

INFORMATION ABOUT REED WIND INSTRUMENTS OF THE SAME FAMILY

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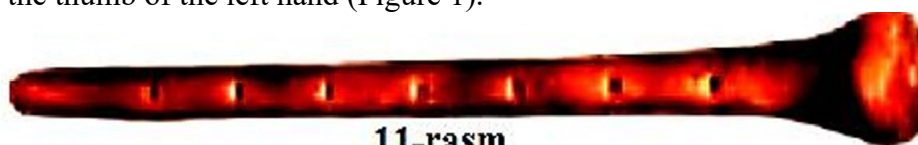
Abstract. Percussion instruments include the doira, nog'ora, safoil, chindovul, tavlak, qoshiq, and sagat (cymbals). Each musical instrument has its own distinctive timbre, sound production characteristics, appearance, and performance techniques. Wind instruments are among the most ancient musical instruments and have been widely used by the Uzbek people during wedding ceremonies, festivals, and other public events, both in open and enclosed spaces, including rooms and palaces. They have been performed both individually and as part of various ensembles.

Keywords: ensemble, diatonic, finger, thin paper, wood, copper, Cho'li Iroq, Qo'shnay, Nay, wind instrument, Karnay, Bulamon, Sibizg'a, Cho'pon Bobo, octave, musical notation, master and apprentice.

Bulamon

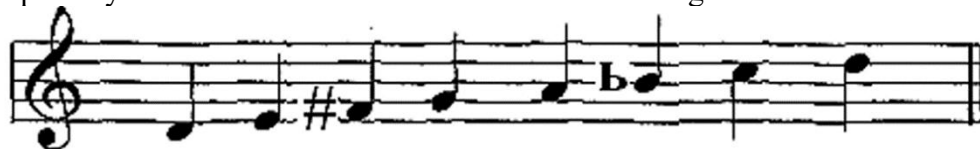
The Bulamon (also known as Balabon) is a somewhat smaller instrument than the surnay. It is made from hard wood, but its sound-producing mechanism differs from that of the surnay. Instead of the "nay pachoq" used in the surnay, the Bulamon employs a reed section with a tongue-like cut, similar to that of the sibizg'a. Several holes are made in the instrument to produce the required pitches: seven are located on the upper surface and one on the lower surface. The timbre and volume of the Bulamon are lower than those of the surnay. Therefore, the instrument can be incorporated into an ensemble and used to accompany vocal performances. Outside Khorezm, this instrument is rarely used.

The Bulomon is an ancient musical instrument widely used in the Khorezm oasis. It is made of apricot or mulberry wood, with the interior hollowed out along its entire length. A reed "tongue" is fitted to its upper, narrower section. In appearance, it resembles the surnay, although it is somewhat smaller. The instrument has eight finger holes: seven are located on the upper surface and one on the rear side. The rear hole is positioned near the upper part of the instrument and is covered with the thumb of the left hand (Figure 1).

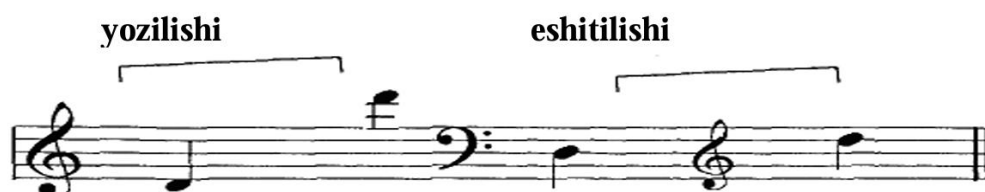


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The pitch system of the Bulomon is diatonic and is arranged as follows:



The instrument has a range extending from the D of the first octave to the D of the third octave. Its notation is written in the treble clef, while the actual sounding pitch is one octave lower.



Due to its broad range and extensive performance capabilities, the Bulomon possesses a rich repertoire. In addition to traditional Khorezm folk melodies, it can be used to perform the instrumental sections of maqom compositions as well as pieces belonging to other complex musical genres. Owing to its considerable expressive and technical potential, it is one of the principal instruments regularly included in various ensembles and orchestras.

Karnay

The Karnay is one of the most ancient musical instruments. It belongs to the category of instruments traditionally performed in open spaces and public squares. Its antiquity is evidenced by miniatures dating from the sixteenth and seventeenth centuries, as well as by the miniatures created for Amir Khusrau Dehlavi's *Khamsa*. The Karnay was primarily played before warriors entered battle and, in this way, served to inspire a martial spirit among the troops.

