

PROCESSES OF IMPROVEMENT OF UZBEKISTAN FOLK INSTRUMENTS (ON  
THE EXAMPLE OF THE CHANG INSTRUMENT)

Makhamatova Marjona Azamatjonovna

Fergana State University

Faculty of Pedagogy, Psychology and Art Studies

Department of "Vocal and Instrumental Performance"

2nd year student of the Instrumental Performance major

[marjonmaxamatova@gmail.com](mailto:marjonmaxamatova@gmail.com)

+99890-408-24-01

**Abstract**

There are many stages in the development of Uzbek folk instruments, and the above information is discussed, and the processes of improvement of Uzbek folk instruments are considered on the example of the khan instrument. The historical and evolutionary stages of the development of the khan instrument, its role and issues in national music performance are described. The perfect harmony of the instrumental works and their instrumentalization in accordance with the path of the instrument are mentioned.

**Keywords**

chang, music, history, instrument, word, parda, maqom, sado, nohun, santur, arfa, Hijaz, Zangula, Kuchek

**INTRODUCTION**

Chang is a term belonging to the Pahlavi and Persian languages, which has had several meanings over the centuries. Initially, in everyday life, the word "chang" meant "gard, to'zon" (this concept has been preserved today). When we think of dust, we imagine a circle formed by the wind, trees with bent branches, and grasses bent in height, that is, a curved appearance. Later, it was used in meanings such as "dust is an animal's paw, claw, bird's claw, clawing, wild animals' clawing of their prey." Even the natural position of human fingers is bent. As can be seen from the examples, the concept of "dust" meant different meanings in content (dust, bird's claw, fingers, etc.) and the same in form (curved, bent). Gradually, it became customary to use the expression "dust" broadly to refer to things that are bent and bent. For example, in the legend of Ku Tai, in a line such as "In ancient times, in the city of Inchu, there was a chief named Ku Tai..." the term dust was understood to mean the bent figure of the chief. In the legends written by our ancestors, it can be observed that the expression "dust" was used in relation to an instrument with a curved shape: during the time of Alexander, two wise men lived, Aristotle and Plato.<sup>1</sup> The king recognized one of them (Plato) as a powerful scientist. Upon learning of this, Aristotle went to the deserts and found a place. There, Aristotle's spirit always flew in the skies. One day, he saw the star of Venus ("Nahii Falak") in the third heaven, and a strange picture

<sup>1</sup> Karomatov F. "Uzbekskaya instrumentalnaya muzika" Toshkent.; 1972.



appeared before his eyes. Aristotle, having fixed this picture in his heart and having come down to earth, made a dust instrument in this form. Upon learning of this, Plato and the king went to him (Aristotle) and witnessed an extraordinary sight: all life fell silent, birds and wild animals were in a deep sleep due to the sound of dust. Plato and the king were amazed by this sight. The following information indicates that the resonator of the chan instrument that was in use in the past was bent. In medieval sources, we can see that the term chan was used not only for the shape, but also for the musical instrument.

1. In the brief dictionary of the “Shahnama”, chan is defined as follows: 1) nohun, an animal paw; 2) a famous musical instrument; 3) changak, to clutch.

2. In Muhammad Ghiyosiddin’s “Ghiyos ul-lugot”: “chan is the fingers of the hand; the name of the word; and all of them are bent things; those who understand the first character of the word chan as a finger are mistaken.” That is, the scientist, having mentioned that under the term chang, it is necessary to understand first of all a musical instrument, comparing it with the bent position of the fingers of the hand and pointing out that it was bent.

3. In the “Foreign Words Dictionary”: “chang is a Persian term, its etymological meaning is also “curved, bent”, and its lexical meaning is: 1) musical instruments (harp, lyre); 2) fingers of the hand, palm; 3) curved, bent; 4) 1/8 in music; 5) hook, hook, dust. If we analyze the interpretations: - musical instruments (harp, lyre) - in the past, one of the types of harps was called a chan; - fingers, palm - the external appearance of the chan resembles the bent position of the fingers of the hand; - curved and inclined - the shape of the chan instrument, that is, the inclination of the resonator box that amplifies the sound; - 1/8 in music - a broad concept. Firstly, 1/8 is a comma, that is, the smallest interval in musical acoustics that cannot be heard and distinguished (1/8 of a whole tone). Secondly, the science of music mathematics, the measurements in it are based on mathematical calculations in relation to performance, shape, string, and volume. Thirdly, the 1/8 scale can be given in relation to the shape of the instrument (such as 1/8, 2/4, 4/4 in the violin). In the past, musical instruments were not made in a specific form, but were of different sizes depending on the intended ceremony - to hook, to pluck, to pluck - means to pluck the strings of the instrument with the fingers.<sup>2</sup>

