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GENERAL AND INDIVIDUAL FEATURES OF WIND INSTRUMENTS OF UZBEKISTAN AND KOREA

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Abstract

This article explores the historical origins of one of the ancient musical instruments of the Uzbek people, the “Nay,” as well as the Korean wind instrument, the “Sogeu.” It examines their organology, performance capabilities, playing styles, and techniques of musicians. The study also discusses the compositions performed on these instruments, their functions, applications, and their role in modern musical art. Additionally, information is provided on the similarities and distinctive features of wind instruments from Uzbekistan and Korea.

Keywords: *nay, sogeu, daegeum, junggeum, musical instruments, organology, The Great Book of Music*

After the establishment of diplomatic relations between Uzbekistan and South Korea, extensive creative cooperation in the political, economic and cultural spheres was established. Today, cultural ties between the two countries are expanding. In particular, it is becoming a tradition for Uzbek cultural and artistic figures to demonstrate their skills in South Korea, and for Uzbekistan to hold Korean culture weekends. Along with such cooperation, conducting scientific research on topics devoted to the study and analysis of the history of musical art of the two countries, the processes of formation and development of musical instruments, and the similarities and originality of their performance styles is becoming an increasingly relevant issue.

In this regard, it is important to study the progressive development, structural structure and functions of Uzbek and Korean mu-

sical instruments inherited over the centuries, based on the needs of the time, analyze the performance repertoires of skilled musicians and the works of composers in various genres, and determine the commonality and uniqueness of these instruments. In particular, it has been shown that many instruments of ancient Central Asian culture (such as nay, doyra) have a purely local character (Madrimov B., 2018, 18).

The nay is widely used in the musical arts of Uzbekistan and Tajikistan, and is closely associated with their national traditions and everyday life. There is no exact information about the origin of the nay, but according to archaeological finds and historical sources, it was widely used even in the pre-Christian era. Sogdian terracotta figurines depict a transverse nay, which is a cylindrical tube about 450–550 mm long, with a special hole

for blowing air in its upper closed part. On the front surface of the tube there are sound holes controlled by the fingers, and there were six of them, depending on the position of the terracotta musicians' hands. In terms of structure and functional features, this instrument is similar to the modern Uzbek nay, which also has the form of a traditional transverse nay and is based on the principle of creating sound by directing the air flow (Vizgo T., 1980, 25).

The great Turkic scholar, philosopher, music theorist and mathematician Abu Nasr al-Farabi (872–950) wrote many scientific works. One of the most famous of them is the “Great Book of Music” (“Kitab al-Musiqi al-Kabir”). This work had a great influence on Eastern and Western music theory and played an important role in the development

of scientific understanding of music. It includes the following main aspects:

This work by Al-Farabi is one of the highest examples of the scientific heritage of the Middle Ages and is still studied today as one of the important sources on music theory.

The encyclopedist Abu Nasr al-Farabi's “The Great Book of Music” (“Kitab al-Musiqi al-Kabir”) provides detailed information about the nay. He included the nay in the category of wind instruments (wind instruments) and explained its sound-producing mechanism, structure, and role in music on a scientific basis (Karomatov F., 1972, 72).

Farooqi's definition and explanations of the nay

1. The structure of the nay and the method of producing sound:

Figure 1. *Nay (uzbek musical instrument)*



- A nay is a long, hollow, tubular instrument made of wood or reed, which is controlled by holes;

- Farabi analyzes how air flows through the reed to produce sound in a nay and explains the effect of air pressure on the pitch of the sound;

- He emphasizes that the sounds produced by the nay are related to the human vocal system.

2. Characteristics of the nay sounds:

- Farabi stated that the sound of the nay is natural and attractive, and it has a positive effect on the human psyche.

- The nay's ability to produce different tones depends on the air pressure and the technique of opening and closing the holes.

- He explained the pitch of the sound with mathematical ratios and compared it with other instruments.

3. Relationship between the nay and other instruments:

- Farabi compared the nay to stringed instruments (such as the oud or tan-

bur) and analyzed how the two instruments were acoustically related;

- Explained the melodic structure of the nay's sounds and related it to the maqom system used in Eastern and Western music.

