



SHEPHERD'S PIPE SOUNDS IN ORCHESTRAS

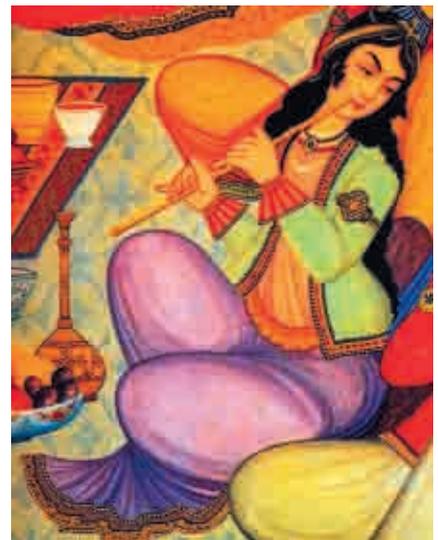


Saadat ABDULLAYEVA
Doctor of Arts, Professor

THE NEY AND THE TUTAK, WIND MUSICAL INSTRUMENTS THAT REPRESENT THE EASTERN FORM OF THE FLUTE AND PIPE [1, 2], HAVE LONG BEEN WIDESPREAD IN AZERBAIJAN. THE FIRST EXAMPLES OF SIMPLE FLUTES AND PIPES WITHOUT PLAYING OPENINGS WERE DISCOVERED BY ARCHAEOLOGISTS IN PALEOLITHIC MONUMENTS. MULTIBARRELLED AND TRANSVERSAL FLUTES AND PIPES, ACCORDING TO RESEARCHERS, APPEARED RELATIVELY LATE – IN THE EARLY AND LATE NEOLITHIC PERIOD.

Instruments of the same type as the ney are common in many parts of the world under different names. For example, in Ukraine, a similar instrument is called floyara, in Moldova – fluer and kaval, in Abkhazia – acharpyn, in Ajaria – cho-

ban-salamuri, in Ossetia - uadynz, in Adygea - kaml, in Kabarda-Balkaria - bzhami, in Karachay-Cherkessia – sibizga and kaml, in Georgia - ueno-saamuri, avili, kavili, nay or nestvi, in Armenia - sring, in Dagestan - ksyul (Lezgins), shatakhyi (Dargins), zybyz-



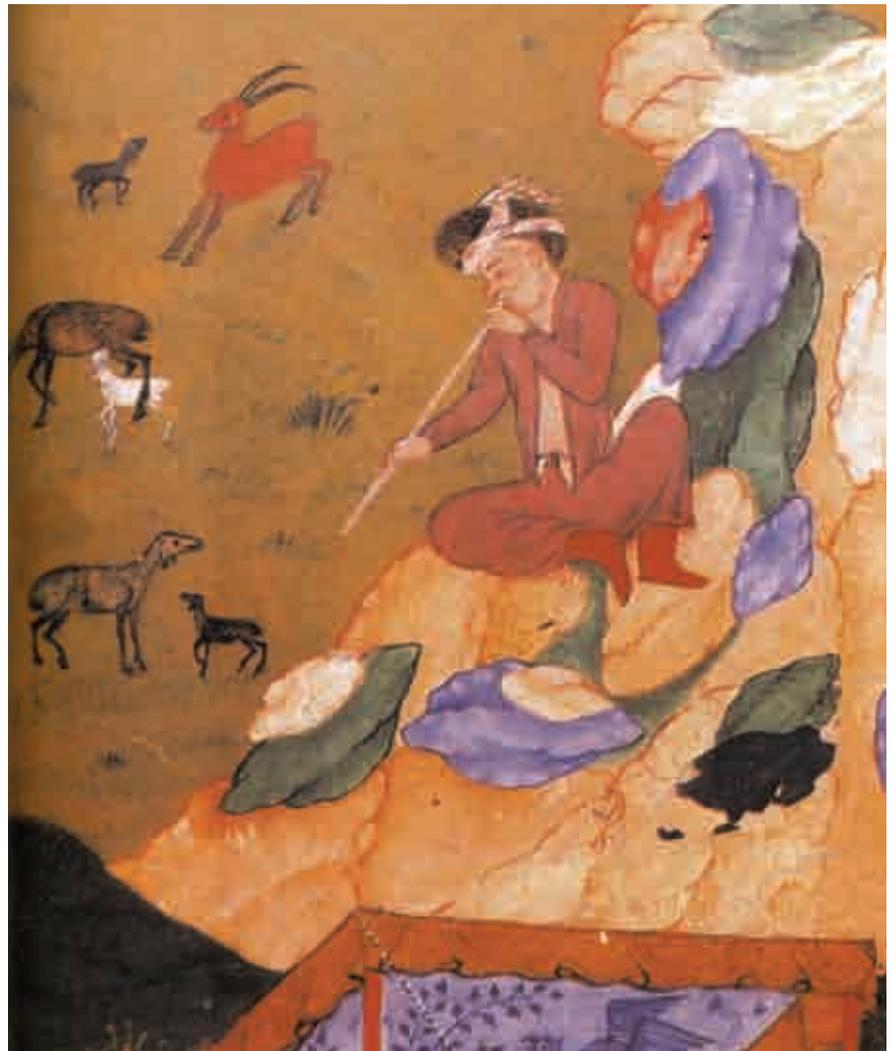
Girl playing the ney, 17th century

In orchestras of Azerbaijani folk instruments, a kind of tutak called small tutak (kichik tutak, piccolo) is used