The conclusion is that the resonator of the medieval chan instrument was in the form of a curved harp, and the strings were played by plucking (plucking) them with the fingers. The musician who created the chan instrument in the second half of the 16th century and the middle of the 17th century, the scholar Darvish Ali Changi, described the much improved form of the chan instrument in his work “Risalayi musiqiy” (Musical Treatise). The treatise was dedicated to the prominent representative of the new dynasty, Imamkulikhan, and became known among folk musicians as “Tuhvatussurur” (Tuhvatussurur) (“Tuhvatussurur”). It contains information about the musical instruments of his time, the life and work of musicians, and historical legends. Darvish Ali described his favorite instrument as “the bride of dust instruments, the fairy of words and flirtations,” and, along with figurative comparisons, provided information about dust strings, performance methods, and features. In the work “Sredneaziatsky traktat o muzike Darvisha Ali (17th century)” translated by A. Semyonov, it is noted that “...to perform seven maqoms, there were twenty-six strings of dust and seven frets (tones),” in Chapter III of the treatise (“The Creation of the Twelve Maqoms”), “a perfect musician must perform twelve maqoms at a high

<sup>2</sup> Petrosyans A.I. “Instrumentovedenie” Toshkent.; 1980. 3. Nosirov R.



level on thirty-two strings of dust, twenty-four copper strings of the lute, and twelve strings of the oud.”

### LITERATURE ANALYSIS AND METHODOLOGY

In order to correctly and beneficially use this information, various literatures were used both practically and theoretically. As an example, the book “Instrumentation” by A.I. Petrosyans was widely used and this book was analyzed based on the plan for analysis. This process consisted of the following stages:

A close acquaintance with the author of the literature and the history of literature, its origin, purpose, significance and objective tasks;

The main goal of the composer in the course of this literature and his contribution to the art of musical instruments;

Theoretically and practically, the direction of any work through a musical instrument based on the perfect promotion;

In this literature, the composer's system plan based on the grouping of instruments by family, that is, the family of instruments, was widely analyzed.

As a result of the research, all this, whether it is literature or thought, is a methodological approach to the literature used in every theoretical and practical way. The process of organizing the methodology:

Listening and perfect performance;

Having perfect historical knowledge;

Using methods based on a system of reasonable and correct sources;

Being able to express one's opinion with practical and theoretical knowledge.

### RESULTS

The role of our national instruments in the survival of Uzbek classical music and national melodies is incomparable. In fact, each Uzbek national instrument has its own place and importance. Conducting research on each instrument, studying it scientifically, is one of the urgent tasks today. The chang instrument also has its place in our national music, and it is very important to teach our youth its possibilities and history. Each of our instruments has its own place in our national music. Sometimes they complement one, sometimes one cannot be replaced by the other. It should be especially recognized that the world of Uzbek national instruments is rich and diverse both from a spiritual and material point of view. In addition, instrumental performance is an art form that embodies the rich spiritual values of our people, and its historical foundation goes back to the distant past. Musical words, which are considered the basis of this field, have become an integral part of the life and work of the people. There is no exact information about when the ancient chan was invented, like all musical instruments. However, the harp (chan), depicted in monuments found during archaeological excavations, indicates the



antiquity of this instrument. According to them, this instrument was originally a small plucked instrument, which was distinguished by its sonority and richness of sound.

