



## THE HISTORY AND DEVELOPMENT PROGRESS OF NAY MUSICAL INSTRUMENT PERFORMING ART

Dosimbetov Botir Khayitbayevich

State Conservatory of Uzbekistan

Associate Professor of the Department  
of "Performance on Folk Instruments".

<https://doi.org/10.5281/zenodo.11400000>

**Abstract:** If every nation loves its national musical heritage, honors the traditions of its ancestors, appropriates and appreciates it, it can also appreciate the art of other nations. After all, the musical traditions that have reached us are proof of the strength of the chain of generations. In this regard, it is worth noting that the history of national musical instruments, which are the spiritual wealth of our people, and the instruments that belong to their production and polishing, have preserved their artistic and aesthetic potential at a high level. Studying, researching and passing them on to future generations is one of the urgent issues of our time, as well as the unique sound of the nay.

**Key words:** nay instrument range, adjustable, clay nay, Shepherd's nay, dulcimer nayhandle

### Introduction:

It is known that the musical culture of the Uzbek people is rich in national instruments, such as tanbur, dutor, ghijjak, nay, koshnay, trumpet, chang, ganon, oud, rubob, circle and drum. "They have found a worthy place in the practice of skilled performers with their perfection. Because each instrument has its history of formation, performance possibilities, unique, attractive sound and fans. It is the sacred duty of every coach to scientifically and theoretically research all their secrets and convey them to the younger generation.

Uzbek music with its very rich history and ancient findings still amazes many peoples, the period up to IV-VII represents the highly developed culture and arts, including music.

Many musical instruments (nay, ud, circle) of the ancient culture of ancient Central Asia have been shown to exist with purely local characteristics. The historical formation process of musical art was initially closely connected with the natural environment. In particular, the improvement of the art of music is connected with the development of the cultural life of cities, and its roots go back to the beginning of the first millennium instead of the 2<sup>nd</sup> millennium BC. As all the roots of the art of music go back to ancient times, it can be concluded that in those times, musical instruments were gradually invented in order to express various religious ceremonies, holidays and also military actions in the lifestyle of the local population. started In particular, the origin of the naycan be traced back to such instruments as Sopol nay, Koshnayli alvos, Gajir nay, Bulamon. The ancient history of Bactria, the statue of Silena Marcia, who is considered the goddess of beauty, elegance, water, Nabotot, playing the double-naymusical instrument (Alvos) in the palace altar found in the ruins of Sangin, shows how musical culture has developed in these regions since ancient times. shows. Also found in the ruins of the Synagogue were bones connected to each other and wind instruments made of clay alloys.

During military operations and ceremonies, some musical instruments served as an important symbolic symbol among military weapons, flags, flags, and insignia. For example, trumpets and wind instruments are considered to be symbols of military commanders' distinction, while musical instruments such as indiophone-jam, arerophone-nay considered to be symbols of the forms of musical instruments. It can be concluded that musical instruments are an integral part of military processes. As for the ancient Gajir nay, this instrument is also called shepherd's nay some sources. In fact, the nays used by shepherds are made of bone or reeds, both of which are called shepherd's nays. The name of the Gajir nay related to the name of the bird. It got its name because it is made from the wing bone of a desert eagle, which is called a nay. To make it, the meat-covered bone was thrown into the mud for 40 days, where the meat decomposed, leaving only the bone. Both sides of the bone are opened and the inside is also cleaned. The side that is relatively smoother and wider is chosen as the surface part, and 3 or 4 holes are drilled on this side, and 1 hole on the back side. Holes opened from the back are at a longer distance. A musical sound is produced by pulling the gajir nay between the upper teeth and wrapping the upper part of the nay with the lips. 2 Because of its small range, simple and small tunes can be played. In addition, bulaman, that is, (Balabon) is a musical instrument made of a hard wooden body, mostly mulberry and apricot wood, which is smaller than the trumpet, which belongs to the nayfamily, and the part where the sound is produced is different from that of the trumpet. In Bulaman, instead of a nay, a reed with a curved tongue is used. The piece of cotton wool that needs to enter the body is wrapped with a thread when it is inserted into the body. This ensures that air does not pass between the tongue and the body. There are 7 holes on the upper side and 1 on the lower side to create the required sounds. Therefore, the instrument can be used to accompany musical ensembles and singers.

Currently, this instrument is rarely found in regions other than Karakalpakstan and Khorezm. For reference, there are a number of other types of instruments belonging to the nayfamily, which have different names and different appearances in different countries. Including: *Pharaoh nay*(Egypt), *Tutak* (Tajikistan), *Japanese nay*, *Duduk* (Armenia, Turkey, Azerbaijan), *Pan nay*(Malaysia), *Pijakta* (Russia), *Sanai* (India), *Pung* (Germany), *Zummava* (Germany). , *Rkang-gling* (China), *Kuvikli* (Russia), *Duda* (Ukraine), *Daeguem* (Korea), *Dansa* (Korea), *Hichiriki* (Japan), *Lavneddas* (Germany), *Caen* (Southwest Asia), *Northumbria volinhar*, *Bullrorer* (Australia), *Dvojnich* (Yugoslavia), *Di* (China), *Sheng* (China), *Algaita* (East Africa), *Valikha* (Madagascar), *Shofar* (Canada), *Zurna* (Asian Nations), *Ney* (Azerbaijan), *Kena* (Latin America) , *Fuyara* (Slavakia), *Svirel* (Russia), *Sepiri* (Korea), *Jalayka* (Russia), *Kaval* (Greece), *Malaysian nay*, *Lithuanian nay*, *Khulusi* (China) have many different types of nay-like instruments. In Romania and Bulgaria, the longer shepherd's pipe with 7 finger holes is also called a nay. It should not be confused with the nayof the same name, which is common in the Middle East.