gy (Kumyks), in Chechnya - dutra, in Bashkortostan - kuray, in Kazakhstan - sybyzgy, in Turkmenistan - kargy tuyduk, in Kyrgyzstan - sarbasnay [3], in the Arab world - mizmar, in Greece - tzamara, etc. In Egypt, Iran and Turkey numerous varieties of the ney, differing in the length of the barrel, are known. For example, in Turkey, depending the mugams performed, 12 types of the ney are used: bolaheng nisfiye, bolaheng-supurde mabeyni, supurde, mustahsen, yildiz, kiz, kiz-mansur mabeyni, mansur, mansur shah mabeyni, shah, davud, davud-bolaheng mabeyni and bolaheng. [4]

Mentions of the ney and other wind instruments are common in the works of prominent Azerbaijani poets of the Middle Ages. For example, Nizami Ganjavi's poem "Iskandar-nameh" tells a story about the birth of the ney. According to Imadaddin Nasimi, the ney sounds good with the percussion instrument - the daf. At feasts convened by Safavid Shah Ismayil Khatai at his Tabriz palace, singers often performed accompanying themselves with the ud and the ney. Muhammad Fizuli's poem "Haft Jam" ("Seven Cups") presents an allegorical conversation between the poet and the ney. The poet asks about the reason for grief in the sound of the ney and receives the answer: first, when the ney was a cane, it did not know grief - it grew up on land, fed on water, warmed itself from the sun, swayed in the wind and got along with fire, but then they turn their back on it and its heart could not bear these troubles.

In Azerbaijan, several varieties of the ney were widespread in different historical periods. Thus, the scientist and musicologist Abdulqadir Maraghi (1353-1434/35) reports



two contemporary types of the ney - white and black. **An image of the ney can be found in medieval miniatures of Azerbaijani artists Sultan Muhammad, Mirza Ali Tabrizi, Mir Sayyid Ali and others.** In these works, the ney is portrayed in the shape of a long tube with a small diameter. The length of the instrument reached 700-800 mm. Of course, it is impossible to draw playing openings on a miniature, but from the position of musicians' fingers, it can be seen that there were several of them and they were located at the bottom of the instrument. Both shepherds and professional musicians played the ney.

Vintage neys are exhibited in



White bamboo ney

museums of Azerbaijan. The reed stem of the ney from **the Rustam Mustafayev Azerbaijan State Museum of Fine Arts** is decorated with engraved ornaments and wrapped in leather in six places. The length of the instrument is 453 mm, the outer diameter of the trunk in the blowing place is 21 mm, internal diameter - 16 mm, and at the other end - 16 and 13 mm respectively, i.e. the barrel narrows down. At the bottom of the barrel, there are five playing openings drilled, and on the back, above the face - one. The blowing place is slightly pointed.

The ney of the well-known **performer of wind instruments Hasrat Huseynov from the collection of the Azerbaijani folk music office at the Uzeyir Hajibayov Baku Music Academy** with a length of 495 mm and a diameter of 16 mm is made of copper. The thickness of the wall of the trunk is 1.1 mm. The number of front playing openings is 7. One rear opening is located closer to the blowing place.

The modern ney, as before, represents a straight cylindrical hollow tube with a length of 345-600 mm and a diameter of 20 mm. It is mainly made of cane, apricot wood or copper. For better sound, the upper end of the instrument is slightly pointed. 5-7 playing openings are usually drilled on the lower front side of the trunk and one - on the back closer to the head of the instrument. While playing, the instrument is held with its end downward and the head closer to the left corner of the mouth. The stream of the air is directed towards the sharp edge of the trunk.

It should be noted that **with all the simplicity of its structure, the ney is quite a complex instrument for its methods of extracting the**

sound. The range of the ney is from "E" in the first octave to "D" in the second octave. Sounds from a higher octave are extracted through blowing. By partially covering the holes with your fingers, you get chromatic sounds. In the lower register, the tone of the ney is delicate, velvety and slightly muffled, and in the top - strong and light.

The ney is **mainly a solo instrument and is common mostly among shepherds. They use the ney to play simple, melodically restricted instrumental pieces, and special tunes and melodies of lyrical content**, so-called "Choban Bayati" and dance tunes. Often while playing, the performer himself

Clay whistles (burbugs)



produces lower sounds, reaching two-voice polyphony, and at times its deep voice has a certain melodic pattern.