This instrument was called “qanun” in Arabic music, “santur” in Iran, and “chang” in Uzbek and Tajik traditions. For many years, the homeland of the harp (chang) was considered Egypt, and it was reflected in ancient monuments (3000-2500 BC). Experts have proven that there are five types of the harp (chang), namely three angular and two arc-shaped forms. In 1940, during archaeological excavations in the Ayritam fortress near the city of Termez in the Surkhandarya region, a frieze of a woman playing a harp, an ancient form of the chang instrument, was found. This instrument was triangular in shape and had thirteen strings. As historian K. Trever noted, “All the friezes found in the Ayritam fortress were made by local craftsmen and date back to the 18th century BC.” In this sense, the performance of the chang instrument has a very ancient history in our musical art. Information about the chang instrument is given in the musical treatises of medieval scholars. In particular, according to the founder of the science of musicology, Abu Nasr Muhammad al-Farabi, this instrument was invented in Sogd by Khulays ibn Akhwas from Samarkand, and then spread to Baghdad and other countries. In general, “chang” is given in various forms in Arabic, Persian and Turkic literature, and is given under the terms egir, chang, chagana, shudurgu, yaturgan.

We meet the name “chang” in the 13th century. Qutbiddin Shirozi (13th century) in his treatise "Durrat-ut Taj" (A treatise on Music) also mentions the Chang instrument in his work on ancient instruments such as the qanun, sabki, and navki, and includes it in the group of "instruments with open strings". Although he was born in the city of Marog in Azerbaijan at the end of the 14th century and the beginning of the 15th century, Abdukadir Ghayibiy (Marogyi), who spent the second half of his life at the court of Timur - in Samarkand and died in Herat, describes the qanun instrument in his treatise "Jama al-alkhan fi-ilm al-musiqi" (Collection of Melodies in the Science of Music), stating that the instrument was a trapezoidal box with a sound-reproducing box, a total of seventy-two copper strings of three strings were stretched and tuned tightly, and the sound scale consisted of 24 frets. The treatise of Darvesh Ali Changi, who lived and worked in the 17th century, not only discusses music theory, but also about the tanbur, chang, flute, and qanun, which were musical instruments widely used by performers of different periods and at the court. Darvesh Ali Changi provides information about the ancient past of the chang. He says that the chang had 26 strings and 7 frets. 7 maqams were played on the 7 frets of this chang: the “Rost” maqam began on the 1st fret. The “Navo” maqam began on the 2nd fret. The “Hijaz” maqam began on the 3rd fret. The “Zangula” maqam began on the 4th fret. The “Khusayni” maqam began on the 5th fret. The “Kuchek” maqam began on the 6th fret. The “Iraq” maqam began on the 7th fret.

However, master changists managed to play 12 maqams on this chang. Darvish Ali ibn Mirza Ali ibn Khoja Mahmud Marwariz was a skilled player of this instrument. He developed a love for the dulcimer from a young age and later gained fame.<sup>3</sup> Another skilled chang player of this period was Mawlono Zaynulobiddin Rumi. According to Darvish Ali, he created many peshravs and melodies. The most notable among them were three peshravs: The first, Ehson, includes the sections of the Husayni maqam. The second, Soqil, was created based on the sections of the Iraq maqam. The third, Peshravi Ufor, consists of parts from the Husayni maqam.

<sup>3</sup> “Cholg‘u ijrochiligi” Toshkent.; 2008. 4. Belyaev V. “Muzikalnie instrumenti Uzbekistana” Moskva.; 1933. 5. Darvesh Ali Changiy.



Also, Darvish Ali Changiy writes about the origin of the chang as follows: the chang is an ancient musical instrument that occupied a very large area from Mesopotamia to China.

In Bukhara (16th century), during the time of the Shaybanids, a contemporary of Abdullakhon, Khoja-i-Kalon (Great Khoja, Sheikh Khoja Sa'd) fell seriously ill. The physician Sultan Muhammad treated him and recommended listening to chang exercises to aid in recovery. Khoja Sa'd summoned Darvish Ali to his presence. Darvish Ali played the chang for Sa'd for three months. Khoja completely recovered. According to another account mentioned in the Risala, in ancient times, during the era of the great Khosrow (531–579), the famous musician Piri Changi lived. When Iran fell into the hands of the Arabs, Caliph Umar began to persecute Iranian music.

