arastu's spirit was always flying in the skies. One day, he sees the Venus star ("Nahii Falak") in the third sky, and a strange picture appears before his eyes. Arastu took this image to his heart, and when he fell to the ground, he made a dust instrument in this shape. Plato and the king, who learned about this, went to him (Arastu) and witnessed a supernatural scene: the whole existence fell into silence, birds and

wild animals fell asleep due to the sound of dust. Plato and the king were amazed by this scene. The following reference points out that the resonator of the dust instrument used in the past was crooked. In the sources of the Middle Ages, we can see that the term chang was used not only for the form, but also for the musical instrument. 1. Dust is defined in the short dictionary of "Shahnoma" as follows: 1) nail, animal paw; 2) a popular musical instrument; 3) grab, grab. 2. Muhammed Ghiyasiddin's "Ghiyas ul-lugot" says: "dust - fingers; song name; and the total is bent; Those who understand the first sign of the word dust as a finger are mistaken." That is, the scientist mentions that under the term dust, it is necessary to first understand the musical instrument, compares it with the bent position of the fingers and points out that it is crooked. 3. In the "Dictionary of Foreign Words": "chang is a Persian term, its lexical meaning is "ham, crooked, crooked", the dictionary meaning is "1) musical instruments (harp, lira); 2) fingers, palm; 3) crooked, crooked; 4) 1/8 in music; 5) has the meaning of hook, hook, dust. If we analyze the comments: musical instruments (harp, lyre) - in the past, one of the types of harp was called chang; - fingers, palm - the appearance of the dust is similar to the bent position of the fingers; curved, and crooked - the shape of the powder instrument, that is, the curvature of the sound-amplifying resonator box; -in music 1/8 is a comprehensive concept. First, 1/8 is a comma, that is, the smallest audible interval in musical acoustics (1/8 of a whole tone) (1, 47). Secondly, music is a science of mathematics, in which the available measurements are performed based on mathematical calculation in relation to performance, form, string, volume of sound. Third, the 1/8 scale may be given relative to the shape of the instrument (such as 1/8, 2/4, 4/4 on the violin). Providing the integrity of music education in instrumental performance Tashkent, Uzbekistan 82 in the past, musical instruments were not made in a specific mold, but depending on the intended ceremony, they were of different sizes. To hook, to hang, to dust means to grab and click the strings of a musical instrument with the fingers. The conclusion is that the resonator of the medieval wind instrument was shaped like a bent harp, and the strings were played by tapping (plucking) the fingers. Alloma Darvesh Ali Changi, a musician who created the second half of the 16th century and the middle of the 17th century, described the highly improved appearance of the chang instrument in his "Musical Treatise". The treatise is dedicated to Imam Qulikhan, a prominent representative of the new dynasty, who was known among the folk poets as "Tuhvat us-surur" ("Tuhvats of Joy") (2.76). It contains information about the musical instruments of the time, the life and work of musicians, as well as historical narratives. Darvesh Ali described his favorite musical instrument as "the bride of gongs, the fairy of music and charms" and gave information about gong strings, performance styles, features, along with a metaphorical comparison.

In the work "Sredneaziatsky tract o muzyke Darvisha Ali (XVII)" translated by A. Semenov, "...there were twenty-six strings of dust and seven veils (tones) for performing the seven statuses," in Chapter III of the treatise ("O'n the creation of two statuses") "a perfect musician should perform twelve statuses on thirty-two strings of dust, twenty-four copper strings of law and twelve strings of oud at a high level", it was noted.

Darvesh Ali Changi (full name: Darvesh Ali Changi ibn Abdulali Qonuni ibn Khoja Abdullah ibn Abdullah Muhammad Marvarid, late 16th century, first quarter of the 17th century) was a skilled musician, composer, hafiz, poet, musicologist and scientist of his time. From his music pamphlets, we can see that Changi was a skilled musician of the chang instrument in his time and also improved the instrument. Darvesh Ali can easily perform 12 maqams on the changi chang instrument.

Over time, the instrument developed, and over the years, the strings of the sariu increased, legs were attached to it, and it became the present powder.

At first, performers who had instruments with few strings and no moons performed it while crouching.

In 1948, Ashot Ivanovich Petrosyans, Honored Artist of Uzbekistan and Honored Culture Worker of Karakalpakstan, was a great turning point for Uzbek national musicians. for too. In order to develop Uzbek folk instruments and create an orchestra, Petrosyans demanded a wide range of instruments and many performance opportunities. For this purpose, Petrosyans, among other things, changed the strings of the dust instrument to copper-like ones, expanded its range, and managed to change its appearance. Of course, it was done in cooperation with other music masters and musicians. In those years, on the one hand, many of our music masters created several copies of chang in Namangan, master Usman Zufarov created copies of chang in Tashkent, and composer, musician and singer Matyusuf Kharratov in Khorezm also conducted his research for the development of chang. With the cooperation of several music teachers and music masters of the conservatory, earlier, the trapezoid shape of the chan, wide range, 72 plants, i.e., 36 strings of strings, and 38 strings of sounds were created by the founder of the chan school, Ahmad Odilov, and to improve the sound quality. and dedicated pedals were also installed to dampen sounds while preventing noise. It was very convenient for the performer and he was able to fully demonstrate his performance skills.

Currently, this instrument is the brightest, leading instrument in orchestras and ensembles.

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