

## COVERAGE OF CHANG INSTRUMENTS IN HISTORICAL AND MUSICAL SOURCES

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### ABSTRACT

*This article provides a scientific overview of the history of change instruments and their gradual development to the present day, the ancient data of our ancestors on the performance of the instrument, in particular, the reflections on rock paintings in our region. The development of sound in percussion instruments discovered after percussion instruments is because the air driven into a pipe of a certain thickness in a certain direction, while in later invented percussion instruments it formed due to the vibration of the net at a certain tension.*

**KEYWORDS:** *National Instruments, Chang Performance, Written Sources, Melodies, Music Culture, Art, Musical Heritage.*

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### INTRODUCTION

Each nation has its own national heritage, traditions, national songs and national instruments. The history of performance and stages of development of Uzbek national instruments go back a long way.

It known from history that Uzbek folk instrument formed and developed over the centuries in accordance with all branches of music. The history of national instruments and their gradual development seen in the most ancient information about the musical culture of our ancestors, in particular, in rock paintings, archeological excavations, as well as in pictures and miniatures of various publications.

### THE MAIN PART

Medieval music is one of the main sources for studying the history of performance on Uzbek national instruments. Knowledge of the historical process of our national instruments given in the works of scientists who lived and worked at that time.

Written monuments of medieval music considered as the main sources in the study of the history of musical culture of the peoples of the East. Therefore, the history of the origin of our national instruments connected with the written works on the source of medieval music. The theoretical views of Eastern scholars based on existing experience in the performing arts, and in their treatises, they provide detailed information about the role and importance of music in society.

It believed that the first musical instruments appeared in the XIII millennium BC. Percussion instruments first appeared in the performance of musical instruments. They are associated with human footsteps, applause, dancing, hunting, and military marches. Stones, sticks, and hard objects are the first examples of percussion instruments. While not a groundbreaking contribution to the genre, they help keep people moving and singing in a certain rhythm. Over time, the percussion instruments' ability to produce sound expands. In this way, other instruments formed over time and retained their original characteristics and tone over the centuries.

During the development of human society, percussion instruments (kayrok, doul, daf, nokgora, doyra (childirma, chirmanda), koshik, zang, safoil and etc.); wind instruments (bukg (burkg), ushullak (loy khushtak), sibizik, shuvildok, kgajr nay, nay, karnay, surnay and etc.); strings of stringed instruments (ud, dutor, kgijjak, tanbur and etc.); harp-shaped (sanj, jank, chang, chiltor, kannora) and box-shaped instruments (mizafa, nuzha, mukganniy, konun, santur). [1]

In fact, it is safe to say that the most perfect “instrument” invented as an imitation of natural phenomena is the voice of man. These features of the human voice were first mentioned in the musical treatises of our great ancestors Abu Nasr al-Farabi and Abu Ali Ibn Sina [2].

The development of sound in percussion instruments discovered after percussion instruments is because the air driven into a pipe of a certain thickness in a certain direction, while in later invented percussion instruments it formed due to the vibration of the net at a certain tension. Lies the sound of the bell. While the way air is blown, the length and width of the pipe determine the characteristics of the sound produced by wind instruments, the thickness, length and tension of the strings determine the strength and timbre of the sound produced by stringed instruments [3].

“The Great Book of Music” by Abu Nasr al-Farabi (873-950) (Book -musical al-kabir), Abu Ali ibn Sina’s (980-1037) encyclopedia “Book of Healing”. “The Book of Nobility” or “The Book of Sharafiya”, Abdurahman Jami’s (1414-1492) “The Booklet on Music” contains important information about music performance and folk instruments.

While the legacy of the great thinkers of the East has historical value in the study of folk instruments, it acknowledged that Abu Nasr al-Farabi’s Kitabul-musikiy al-kabir (The Great Music Book) is of special importance. In this book, the medieval scholar distinguishes between two types of musical performance: the restoration of melody through the human voice (the art of singing) and the playing of musical instruments [4].

In addition to being a skilled researcher, Farobi, as a skilled performer, emphasizes the role of musical instruments in the life of society, and he writes “... There are special instruments that are played when singing love songs” [5].

According to Farobi, chang belongs to the category of musical instruments that create sound through the vibration of open strings. We can see that there were 15 strings of chang at that time, which were diatonic and had a volume equal to two octaves. All of the instruments described in the pamphlet used to accompany singing, dancing, soloist and ensemble performance.