Piri Changi, saddened that no one needed him, went to Medina to visit the grave of Yathrib. He placed his instrument beside him and began to lament: "I have always played for you; now I have come before you one last time to play because they have begun to persecute me. I ask only one thing from you, to let the reward be only for my silky strings." Crying and sighing deeply, he performed his final practice. He laid his instrument on his head and fell asleep. At that moment, a voice came to Caliph Umar invisibly: "We have a friend near the grave in Yathrib. Take 700 dinars from the treasury and give it to him. If he desires more, he may visit freely." Umar took the 700 dinars and went to the grave in Yathrib. There was no one there except Piri Changi. He stood there in astonishment, Chang rises. Umar gives him 700 dinars and says: 'Allah has recognized you as His friend. I am also your friend. If a difficult task befalls you, come to my brow. Your playing of the instrument has won my master over,' he says. The renowned Persian poet Jalaluddin Rumi (1273) highlighted this event in his work 'Masnavi-ye Ma'navi.' Moreover, the unique quality of this musical instrument was described in the works of the great poets of his era, such as Navoi, Umar Khayyam, Dehlavi, and others.

## DISCUSSION

The chang instrument developed over centuries, being passed down from generation to generation, reaching us today, leading to the necessity of adapting the traditional Uzbek folk instruments to contemporary times to meet the demands of musical life. In the 1940s, special workshops were opened for making and improving folk instruments. The famous folk musician Usta Rozimat Isaboyev (1885-1964) headed the music workshop in Namangan. He created and prepared several versions of the semi-chromatic chang, which were widely used by performers. In a workshop in Tashkent, the famous musical instrument master Usta Usmon Zufarov (1899-1981) also created new versions of the chang.

In Khorezm, the famous folk musician and composer Matyusuf Kharratov diligently worked on improving the chang. As a result of his research, Matyusuf Kharratov, in collaboration with musicians Fakhridin Sodiqov, his son Fozil Kharratov, and Ahmad Odilov, expanded the upper registers of the chang by adding extra strings and xarraks. These changes were approved by the musicians. Thus, it was applied to performance practice. Another innovation introduced to the instrument was adapting it to be tuned one octave higher. This caused the chang to become somewhat more compact. The creation of the new versions of the chang was carried out by the masters of the music workshop under the jurisdiction of the Institute of Art Studies: U. Zufarov, Z. Zakirov, S. E. The dikes are loaded onto the shoulders. The new version of the timpani was tested and approved in 1943 under the initiative of the famous performer and researcher Ashot Ivanovich Petrosyans at the Tashkent music institute and in the Uzbek folk instruments orchestra of the Uzbekistan State Philharmonic, which he directed.



As a result, the timpani was included in the education system. Shoakbar Shoakramov, Abdusamat Ilyosov, Ashraf Ashrapov, Mahammadjon Rasulov, and Ahmad Odilov became the first performers to receive training at the institution, and the system of this performance style was established, achieving the intended goal.

The sound quality, resonance, and sonority of the timpani, as well as the charm of its timbre, attracted the attention of a large number of listeners. This type of timpani found its place in the instrumental ensemble of Uzbekistan Radio, in the orchestra of the musical drama theater named after Muqimi, and within the Uzbek folk instrument ensembles under the jurisdiction of the Uzbekistan State Philharmonic.

At the same time, The systematic work to improve the percussion instrument did not stop. Under the leadership of A.I. Petrosyans, a group of instrument masters and musicians: Master Usmon Zufarov, S.E. Didenko, M. Kharratov, A. Odilov, F. Kharratov managed to further improve the percussion instrument. They adopted a chromatic sound system based on semitones, that is, a tone scale divided into twelve smooth steps. Eventually, the range was expanded from the 'sol' note of the small octave to the 'mi' note of the third octave. Later, A. Odilov, in collaboration with his mentor A. Petrosyans, succeeded not only in creating a new model of the percussion instrument but also in establishing the 'School of Percussion Performance': firstly – the quality of the instrument's tonal resonance was improved, and the sound volume increased significantly. The sound range was expanded; secondly, a completely new technology for making drums was introduced with the aim of mass-producing durable and high-quality drums; thirdly, the ways of producing sound on the drum were correctly identified and scientifically and theoretically proven, and efforts were made to teach drum performance in a new "school."

