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INNOVATIVE TECHNIQUES IN PLAYING THE "KOSHNAV" INSTRUMENT

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Abstract

Human life has always been closely associated with music. Wind instruments are also very old, that is, they are the first musical instruments. One of such instruments is koshnav, the sound of which is close to the heart, in the minds of listeners with its national melody. This article is about the ancient Uzbek national instrument koshnav. With the development of an appliqué that allowed the use of the chromatic scale and the identification of a specific range on the koshnav, the need arose to provide koshnav training at the conservatory. The growl style was used in the jazz world, and the same technique was used on the koshnav instrument in James Brown's "I Feel Good".

Keywords: Spirituality, musical instrument, diapason, orchestra, instrumentalists, melody, homophonic music, ensemble, staccato

Young people should be focused on singing, listening, and learning not only modern pop music, but also national, traditional, and classical songs. In modern artistic culture, the place and history of the national instrument "Koshnav", technical characteristics and world recognition of the skills of the performers are equally important and significant for the performers of the Koshnav instrument. Musical instruments are a means of conveying human spirituality, lifestyle, and inner experiences through melodies not only to humanity, but also to all living beings and creatures. Biologists even emphasize that plants develop highly under the influence of music. These miraculous and expressive instruments have been formed among

the masses for a long time, made by skilled instrument masters, and are increasingly perfected. The national pride, customs, traditions, and values of that people are expressed in the instruments of each nation, and this can be felt in the melodies emanating from them. In addition to the strong attention paid to musical instruments since ancient times, special attention has also been paid to their educational significance. After all, music plays a crucial role in the upbringing of every perfect person, that is, it is considered a factor that can serve as the basis for the spiritual and moral upbringing of people.

Human life has been closely connected with music since ancient times. Percussion instruments are also very ancient, that is, they

are considered to be the first musical instruments that emit a melody. One of these instruments is the koshnay instrument, whose sound is close to the heart, and it has taken a place in the hearts of listeners with its national melody. The koshnay instrument is considered the instrument of shepherds and their closest companion. As a result of the simple appearance of each instrument, it is improved by ordinary people and then by musicians, relatively new and perfect instruments appear. The sibizga (sibizga, sibiziq, shepherd's flute – a reeded Uzbek folk musical instrument. Currently, it is mainly distributed among shepherds. It is made of reed. Its diameter is usually 5–6 mm, length 140–150 mm. On the upper side, 10–15 mm below the blowing end, there is a reed, and below it there are three holes. The range is usually a sextet. The sibizga is used to play more simple instrumental exercises and folk song melodies. Shepherds used these reed instruments to guide their grazing herds and water buffaloes.

The history of the emergence of the koshnay also goes back a long way. Al-Farabi described the first examples of the koshnay in his musical treatise. The term “koshnay” is derived from Persian and means “pair” or “two flutes.” The koshnay is a musical instrument played solo, with ensemble accompaniment, and with orchestra accompaniment.

The qushnay instrument is used during folk holidays, ceremonies, and days of joy. The qushnay stands out among the musical instruments not only for its melody, but also for the complexity of its performance. This instrument is found not only in Uzbekistan, but also in our neighboring countries, Tajikistan and Turkmenistan. There is almost no difference in their structure and performance. Currently, it is taught in schools, vocational colleges, and universities in Tashkent, Khorezm, Fergana, Samarkand, Kashkadarya, Surkhandarya, Bukhara, Navoi, and other regions, based on the tradition of a master and a disciple.

I would not be mistaken if I said that the instrument is currently entering a new stage of development. We can see this in the works that are being performed on the instrument and created specifically for the qushnay. The fact that the instrument is constantly developing among the people and performers is

a joyful situation and serves to further the survival of this instrument. Speaking of the repertoire, the instrument is used to play melodies from various nationalities and works of many genres.

The source of sound in the flute is the air (breath) coming out of the lungs, the lungs send air, the air (breath) comes out through two bronchi and the trachea. The diaphragm, which separates the abdomen and chest, serves to bring the outgoing breath into a sound-producing state. The outgoing sound (voice) is produced as a result of the vibration of the vocal cords. Breathing is one of the main means of producing sound. Breathing is divided into three types:

The pitch of the sound depends on the length, tension and amount of vibration of the vocal cords. The more the vibration, the louder the sound, the thinner the vocal cords, the faster they vibrate, as a result, the higher the sound. One of the means that creates and amplifies the sound is called a resonator (a device that amplifies the amplified tone-sound). The upper resonators – the mouth and nasal cavities – are very important in the formation of sound timbre, with the tongue playing a key role.