In his scientific views, Farobi paid special attention to the study of the role of musical instruments in society. According to Kurt Zacks and Erich Hornbostel, the leading scholars who created the universal classification system of musical instruments of the peoples of the world in

the twentieth century, Farobi founded the science of organology. For the first time in the history of musicology, the “Kitabulmusiqiyal-kabir” (The Great Book of Music) describes the scientific classification of instruments [6].

Thus, the great scholar of the East, as a branch of musicology, founded the field of instrumental studies. This field later enriched and developed in the works of other scholars as well.

Another source of information about the instruments is Ibn Zayla’s “Complete Book of Music”. Musicologist Zokirjon Aripov provides detailed information about Ibn Zayla in his book “Central Asian Music Sources in the X-XV Centuries”. Ibn Zayla was a scholar of all Arabic sciences, well known in mathematics, skilled in music, and perfect in the art of essay. Ibn Zayla equated with Farobi and Ibn Sina in the field of music [7].

Ibn Zayla wrote, “One of the most widely used musical instruments in the community is the oud”.

**Chang** was one of the most famous instruments of the Sassanid dynasty, which developed from the time of King Bakhrom. According to sources, the chang instrument flourished during the reign of Bakhrom Gor (Kgor) (421-438). It said that Bakhrom had a concubine named Dilorom. He considered one of the most beautiful of his time, his art captured the hearts of artists, his charm was an ointment to the hearts of the poor, Zulfi was a trap for thousands, and he captured poor lovers. Dilorom was as unique as the sun, as distorter was and unique in the chang valley.

Dilorom known for her beauty and manners, who calms hearts, encourages people to faith with her performance skills, and gives life to broken hearts. In addition to being a musician, Dilorom is also a composer. One of the six new methods created at that time, the “Du-yak” method (*ta-na-nan ta-na-nan*), belonged to Dilorom Changi indicates this. While Dilorom established his professional powder performance with his beautiful qualities and attractive performance, this instrument developed and flourished thanks to skilled performers such as Nokus, Romtin, Sarkash, who served in the palace of Khusrav Parviz II (590-628).

According to sources (Kh.Khamidov), Romtin (557-620), who was the most famous chang-man during the reign of Khusrav Parviz, raised the art of dusting to the highest level and was the author of several melodies. The life and work of this musician are widely described in the poems of Manuchehr, Farrukh, Unsuri, encyclopedias and dictionaries.

Another famous chang-man, singer, and composer, Nokus (549-623) (Nagisoyi in some sources), who created in the Sassanid court, was nicknamed *chang* because of his skill in playing the chang. It is said that when the musician performed his song “Jamodaron” (“Clothes bribery”), the audience inadvertently tore their clothes and became bribed. Nokus and Romtin were originally from Movarounnahr.

*Chang* played an important role not only in musical ceremonies, but also in various ceremonies (asking for food, calling for rain, treating patients, etc.). In the Uzbek village of Kashkadarya region (VIIa.) On the walls of the Sagan cemetery, typical of Zoroastrian burial traditions, are depicted musicians and dancers playing chang. Scholars have speculated that it included ritual dances such as ancestral worship, solicitation, the extinction of nature, and the return to life.

*Chang* the instrument is also widely used in the treatment of patients, according to the sources: Sultan Mukhammad, a well-known physician at the time, advised him to listen to melodies in the

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performance of chang(the literal translation of the manuscript is “to frighten the patient with the sounds of chang”). Darvish Ali testified that he was able to treat the patient with chang for three months.

Although examples of the chang’s performance have not survived, the information provided in the written sources allows us to imagine its sound. The Arab poet Maymun ibn Qays (d. 630) describes the dusty nature of one of his ghazals as follows: The sound of the tanbur becomes more pleasant only when the fingers touch the changstrings. When the singer finishes his singing, the changbegins to play and then calls for a vanna<sup>15,16</sup>.

## CONCLUSION

It is difficult to say exactly where and who originally invented musical instruments. Factors such as the historical geographical environment of Central Asia, the socio-political and cultural-economic relations of the first state associations with neighboring countries led to the different development of civilization at that time. Territories that are usually adjacent to developed countries characterized by a highly developed culture, economy, and way of life.

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