

## FROM THE HISTORY OF UZBEK NATIONAL MUSIC ART

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**Abstract.** *This article discusses the significance of six maqams, that is, "Shashmaqam", which have come down from ancient times through the tradition of a mentor-student of the Uzbek people, in enriching the spiritual worldview of the younger generation, and the rich and long history of our national musical art.*

**Keywords:** *chang, qanun, harp, master Usmon Zufarov.*

In the rich musical history of the Uzbek people, musical instruments play a very important role. One of the reasons for this is that it develops in a monophonic form. According to Al-Farabi's musical treatise, musical instrument performance is divided into two directions: accompaniment and solo performance. Farabi claims that music accompanies the voice or leads the voice.

The musical art of the Uzbek people has not only preserved its traditions, performance rules and artistic essence throughout its centuries-old history, but now it is developing and enriching itself with a new interpretation.

As with all musical instruments, there is no exact date of invention of the ancient chang instrument. But, Harp (chang) depicted in monuments found in archeological excavations indicates the antiquity of this instrument. According to them, this tune was initially a musical instrument played with a small scratch, it was distinguished by its sonority and richness of sound freshness. This instrument is called "Qanun" in Arabic music, "Santur" in Iran, and "Chang" in Uzbek and Tajik. For many years, the homeland of the harp (chang) instrument was considered to be Egypt, and it was reflected in ancient monuments (3000-2500 BC). It has been proven by experts that there are five types of Harp (Chang), i.e. three angular and two arc-shaped forms. In 1940, a frieze of a woman playing a harp, an ancient form of chang instrument, was found during archeological excavations in Ayritom Kurgan near the city of Termez, Surkhandarya region. This instrument was triangular in shape and had thirteen strings. As noted by historian K. Trever, "All the friezes found in Ayritom fortress were made by local craftsmen and date back to the 18th century BC." In this sense, the performance of chang instruments has a very old history in our music.

About chang instrument. The information is given in the musical treatises of medieval scholars. For example, according to Abu Nasr Muhammad al-Farabi, the founder of the science of musicology, this instrument was invented in Sogd by Hulays ibn Akhwas from Samarkand, and then spread to Baghdad and other countries. In general, "chang" is different in Arabic, Persian and Turkish literature and is given under the terms egri, chang, choghona, shudurgu, yaturghon. We find the name "Chang" in the 13th century. Qutbiddin Shirozi (13th century) in his treatise "Durrat-ut Taj" (A major work on music) mentions the Chang instrument among the works of ancient instruments such as qanun, nuskha, and navkhi, and includes it as "instruments with sounds from open strings". In his treatise "Jama al-alkhan fi-ilm al-musiqiy" (Collection of Melodies in the Science of Music) Abduqadir Goyibi (Maroghiy), who despite being born in

Marog, Azerbaijan at the end of XIV -at the beginning of XV centuries, spent the second half of his life in Timur's palace-Samarkand and died in Herat, describes the instrument of qanun – as a trapezoid-shaped sounding box with a total of stretched and tuned seventy-two triple copper wires, and the sound line consisting of 24 keys. In the treatise of Darvesh Ali Shangi, who lived and created in the 17th century, he discusses not only the theory of music, but also about the tanbur, chang, flute and qanun, which were musical instruments widely used by the courtiers and the performers of different times.

Darvesh Ali-ibn Mirza Ali ibn Khoja Mahmud Marwariz was a skilled performer of this instrument. He fell in love with singing from a young age and later gained fame. Maulana Zainuluddin Rumi was another master of this era. As Darvesh Ali claims he composed a lot of peshraws and tunes. The most prominent of them were 3 peshraws: 1) Includes the veils of the Husaini maqam, 2) Created on the basis of the veils of the Saqil-Iraq maqam, 3) The Peshrawi Ufor. It was composed of the rooms of Hosseini's maqam. And Darvesh Ali Changi writes about the origin of chang from ancient times: Chang is an ancient musical instrument that covered a great distance from Mesopotamia to China. In Bukhara (16th century), Khojai Kalon (Great Khoja, Sheikh Khoja Sa'd), a contemporary of Abdulla Khan, from the Shaibani family, fell ill. The doctor Sultan Mohammad treats him and recommends to listen to chang exercises to overcome his illness. The chang instrument has been improved over the centuries and has been passed down from generation to generation, i.e., to us, and due to the demands of musical life, there was a need to modernize Uzbek folk instruments. In the 1940s, special workshops for making and improving folk instruments were opened. The famous folk musician Usta Rozmat Isaboyev (1885-1964) headed the music workshop in Namangan. He made several copies of semi-chromatic chang widely used by performers. Usta Usman Zufarov (1899-1981), a famous instrument maker, created new copies of chang instrument in the workshop in Tashkent. In Khorezm, the famous folk musician and composer Matyusuf Kharratov worked tirelessly to improve chang. As a result of the research, Matyusuf Kharratov, in cooperation with his son Fazil Kharratov, musicians Fakhriddin Sadikov and Akhmad Odilov, expanded the upper curtains of chang at the expense of additional strings and kharraks. These changes are approved by the musicians. Thus it is applied to executive practice. Another innovation introduced to the instrument is that the instrument has been adjusted to be tuned up an octave. This caused some compaction of chang. The creation of new copies of chang instrument is entrusted to the masters of the music workshop of the Institute of Art Studies: U. Zufarov, Z. Zokirov, S. E. Didenko. The new version was tested and approved by the famous performer and researcher - Ashot Ivanovich Petrosyans at the Tashkent Academy of Music and the Uzbek Folk Instruments Orchestra of the State Philharmonic of Uzbekistan, which he led (1943). As a result, dust was introduced into the education system. Shoakbar Shoakramov, Abdusamat Ilyasov, Ashraf Ashrapov, Mahammadjon Rasulov and Akhmad Odilov were among the first performers who studied at the educational organization, and this performance style system was established, the intended goal was confirmed. The specially created chang instrument soon began to be used in performance practice and became widely popular. The masters who make musical instruments put their heart, eyes and experience into the sound of chang and began to make decorative chang. Chang's sound quality, sonority and diapase, charm of chanting attracted the attention of a large number of listeners. This type of chang instruments found its place in the musical ensemble of the Radio of Uzbekistan, in the musical ensemble of the Muqimi Republican Musical Drama Theater, and in the ensembles of

