



**UZBEK FOLK INSTRUMENTS: FEATURES OF THE CHANG
INSTRUMENT**

<https://doi.org/10.5281/zenodo.13925985>

Nematkhonova Masuma Qodirjon qizi

Andijan district, Specialized Music School-Internat No.7

ANNOTATION

This article contains unique information related to Uzbek national musical instruments. It also discusses the structural and appearance-related aspects of Uzbek national musical instruments, as well as the performance styles.

Keywords

tanbur, dutar, sato, rubab, ud, nay, surnay, qoshna, karnay, gijjak, chang, qanun, doira, nog'ora.

Uzbek folk instruments are an integral part of our national culture, distinguished by their long history. This article discusses the chang instrument. The chang is one of the widely spread musical instruments in Uzbekistan and throughout Central Asia. Understanding its origin and development helps to gain a deeper insight into our national culture.

Origin of the chang instrument: The chang is considered one of the ancient musical instruments. There are various sources and legends concerning its origin. According to historical sources, the chang originally appeared in China, where it was called "yangqin." Later on, this instrument spread to Central Asia and found its place among Uzbek folk instruments. The performance of national instruments reflects the ancient lifestyle, spirit, and mood of our ancestors, serving as a wealth of our people. The history of national instrument performance is significantly important for feeling the spirit of our ancestors and understanding our identity. Contemporary scholars and practical specialists have always paid great attention to the structure of national instruments and the issues of performance.

Structure and evolution of chang: The chang was initially made from simple wood and strings, and over time it underwent various modifications. In the Middle Ages, chang masters attempted to improve its structure and sound quality. The widespread use of this musical instrument in Uzbekistan coincides with that period.

Development of Uzbek folk instruments: Historically, Uzbek folk instruments have formed and developed in all branches of music over the centuries. The history

of national instruments can be seen in the oldest records of our ancestors' music culture, particularly in drawings on rock formations in our region, in artifacts found during archaeological excavations, as well as various images in printed publications. The works regarding music science from the Middle Ages serve as primary sources for studying the history of performance on our national instruments. Understanding the historical process of our national instruments is highlighted in the works of scholars who lived and created during that time.



Cultural significance of chang in the East: The chang has been used since ancient times in the cultures of the Eastern regions (Assyria, Egypt, Northern India, Iran, Central Asia). In the current territories of Uzbekistan and Tajikistan, the ancient chang was used until approximately the 17th century. Notable players of the chang during the Middle Ages include Noqush Changiy, Mavlon Mirek Changiy Bukhari, Khoja Bobo Changiy, Hofiz Changiy, Darvishali Changiy, among others. The chang has a rectangular or bow-like shape and is equipped with 13 or more strings.

Artistic features in chang performance: There is another embellishment that expresses the unique character and spirit in chang performance. This embellishment, formed in the style of mentor Faxriddin Sodiqov, aims to add color and charm to the melody, and has become a tradition in performance. The distinction of this embellishment lies in its use of sustained sounds and confirming notes in arpeggio form. The main feature is that a certain sound is glorified as a subordinate tone to the main sustained sound.

Structure and usage of chang: The chang consists of a rectangular wooden box with strings stretched on its top. It is performed using special sticks struck on the



strings. The chang has a wide range and can be used in ensembles with other instruments as well as performed solo.

Currently, the chang is widely used by the Uzbek, Tajik, and Uyghur peoples. The modern version popular in Uzbekistan has a trapezoidal soundbox, with an essential sound sequence consisting of 14 strings. Among these strings, 13 are grouped in threes, while a single thick string stands alone, resulting in a total of 40 strings.

LIST OF REFERENCES:

1. National Encyclopedia of Uzbekistan. Volume XI, letter "Ch".
2. "Uzbek Folk Music Volume V" compiled and noted by Yu. Rajabi.
3. Shakhobdinovna, O. S. (2024). Using "Interactive Games" in Teaching Mathematics and Computer Science. *Pedagog*, 7(3), 294-296.
4. Arzimatova, I. M. (2020). Spiritual Culture Of Personality And Artistic And Aesthetic Changes. *Scientific Bulletin of Namangan State University*, 2(11), 160-165.