4. The effect of the nay on the human psyche:

- Farabi emphasizes that music can change a person's mood and explains the nay's ability to create states of calm, joy, sadness, and spiritual relief;

- According to him, the melodies of the nay have a deep impact on the human soul, calming or exciting it.

Farabi considers the nay as one of the most important wind instruments and provides scientifically based analyses of its structure, working principle, and impact on the human psyche. He explained the role of the nay in the musical system philosophically and mathematically, and these concepts later had a great influence on the development of music theory.

The nay is made of bamboo or reed, and the length and diameter of the instrument's

body affect its sound. The main parts of the nay are:

- Joints: The joints of the nay allow it to be played at different pitches and intervals;
- The mouthpiece is called the “Labium” and is the head of the instrument through which air is blown;
- Sound holes: The nay has 6 holes that are pressed with the fingers to produce sound, allowing it to play notes of different pitches.

Performance possibilities

Playing the nay requires a specific technique and breath control. When playing it, the musician can create different sounds by controlling his breath and opening and closing the finger holes. The sound of the nay is soft and mysterious, and it occupies a special place in the musical traditions of Central Asia. The nay is used to play music of various genres, forms and styles. In par-

ticular, the nay is widely used in folk songs, epics, dance music and even in the works of modern composers.

The pitch and purity of the sound, as noted above, depend on the strength of the air blowing and the degree of closing the holes. Therefore, there may be some variations in its sound range. Since the nay is often included in musical ensembles, it naturally adapts to them and is especially used in combination with stringed instruments (tanbur, rubab, etc.). This situation, in turn, influenced V. M. Belyaev’s writings about the “theoretical sound series”.

Korea’s rich musical heritage includes a variety of traditional instruments. The sogim (소금, 小筚) is a nay-like percussion instrument of Korea, distinguished by its slender structure and high-pitched sound. It is the smallest and highest-pitched of Korean musical instruments, and is used primarily in court and folk music.

Figure 2. *Sogim (korean musical instrument)*



History and Origin of the Sogim

The origin of the Sogim is not known for certain, but it is believed to have been introduced to Korea during the Tang Dynasty (618–907) in China. The Sogim is similar to the Chinese tangsyo (唐笛, 唐簫). The Sogim is mentioned in the 16th - century book “Akhakgwebom” (악학궤범, “Music Encyclopedia”). However, it later lost its place in Korean musical culture and was replaced by other nays imported from China. However, in the 1950s, Korean national musicians attempted to revive the Sogim. The Sogim was reintroduced into the curriculum of the

National Institute of Traditional Music, and today it is recognized as one of the national instruments of Korea.

Structure and sound characteristics of the sogim

The sogim differs from other Korean nays in its small size, thin shape, and high pitch. Its structure is as follows:

The sogim is a wind instrument made mainly of bamboo, and is somewhat shorter than the tegim (large nay) and chungim (medium nay), and is considered one of the wind instruments with a higher and thinner

sound range. The 6 main holes used in performance practice are used to play notes. 1 breath hole is used to direct air. The range, that is, the sound range, starts from the first octave B-flat to the third octave C. The sogim produces a bright and resonant tone. The sound of the tegim (대금) is deep and thick, and is distinguished by its bright, clear, and high tone.

The sogim is a delicate and attractive traditional Korean instrument. Although it was forgotten for a while in history, it was revived in the 20th century and today it has its place among the national instruments. A comparative comparison of these instruments shows that the sogim is the nay with the loudest and

brightest sound. Currently, the sogim is used in court music, folk music, and modern experimental genres. Its bright and clear sound gives the music a unique beauty and charm.

Summarizing the results of the research, it should be noted that there are certain typological similarities between Uzbek and Korean national instruments. The formation of these instruments occurred under the influence of centuries-old cultural contacts. The identified common features confirm the effectiveness of this interaction. Cultural cooperation ties not only contribute to the enrichment of the cultures of Uzbekistan and Korea, but also create a solid foundation for future creative cooperation.

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