



Methodological Recommendations in Mastering the Nay Musical Instrument

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Abstract: This article provides information and methodical recommendations about the history, theory and performance criteria of the nay instrument.

Keywords: Nay, types of instruments, methodical recommendation, stage, breath.

Musical instruments are the material and spiritual wealth of nations. Each nation has its own musical instruments that celebrate its national heritage and traditions that have emerged over time through national melodies and are suitable for them through examples of practical art created specific to the national spirituality of the people. It should be recognized that the world of Uzbek musical instruments is rich and diverse in terms of meaning and material. In addition, the history and heritage of a nation with high spirituality is also great.

Musical instruments have been important in the spiritual life of the Uzbek people since time immemorial and are closely connected with their daily life. They also have their own characteristics in the formation of people's worldview even today. Especially, the art of playing a musical instrument has been formed by our ancestors for centuries as a unique aesthetic tool, and has been attracting great interest not only in music science, but also in modern music creativity. Studying all its features and aspects will help enrich the practice of playing the instrument.

We know that Uzbek national musical instruments have developed over centuries. In the past, famous poets also mentioned musical instruments several times in their works. Among our scholars, Al-Farabi in his book "Big Music", Safmuddin Urmawi in his musical treatise, Abdul Qadir Maroghi in his treatise "Jami al-alhan fiilm al-musiqi", in his work "The Discussion of Words", Zainulobidin Hosseini "Risela dar Bayani Law and Practical Music" " who gave valuable information about musical instruments in their pamphlets.

In Fitrat's book "Uzbek classical music and its history" - oud, qonun, tanbur, chang, nay, rubob, qubuz, gijjak, ishrat, kungura, setor, ruhafza, surnay, balabon, nogora, doyra, etc. information about the words is given.

Usually, musical instruments are used in various areas of performance practice. First of all, it should be noted that the simplest instruments were created and widely used in everyday life. With the passage of time and the development of society, musical instruments have also developed in line with the times, improved and perfected.

In Uzbek musicology, a number of scientific and practical studies devoted to the study of national musical instruments have been conducted over the last hundred years. In addition, a number of scientific articles, educational literature based on the history and performance of each instrument have been published.

Musical instruments, mainly strings (chordophones), wind instruments (aerophones), leather-covered (membranophones), reed (hemidiophones), plate, electric and electronic music, divided into groups of idiophones.

Groups of wind instruments: reed sounds (surnay, kushnay, bulamon, clarinet, goboy, etc.), reedless sounds (nays, flutes), mundshtukli sounds (truba, valturna, tuba, karnay, etc.). It is necessary to recognize the enormous performance and technical capabilities of Uzbek musical instruments. Performance practice has shown that Uzbek traditional folk instruments have the ability to perform world classical music samples along with music samples of different nations. This indicates that the variety and types of musical instruments have manifested themselves in folk and professional performance practice. Below we will try to introduce methodological instructions for learning the nay.

When playing the flute, posture (staged) is understood as the posture of the performer, the correct way of holding the instrument and the way of producing sound. In wind instruments, first of all, the correct position and the correct exhalation technique play an important role. The reason is that the wrong setting limits the student's performance skills, technique, ability to create a quality sound on the instrument, control the created sound, and many other aspects. The teacher should be able to demonstrate to his students the ideal posture, in which the shoulders are slightly stretched, the right and left elbows are slightly raised at the same height, the legs are slightly spread, and the shoulders and elbows are not compressed, the head is in an upright position.

It is necessary to follow certain rules in order to produce the sound correctly in terms of timbre. When making a sound, one should not force the lips, the power of the blown air should be at the level necessary for a sound of a certain height, the air flow should not widen the gap between the lips, and the air flow should direct the hole (Labium) at the head of the pipe to the mouth. The misalignment of the lip space to the labium has a negative effect on the purity of the sound and its quality of timbre.

When playing a wind instrument, inhalation and exhalation are sometimes even, sometimes speed up, and sometimes slow down. This process depends on the character of the piece being performed and the register and melody of the tune.

The most correct method of breathing is the diaphragmatic or chest-abdominal method. For this style, you need to breathe without raising your shoulders or straining your neck muscles. The teacher should work a lot with his student on exhalation. The breath is taken into the abdominal cavity, slowly blown out and released. In the process of making a sound from the instrument, the breath taken in the throat is held in the press position, and the abdomen is gradually softened from the press position. This method allows the performer to keep the sound long and even.

The character of the sound wave (vibration) is related to the piper's performance skills and exhalation technique. When playing the sound wave, you should not strain the shoulder muscles too much. Sound waves are made by breathing. When playing Uzbek folk music, finger movements can also be done.

It is important to regularly perform gamma and its triads, arpeggios, etudes and various exercises in the development of technical performance skills on the nay. When giving etudes and exercises, taking into account the relative technical weakness of the student, it is necessary to choose etude exercises that will help the student train his technically weak fingers. At the same time, it is necessary to pay attention to the quality of the sound, the accuracy of the notes and the purity of the intonation, and to make the rhythm clear and correct.

Each student should be assigned specific tasks based on their abilities and regularly check their performance. It should not bypass the learning material that is difficult for the student to master, but should create skills in the student to overcome such difficulties.

During each academic year, the teacher should check his students' theoretical knowledge and help them improve their knowledge. For this, it will be very useful to work in cooperation with the teachers of Solfeggio and Theory.

Before starting to learn a new piece of music, it should give an idea about the name of the piece being studied.

He should explain the dictionary meaning of mazurka, polka, minuet, sonata and other tunes, introduce the musical scale, tonality and dynamic features of the work. It is necessary to explain the complex parts and complex lines of the works and tell them by the teacher.

Students should develop stage culture and stage performance skills. Before going on stage to perform, you should greet the audience, not be distracted by other things during the performance, perform the piece by heart, and teach bowing situations after the performance.

A student should be not only a performer, but also intellectually mature and aesthetically an example to his peers.

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