When talking about the importance of physical exercises and the respiratory apparatus in the growth of the human body, it should be borne in mind that “performance breath” develops only as a result of the performance process. Performing any exercises without an instrument does not bring any benefit to the student in organizing breathing. The quality of performing exhalation is controlled by hearing, and the ability to hear a sound is the result of such exhalation. In pedagogical practice, it is advisable to use scales with different nuances (sound harmony) at a slow pace. Some performers, when exhaling, as a result of part of the air escaping through the nose, the sound splits and loses a certain amount of the sound tone – timbre. Such a defect occurs, although not always.

Breath is one of the main means of musical influence. The more developed the breath is in the performer, the more diverse the sound harmony (nuance) will be. However, the dynamic aspects of the performance in breathing depend not only on the quality of the sound, with the help of breath, musical

phrases are separated from each other. Frequent alternation of breath sometimes leads to excitement, as a result of which strong short musical phrases can be expressed.

Based on the traditions of the teacher-student, the Andijan master, the artist Ashurali Yusupov, who served in Uzbekistan, Tashkent Khairullo Ubaydullayev, Adbuqayum Azimov, Gaybulla Ubaydullayev, Narzullo Ne'matov, Bahrom Sobirov, and Khorezm master Quranboy Bobojonov have brought many students to the performance of the neighboring one.

There were not many koshnay performers in Uzbek performance practice. However, masters and skilled artists such as Ahmadjon Umrzokov (Fergana Valley) and his student Quronboy Bobokhonov (Khorezm) are koshnay performers who have made a name for themselves among the people.

The Uzbek takhir contains very deep and extensive information. Along with the development of various professions throughout history, the art of music, which has a wide variety of musical instruments and a rich culture, has also developed. Among the Uzbek people, musical instruments such as the flute, koshnay, and surnay, which are widely known for their attractive sound, have always been widely used. In recent years, it has become important to promote and thoroughly study the ancient national instruments of the Uzbek people, such as the koshnay and bulamon. Because although this instrument looks simple in appearance, it is considered a much more complex instrument than other instruments in terms of performance. The main reason for this is that the instrument is reeded, and playing two flutes together requires great effort. In addition to paying attention to the sound of the instrument, it is necessary to regularly control the air pressure, otherwise the two flutes will not connect.

There is no specific size of the instrument, that is, the length of the instrument and the thickness of the handle, the distance between each playing hole do not have a specific size during the process of making the instrument. The question may arise that all of these affect the tuning of the instrument. The player must have excellent hearing because each sound is heard through the lips, high and

low. The length, width, or thickness of the handle directly affects the sound of the instrument. An instrument with a thin handle requires less breathing and sounds thinner (sharper) in terms of hearing. An instrument with a thick handle requires more air, that is, more breathing, and its sound is slightly thicker (softer) in terms of hearing. The sound of the koshnay is a bit difficult until the player has adjusted it (tuned the reeds). A newly made instrument needs to be played every day. Because the more the instrument is played, the hot air flows in and the inside of the reed sweats and the reed begins to become tinny. As a result of the inside of the reed sweating, its tongue softens and gradually matures to the perfect level for playing national melodies, that is, moans. There are also cases where it is possible to quickly tune the reed by putting the instrument in hot or warm water, but it is more appropriate to tune the instrument by playing it. The reason is that the inside of the instrument slowly and qualitatively matures with natural air pressure. The koshnay instrument has a sense of nationality and is more convenient to play national melodies.

As for the structure of the koshnay: it consists of two reed tubes, to which a special reed is attached. To play the koshnay, two tubes are blown equally, and the corresponding seven holes located adjacent to each other on both tubes are pressed with the finger. The sound range is from re in the first octave to sol in the second octave (some famous koshnay players produce sounds even higher than this in the second octave, *lya*, *si*). It is very convenient to play musical ornaments (*melisms*) characteristic of Uzbek music on the koshnay. The musician who plays the melody on the koshnay is popularly called "Koshnaychi".

Famous maqomists in Uzbekistan include Ahmadjon Umurzokov, Ashurali Yusupov, Matrasul Matyokubov (born in 1958, teacher at the Urgench Music School, first prize winner of the Second Republican Competition of Maqom Performers), Bahrom Sobirov (born in 1945, musician of the "Bahor" ensemble), Yuldosh Tojiyev (born in 1960), teacher in Urgench, and others.

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