The drum's range was further expanded, and its pitch increased to 2 tones. A sound damping mechanism was installed on the new drum instrument. A method of sound damping through a pedal operated by the right foot was introduced, and this proposal was supported by drummers and the musical community and put into practice.

## CONCLUSION

Our national musical instruments, considered the invaluable wealth of the Uzbek people, occupy a special place in our national musical culture with their uniqueness, attractiveness of pattern decoration, diversity of sound and incomparable performance possibilities. Musical instruments have always played an important role in the spiritual life of the Uzbek people and are closely connected with their daily lifestyle. They still have their own characteristics in the formation of people's worldview. In particular, the art of playing instruments has been formed by our ancestors for centuries as a unique aesthetic tool and has aroused great interest not only in musicology, but also in modern music creativity. Studying all its unique features and aspects helps to enrich the practice of playing instruments.

Our national musical compositions have a very ancient and rich history. The first percussion (membranophone) instruments in music appeared in the thirteenth millennium BC. According to sources, such instruments were directly related to the rhythmic structure of ancient labor songs. Later, noisy (diophone) instruments appeared. Performers emphasized the rhythm by clapping, and noisy instruments enhanced the effect. The clapping of female performers created a unique, inimitable beauty. Therefore, percussion instruments are among the oldest types of musical instruments. Their origin is associated with human steps, labor processes, dance movements, hunting and military campaigns.



During the long historical development, various types of percussion instruments have been formed in the musical practice of different peoples in terms of their structure, sound production, performance and expressiveness. According to the well-known scholar T. Vizgo, the mudavara (cymbal) is also among the military instruments. Although similar mudavara (sanj) were known three thousand years ago, they have survived to our time in their original form, just like the doira instrument. Percussion instruments - doira, debu, daff, daz, dov, sanj, gu'lachaly - appeared two thousand years ago (the Nisanid era) and have come down to us, having improved in various forms, structures and percussion. The musicologist T. Vizgo, reflecting on the historical methods of playing the doira and sanj instruments, emphasizes that the sanj instrument was played with a ribbon passed through the middle and is still played in the same style today.

## REFERENCES:

1. Karomatov F. "Uzbekskaya instrumentalnaya muzika". Toshkent.1972.
2. Petrosyans A.I. "Instrumentovedenie" Toshkent.1980.
3. Nosirov R. "Cholg'u ijrochiligi", Toshkent. 2008.
4. Belyaev V. "Muzikalnie instrumenti Uzbekistana" Moskva. 1933.
5. Darvesh Ali Changiy. "Risolai musiqiy".O'zRFAShI-1, inventar № 468
6. Matyakubov O. Matniyozov A. "XI-XV asrlarda O'zbek musiqasi" Urganch. 2010.
7. Semyonov A. Sredneaziatskiy traktat po muzike Dervesh-Ali Changi (XVII v.) T., 1946.
8. Trever K. "Pamyatniki greko – baktriyskogo iskustva". M.-L. 1940.
9. Akbarov I. "Musiqqa lug'ati". T.1997. -137 b.
10. Raxmon N. "Turk xoqonligi". T.1987. -129 b. 11.D.Rashidova Darvesh Ali Changiy. Jurnal. Sovet O'zbekistoni saN'ati. 10/1978y, -18b.
11. Darvesh Ali Changiyning "Risolai musiqiy" asarining beshta qo'lyozmasi mavjud bo'lib, ulardan №468/1-2, №449, №7005/5 –Toshkentda, №171/1-Tojikistonda, №2002–Leningradda saqlanmoqda. Ushbu risolaning №449-raqamli qo'lyozmasi to'liq ko'rinishda bo'lib, musiqaga oid matni rus tiliga sharqshunos olim A.Semenov, to'liq matni olim D.Rashidova tomonidan tarjima qilingan. №468-raqamli qo'lyozmani o'zbek tiliga B.Ashurov tarjima qilgan.
12. Muxammad G'iyosiddin. "G'iyos ul-lug'ot" 1-tom. Dushanbe: 1987.
13. Akbarov I.A. "Musiqqa lug'ati". G'.G'ulom nomidagi adabiyot va san'at nashriyoti. 1987.

