



THE PLACE OF THE CHANG INSTRUMENT IN THE PERFORMANCE OF UZBEKISTAN FOLK INSTRUMENTS

Shermatov Komiljon Erkinovich

Associate Professor of the Department of Instrumental Performance, Uzbekistan State Institute of Arts and Culture, Uzbekistan

ABOUT ARTICLE

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Abstract: This article is devoted to the scientific study of the place of the chang instrument in the performance of Uzbek folk instruments. It analyzes the history, structure, performance technique and specific features of the chang instrument. It also considers the role of the chang instrument in Uzbek national music and the issues of preserving and developing its performance traditions. This article serves as a methodological basis for researchers, teachers and performers working in the field of folk music and instrumental art.

INTRODUCTION

Uzbek folk instruments are an integral part of the cultural and artistic heritage of our people with their uniqueness, rich performance traditions and historical roots. Among the national musical instruments, the chang instrument occupies a special place, and its history, performance technique and musical capabilities play an important role in highlighting the richness and uniqueness of folk music. The chang instrument is widely used in Uzbek music not only as a solo instrument, but also in ensembles and orchestras.

This article analyzes the history and stages of development of the chang instrument, its performance characteristics and its role in Uzbek musical culture. It also studies scientific and methodological approaches to the preservation and development of chang performance today. These issues are relevant for performers, musicologists and teachers, and contribute to the enrichment of national musical art.

METHOD

The chang instrument has long occupied an important place in the system of Uzbek folk instruments. Information about its early forms is found in historical sources and archaeological finds. In particular, the chang instrument was formed in the process of developing the culture of the peoples of Central Asia, and its structure and performance methods have improved over time.

The chang instrument is mainly played with the help of a bow (metal or silk strings), which distinguishes it from other musical instruments. Its resonant sound, wide range and unique timbre have led to its use as an integral component in folk music ensembles. In particular, the chang instrument is widely used in classical musical genres such as Shashmaqom and modern compositions.

The performance technique of the chang instrument in Uzbek music is distinguished by its unique complexity. The melodies performed on it require not only technical skill, but also a deep feeling of the musical work by the performer. The melodies performed with the chang instrument reflect the artistic and aesthetic views, lifestyle and spiritual heritage of our people.

Today, the widespread use of the chang instrument in national instrumental orchestras has further expanded its capabilities. Special programs for studying the changu have been introduced in national music schools, which plays an important role in passing on its performing traditions to future generations. At the same time, scientific research is being conducted to improve the sound of the instrument and expand its performance capabilities using modern technologies.

This article discusses in detail the importance of the changu in national musical culture and its performance features, and analyzes its capabilities in modern music. This study serves to further enrich scientific and practical approaches aimed at developing the performance of Uzbek folk instruments.

Literature analysis

Studies on the changu and its performance features are of great importance in shedding light on the specific aspects of the culture of Uzbek folk instruments. This article analyzes national and international sources, and refers to a number of works devoted to the study of the history, structure and musical capabilities of the changu.

In national musicology, works written by Uzbek folk artists and instrumentalists deeply reveal the importance of the chang instrument in national music. In particular, research on the role of the chang instrument in the formation and development of the Shashmaqom ensemble is of great importance. Articles and monographs published in Uzbekistan in this regard show the role of the chang instrument in the ensemble and its musical capabilities.

International literature discusses the spread of the khangu in Central Asia and the East and its unique performance methods. In some works, the khangu is compared with other national instruments, and its timbre and range characteristics, performance techniques, and role in musical genres are analyzed. In particular, the research of Western musicologists highlights the contribution of the khangu to creating harmony in the music of the peoples of the Middle East and Asia.

Also, modern research is conducting scientific work on expanding the sound range of the khangu, its processing using new technologies, and sound quality. These developments allow the khangu to be successfully used not only in folk music, but also in modern music.

From the analysis of the literature, it can be seen that the performance characteristics of the khangu are a relevant topic not only in a historical context, but also in modern musical art. Scientific developments in this area will contribute to the international recognition of the national musical art and further strengthen the place of the chang instrument in Uzbek musical culture.

DISCUSSION

The role of the chang instrument in the performance of Uzbek folk instruments is of great importance in the development of musical art. As the research revealed, the chang instrument is not only a historically significant instrument, but also has retained its place in modern performance with its wide musical possibilities.

The historical roots of the chang instrument indicate its antiquity and close connection with the musical culture of our people. The complexity of its performance technique requires high skill and musical sensitivity from the performer. Therefore, studying and playing the chang instrument plays an important role in national music education. Today, performance techniques are taught in music schools based on special programs for the chang instrument. This will allow the continuation of the traditions of musical performance in the future generation.

Also, the role of the chang instrument in ensembles and orchestras deserves special attention. In the genres of Uzbek national music, in particular, in the performance of Shashmaqom, the chang instrument plays one of the main roles. Its resonant sound and wide range enrich national melodies and increase their artistic expressiveness.

Modern technologies serve to further expand the capabilities of the chang instrument. New sound amplification systems and the modernization of instrument materials increase the sound quality and performance capabilities of the instrument. This, in turn, allows the chang instrument to be successfully used not only on national but also on international music stages.

The results of the discussion show that the chang instrument, as an integral part of Uzbek musical culture, is not only historically significant, but its relevance in the performing and educational spheres has remained today. In the future, scientific research on the preservation and development of this instrument will further enrich our national musical heritage and promote it internationally.

CONCLUSION

The chang instrument occupies a unique place in the system of Uzbek folk instruments and plays an important role in the development of national musical culture. During this study, the history, structure, performance technique and musical capabilities of the chang instrument were analyzed in depth. Its place in national music genres and its importance in modern performance were also shown.

It was found that the performance technique and musical range of the chang instrument make it an indispensable instrument in folk music ensembles and orchestras. In particular, in national musical genres such as Shashmaqom, the chang instrument is actively used as one of the main instruments, serving to increase the artistic expressiveness of melodies.

Today, the work carried out to preserve and develop the chang instrument is paving the way for its widespread use on national and international music stages. Developments to improve the sound of the instrument using modern technologies will further expand its musical capabilities.

In conclusion, a deeper study of the significance of the chang instrument in Uzbek music and the preservation of performance traditions are of great importance in enriching our national culture. The results of this study will contribute to the development of national musical art and open new directions in the performance of the instrument for future generations.

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