Uzbek folk instruments under the control of the State Philharmonic of Uzbekistan. According to the main type of the improved chang, a family of chang belonging to high, medium and low sounds was created: chang -prima, chang -piccolo, chang -tenor, chang -bass instruments. The performance capabilities of existing chang have been expanded, and new ways of producing sound have been created. New ways of producing sound on chang instrument, performance styles were expanded and formalized in the "Textbook on chang" by A. Odilov and A. Petrosyans. Now there are four ways of sounding in chang. These are: the main percussion way of producing sound, creating sound by hitting sticks of dust on the strings one after another; clicking a stick. Pizzicato col legno (pizz.col legno)- playing sticks with the back flat part; 3. Finger clicking. Pizzicato (pizz.)- gently tapping the dust strings with the fingers; 4. A wooden stick. Col legno (col leg.)- beating with the flat back of a stick to make chang strings pop out. It is recognized in various sources that instruments similar to chang instrument have been repaired and improved from time to time in the musical practice of the peoples of the world. Nowadays, instruments like chang are widely used in orchestra and ensemble performances. It is appropriate to indicate the names of some of them: 1. Simbal (Musical instrument of the peoples of Hungary, Poland, Ukraine, Belarus); 2. Santur (a musical instrument found among the peoples of Iran and beyond the Caucasus); 3. Gusli (Russian folk instrument); 4. Kokle (Latvian folk instrument); 5. Kantele, kankles (Lithuanian folk instrument); 6. Kannel (Estonian folk instrument); 7. Koto (Japanese folk instrument); 8. Yochin, yatag (Buryatia folk instrument). In the mentioned instruments, there are also ways to strike the strings with sticks, to make sounds by clicking the strings with fingers or special clickers. The schools of performing them have also been created. As a result of the formation of the "Chang school" of a new direction, the improvement of chang instrument gave the opportunity to create unique chang ensembles in performance practice.

In general, musicians in the East give priority to the performance of female musicians. For example, the following words of the famous Islamic musicologist Ishaq Mawsili are well known: "Men create the melody, and women decorate it", which means that women are skilled in their performance because of their delicate taste, feelings (emotions) and patience. That's why when skilled female musicians perform chang, "the whole world burns", says Navoi: Zuhra, bir lahza cholma soz ohir, Chekmagil lahni dilnavoz ohir.

Here, "lah" is the climax of the melody. Navoi perceives music so deeply that in his opinion, "if the melody played by a skilled musician is dilnavaz (the melody of the heart), then the world will burn." It turns out that the thinker used the word "Navo" as a nickname not for nothing. In addition, Abdulla Oripov (1941-2016), who was influenced by Navoi's opinion, wrote in his poem "Munojat" "If the melody is like this, how can mankind endure grief?". Navoi, describing the "party" in the palace of Shah Bahram, shows the skill of the musicians in this way:

Tushgan ahli navo cholib derga,  
Zuhrani ko'rdin indurib yerga.  
Ikki yo'din mug'anniy ikki hayl,  
Jong'a tandin chiqorg'a solib mayl.  
O'ngda turinavoz urub doston,  
Qo'zg'onib har navoda Turkiston.  
So'l sori forsi surudu nig'am,  
Fitkai Fors, bar Iroqu Ajam  
Kavkabiyy Jom aksi kam'afitan,

Tob aro o‘ynaki suhayli Yaman.

Meaning: "At the party, the musicians are playing music and sitting as if they brought Zuhra from space to Earth; on both sides (facing each other) there is a group of muganniys (musicians); the artists on the right sing a melody and epic that stirs up the whole of Turkestan; the artists on the left are performing songs and melodies of the peoples of Persia (Iran), Iraq and non-Arabs in Persian; it is as if the stars had fallen to Yemen (that is, the place of pearls on the earth) under the leadership of Suhai. So, the group of artists in the palace of Husayn Boygaro (1436-1505) was located in the same way, but Navoi describes it by transferring it to the palace of Shah Bahram. Also, note the three points that Navoi emphasizes: 1) The leader of the ensemble was a performer of chang ("Zuhra fell to the ground"); 2) Melodies and songs in different languages were performed at the gathering in Sultan Hossein Boykara Palace; 3) Even during Navoi's time, artists were called stars ("kavkab").

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