

ANCIENT AND MODERN PERFORMANCE STYLES OF CHANGKOVUZ

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ANNOTATSIYA

Ushbu maqola changqovuz cholgʻusining qadimiy va zamonaviy ijro uslublari haqida yozilgan.

Kalit soʻzlar: Boysun, koʻhna, terminologiya, maʼnaviy makon, musiqa, changqovuz, dutor ijrochiligi, makon va zamon, boysun musiqasi, milliy qadriyatlar, Milliy cholgʻular, tarixiy qoʻlyozmalar, musiqiy risolalar, etnograf, tarix.

АННОТАЦИЯ

В данной статье написаны старинные и современные стили исполнения на инструменте чангковуз.

Ключевые слова: Бойсунь, древний, терминология, духовное пространство, музыка, чангковуз, дуторское исполнительство, пространство и время, бойсуньская музыка, национальные ценности, народные инструменты, исторические рукописи, музыкальные трактаты, этнограф, история.

ABSTRACT

This article is written about the ancient and modern performance styles of the changqovuz instrument.

Key words: Baysun, ancient, terminology, spiritual space, music, changqovuz, Dutor performance, space and time, Baysun music, national values, National instruments, historical manuscripts, musical treatises, ethnographer, history.

Musical instruments are a tool that glorifies the spirituality of humanity in tunes, that is, they are a product of folk creativity, and they are miraculous and expressive instruments that have been formed among the masses since time immemorial, made by skilled musicians, and are becoming more and more perfect. The national pride, traditions, and values of each nation are expressed in musical instruments, and the sound emanating from them is also adapted to it. All these serve as the basis for the shape of the instruments to be created and the criterion of nationality. Along with the great attention paid to musical instruments throughout history, it has also been of special importance for its educational aspects. In the modern process, special attention

is paid to such factors as a new look at the traditions of the past, the appropriate use of advanced technology, and the education of a perfect person. After all, music is the most important factor in the education of a perfect person, that is, it is considered as a factor that can be the basis for the spiritual and spiritual education of people.

This is evidenced by the fact that it has been created until now, has taken its place in practice and is rising to a high level of executive practice, and has a special influence in the culture of the whole world. Each of the Uzbek folk instruments can be included in the level of advanced instruments technically and according to the level of singing. Most of their samples are distinguished by rich performance options and perfect formation. It is the diversity of chogular singing (solo, double, ensemble and orchestra) that shows their high level of professionalism and great potential.

Uzbek cultural heritage is rich in musical instruments, and all of them are of special importance due to their past, structural development and technical development. According to performance criteria, Uzbek folk instruments are divided into two groups. The first group includes all traditional instruments, while the second group includes instruments that have been improved with the cultural development of the 20th century, that is, reconstructed (reconstructed).

The composition of traditional instruments; tanbur, sato, rubob, flute, round drum, gijjak, dutor, koshnay, trumpet, kanon, chan and oud instruments. Among the instruments used in folk art are sibiz, sopolnay, gajirnay, changkobizlar. Recycled instruments; rubob, gijjak, chang, dutor, samples of lyrics, music processed according to the criteria of saprono, alto, tenor, bass voices are included.

Traditional musical instruments have been formed and polished since time immemorial. First of all, each of the traditional instruments has a high professional level of individuality. Long-term performance practice has created opportunities for folk performance and groups of instruments (traditional and folk). Traditional musical instruments have been used in shashmaqom alone and as accompaniment.

Musical instruments are divided into three groups depending on their structure, character, features and performance methods:

1. Percussion instruments
2. Wind instruments
3. String instruments

This classification is built on the basis of the means of sound generation in musical instruments.



Changqobiz is considered one of the oldest musical instruments. The existence of its types made of metal and camel bone points to the fact that this instrument existed even before the beginning of metal consumption. At the same time, it is found among the Tatar, Bashkir peoples and even the Germans, which indicates that it is a very ancient instrument. You can also find reed dustbins on the islands in the south of China. The Changqobiz musical instrument has long been widespread in all regions and cities of Uzbekistan. Currently, the changkobiz instrument is found mostly in Surkhandarya and Kashkadarya regions.

Changko‘biz is mainly made of metal. Its length is 10-15 cm., width is about 2 cm. It will be around. The sound in it is produced in the "tongue" made of flexible steel, and the sound is amplified in the oral cavity. A tongue made of sheet metal is hardened into a metal body that holds it. The side of the tongue that is not attached to the body should swing freely. The length of the oscillating part of the tongue is about 7 cm. around. Its tip is 1 cm. should be turned around. The blade of the turned part is rounded in order to make it convenient to play with a finger. The width of the tongue is about 1.5–2.5 mm. and it narrows towards the direction where it is played with the finger. The thickness of the tongue is 0.2-0.3 mm. It will be around. The fixed part that holds the tongue resembles a thick metal wire folded in half. Body is 2 cm at the place where the tongue hardens. 0.5 cm. will not be more than The distance between the sides of the fixed part of the tongue and the holding part (on both sides of the tongue) is 1 mm. does not exceed The fixed side of the tongue, that is, the side beyond the place where it is attached to the body, serves for the performer to hold. It is known that any sound in nature is created by the vibration of an object. The faster the vibration, the louder and louder the sound, and vice versa. Almost nothing is heard when the changqobiz’s tongue vibrates, the oral cavity acts as a resonator for its sound to be amplified and heard by others. When playing changkobiz, three sides of its fixed part are placed between the upper and lower teeth in such a way that there should not be any obstacles for the tongue of changkobiz to vibrate freely in this position.

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