Folk lyrical songs (doyns) and dance plays are performed on the nay. The performers are G. Zamfir (Romania), V. Lovu. P. Zakaria, B. Rudenko, G. Mestya (Moldava). The nayis widespread not only in Uzbekistan and Tajikistan, but also in Beirat, the Republic of Mongolia, and China. This instrument is known by different names in Uzbekistan and Tajikistan as nay, in Beirat and Mongolia as limba, and in China as li. Nowadays, naymusic has its place in ensembles and orchestras. In terms of the width of the voice range, it plays a leading role in folk tunes, statuses, and ensembles. Currently, the nay, which is the national musical

instrument of Uzbek, is divided into three types: wooden nay, copper nayand hollow nay. For information, I would like to say that in the second half of the 19th century, Augusta Feydorovich Eikhgan (born in 1844) found Uzbek folk instruments, turned the trumpet into a double-reed instrument. It is recognized that the Uzbeks have mastered such sounds and trumpets.

There are more than 30 types of national musical instruments used in performance practice in Uzbekistan. Among them, 18 musical instruments were improved after the 40s of the 20th century in cooperation with a group of experts and music masters led by Professor A.I. Petrosyans. intended for use in ensembles. It was created on the basis of enlarging or reducing the shape of pre-existing national musical instruments, and it was the experiments carried out to create that family of instruments, resulting in the nay, chang, rubob, dutor, g the family of ijyak instruments was born. [3]

Nayis an ancient wind instrument of Uzbek folk music. The nays widely used in Uzbekistan, it plays an important role in the ensemble, the orchestra of Uzbek folk instruments, and it is also played individually. It is used in folk tunes and maqams due to the volume of the voice. Due to his high voice, he can perform the role of a leader in the ensemble. It has a diatonic sound system with six holes that can be closed with the fingers. The general pitch ranges from lya in the first octave to re in the fourth octave [1].

Notes are written as they are heard on the treble clef. High and low sounds are produced by fully or partially covering the holes with the fingers and blowing in different ways. Between the first hole through which the nays blown and the one pressed with the fingers, there is another hole to which a thin piece of paper is pasted, which is mainly used by Chinese performers.

In China, the nays made of a bail, and that hole is covered with a thin membrane that protrudes from the bail. This helps to make the sound waver. At the other end of the nay, four permanently open holes (two on both sides, the other two on the bottom) serve to soften the sounds of some curtains. The total length of the pipe is 500-600 mm. The nays made of wood, brass and copper. Accordingly, it is called "wooden nay", "pledge nay", "copper nay" [4]. The nayinstrument is also found in the group of Indian musical instruments. This instrument is called BANSURI in India.

Shahnai and Bansuri have the highest prestige among the musical instruments that stir human emotions. Because, unlike other instruments, the very source of "life and death" like breath for the musician is involved in playing them. That's why the melody played on shahnai and bansuri sounds like the sound of the heart or a cry.

"From the Rigveda to the Atharvaveda and the later literature, i.e. the Brahmanas, Upanishads, Puranas and Shiksha, wind instruments are often highly valued along with the vina."

Therefore, the relationship to "vansh" or "venu" instruments in "Natyashastra" can be concluded like this.

"Nay-type instruments were a popular musical instrument around two thousand years ago. In ancient times, the words called "venu", "vansh", or "vanshmi" are actually bansuri. Only the difference in their names is this period. only the result of the changes that took place with

Bansuri is the best of attributes of Sri-Krishna. Also, the remains of the temple in different parts of the country or the images of the nayand its musician found in the

archeological excavations are the documentary basis of the fact that the bansuri, if the definition is permissible, is an instrument that cannot be missed by the Indian people. And the first genesis of this foundation has been confirmed in the ancient frescoes of Ajanta.

In the 15th century text "Sangit ratnakara", which is known to us from above, full details about "vanshi" are given and more than fifteen types of it are described.

Bansuri can be made from the following materials: bamboo, sandal or wood, iron, bronze, silver, gold. The number of its air holes varies depending on the length. In short, the position of bansuri in folk folklore ensembles and music is very high, because it has always been in the attention of Nazm and Navo people and will remain so.

### **Conclusion:**

In short, the musical heritage of the Uzbek people, whose roots go back to ancient times, is still heard in our days. The sound of the nays is pleasant, strong and attractive. The nays are also used in Tajikistan, Turkmenistan, Azerbaijan, Iran and South China. Because the nays are widespread in Uzbekistan, it occupies an important place in the ensemble, the orchestra of Uzbek folk instruments; it is also played alone. I believe that even Alisher Navoi called it Khaizaran in the secret of the nay instrument.

### **References:**

1. Kakharov.T. Nay Navosi, Tashkent, 2008, P. 8-10.
2. Abdurahmanov.R, Makhkamjonov.S. NayMagic, Editor's Press. - Tashkent, 2023, P. 9-10.
3. Tashmatov. O', Beknazarov. Kh. Musical Instruments, Tashkent, 2015, P. 46-48.
4. Rakhimov.Sh, Lutfullayev.A. Instrumental Studies, Music Publishing House. - Tashkent, 2010, B. 8.
5. "Performance of old instruments" B.Kh. Madrimov History of Uzbek music.