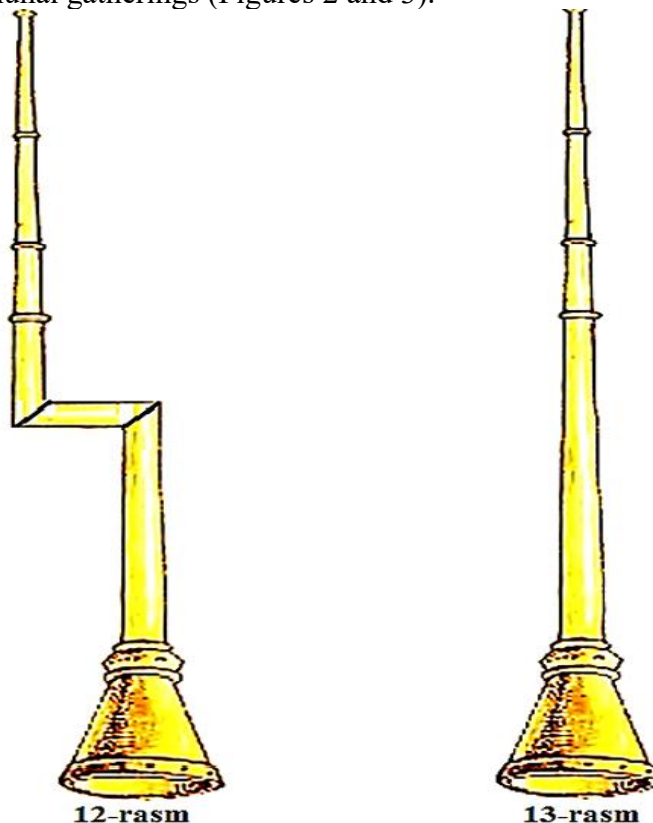
Miniatures illustrating the works of Alisher Navoi, dated to 1527, and the illustrations created by Muhammad Murad Samarqandi for the *Shahnameh* depict two types of Karnay:

1. Elbow-shaped Karnays;
2. Straight Karnays.

At the end of the nineteenth century, elbow-shaped Karnays were performed at the court of the Emir of Bukhara. Following the decline and dissolution of the emirate, this type of Karnay gradually disappeared. Today, only straight Karnays are commonly used.

The Karnay is made of brass. In ancient times, in addition to military campaigns and public celebrations, it was also used during sporting competitions. This is confirmed by depictions found in Iranian miniatures dating from the seventeenth and eighteenth centuries.

Historically, as well as today, the Karnay is performed not only independently but also together with the surnay, nog'ora, and doira, forming a distinctive instrumental ensemble. At present, in the Fergana Valley, the drum is sometimes used instead of the nog'ora. Such ensembles perform at Navruz celebrations, traditional public festivities, festivals, wedding ceremonies, and other communal gatherings (Figures 2 and 3).



The Karnay is one of the most significant instruments among ancient musical instruments. It is approximately two meters long and is made in the form of a tube from copper

or a copper-like sheet of metal. Its bell gradually widens into a conical shape, while a mouthpiece is fitted at the blowing end. The instrument consists of three sections that are inserted into one another. It is played in a standing position and produces a deep and powerful sound.

Because of its construction and limited performance capabilities—generally producing only four or five pitches within approximately one octave—the Karnay is not specifically designed for performing melodies. Rather, it functions as an accompanying instrument capable of producing certain pitches within rhythmic patterns corresponding to doira and nog'ora rhythmic formulas. Nevertheless, the sounds of the Karnay acquire considerable acoustic power due to its distinctive and rich timbral qualities.

It is precisely this characteristic that enabled the Karnay to be widely used for centuries as a musical instrument for signaling and announcing events. Together with the surnay and nog'ora, the Karnay has traditionally been a permanent participant in various performances, public festivities, celebrations, and communal gatherings. It provides these events with a distinctive traditional character and constitutes an inseparable component of these cultural traditions.

In previous centuries, the Karnay was used to announce the departure of the khan from the palace or his return, during the military exercises of the emir's soldiers, and during military campaigns as an instrument for transmitting conventional signals.

At present, the ensemble consisting of the Karnay, doira, nog'ora, and surnay is widely used as a herald of large-scale public celebrations and ceremonial events.

Sibizg'a

The Sibizg'a, also known as sibiziq, is recognized as one of the most ancient musical instruments. It is assumed to have originated in regions where pastoralism was highly developed. The Sibizg'a is made from a section of qarov reed and does not have strictly standardized dimensions. Each performer may make the instrument according to their own preference and create up to five finger holes.

As the instrument gradually began to fall into disuse in more recent times, efforts to revive it were greatly supported by the performance traditions of Nodir Bobo from Surkhandarya and his children, including Abdurashid Bobo, who continued these traditional practices. Today, it is increasingly becoming customary for major festive celebrations and performances by folklore ensembles to begin with the sound of the Sibizg'a.

The Qo'shnay is a musical instrument developed from the Sibizg'a and produced by playing two such reed pipes simultaneously. The reeds used to make the Qo'shnay are somewhat thicker and broader. As with the Sibizg'a, a tongue-like opening is made in each reed section, and both sections are required to have the same length and thickness. To produce the necessary pitches, seven holes are made in each reed section at equal intervals. The Qo'shnay is particularly widespread in Khorezm. Its sound is characterized by a noticeable vibration resembling a buzzing or high-pitched resonant quality.

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