The ney is also used **in orchestras and ensembles of folk instruments. In the practice of Azerbaijani symphonic music**, the ney was first included in the score of Agshin Alizadeh's "Fifth Symphony". This instrument has been heard in famous concert halls of the world and used to perform works of Firangiz Alizadeh "Dervish" and "Umpromto-Crossing" (crossroads). Composer Ilyas

Mirzayev wrote "Mystic Symphony" for the ney and symphony orchestra. Today, Ilham Najafov is known as an acclaimed master of the ney.

The tutak is known in Russia as sopel, in Georgia - salamuri, in Ajaria - kavali, in Armenia - tutak, tutuk and shvi, in Dagestan - kshul (Lezgins), shuvshuv (Kumyks), shetakhi (Dargins), shutikhi (Laks), shultram (Tabasarans), in Tajikistan - nay chu-poni or tutak, in Ukraine - sopilka, in Belarus - dudka, in Estonia - vilepilli, in Latvia - stabule and in Lithuania - lumzdyalis. [3]

The Caucasian varieties of the tutak have 5-8 playing openings, one of which is located on the back side.

Based on archaeological finds, the Azerbaijani tutak has a very ancient history. For example, **the silver ring with an engraved figure of a man playing the tutak found in the town of Garatepe in Ujar District is more than two thousand years old.** [5]

The ethnographic fund of the **Museum of History of Azerbaijan** keeps a tutak made in the 19th century. The instrument has a length of 390 mm and a maximum diameter of 30 mm in the middle, while the diameter of the sound channel is 20 mm. Its upper part is made from mulberry wood and the bottom from cane. The blowing hole has a size of 11x3.5 mm and is located at a distance of 50 mm from the upper end of the barrel, where the blowing hole is (11x3 mm). There are seven playing openings with a diameter of 7.5-8 mm, including one rear opening, and they are located at a distance of 25-29 mm from each other.

The same museum exhibits **a tutak owned by Mirza Fatali Akhundov (1812-1878)** - the founder of Azerbaijani drama, a scientist and philosopher. The instrument

made of cane has a length of 230 mm; the outer diameter of the barrel is 17 mm and the inner diameter is 13 mm. At the top of the barrel, there are six playing openings with a diameter of 7.5 mm every 18-20 mm. Another opening of a slightly pointed shape is drilled at the bottom of the barrel. At the top of the barrel, there is a 7x5 mm blowing hole. The blowing place forms a 9x2 mm semi-circle.

The Nizami Museum of Azerbaijani Literature demonstrates a cane **tutak owned by the prominent Azerbaijani writer, journalist and public figure Jalil Mammadgulizadeh (1866-1932)**. The tutak has a length of 330 mm and a barrel with a diameter of 17 mm, while the thickness of the trunk is 2.5 mm, and it is equipped with seven front (the distance between them is 22-24 mm) and one rear playing opening. The lower end of the instrument is pointed.

In the department of Azerbaijani national musical instruments at **the State Museum of Musical Culture of Azerbaijan, in the rich collection of instruments collected by the prominent musician and teacher Ahmad Bakikhanov (1892-1973)**, there is a 322-mm-long tutak with a sound channel with a diameter of 10 mm. The tutak has eight playing openings (seven on the front and one on the back side). On the upper part of the trunk there is a ring.

The collection of the Regional Museum of Ganja has a tutak with a length of 352 mm and a trunk diameter of 23 mm equipped with eight playing openings (one on the back) with a diameter of 8-9 mm. The diameter of the sound channel is 10 mm. The distance between the playing openings is 23-24 mm.



The Azerbaijan State Museum of the Jafar Jabbarli Theater presents a copper tutak with a total length of 380 mm. The bottom half has eight playing openings (one rear) with a diameter of 5.5 mm. The blowing hole is shaped as a triangle with a base of 8 mm and height of 10 mm.

The three tutaks on display at an exhibition of musical instruments in St. Petersburg have trunks of various forms. On the front side of the trunks there are 6-7 playing holes and on the back - one [3]. One of them is equipped with a control valve.

Structurally, the modern tutak is not significantly different from

its predecessors. As before, the instrument is a cylindrical tube with a length of 280-350 mm made of reeds or wood (apricot, walnut, mulberry). In the center of the tree, a sound channel with a diameter of 18-20 mm is drilled (in old times, it was burned out with a hot metal rod). The upper end of the barrel has an oblique cut and a 30-35-mm-long willow plug with a removable upper part is inserted in it; thus between the barrel and the plug there is a gap in the form of a segment. On the front side of the barrel, a square hole is opened at the level of the end of the plug. Thus, the plug and holes



form a kind of a whistling device. Seven holes are drilled on the front side of the barrel, and one is drilled on the back side - at the point corresponding to the middle of the interval between the first and second top holes. A metal ring is placed on the upper part of the barrel to adjust the registry of the instrument. Moving the ring down and partially covering the blowing hole, you get lower sounds. Sounds are also regulated by changing the length of the barrel of the instrument, which is why in most cases the top of the tutak is

removable.

While playing, you need to hold the tutak slightly slanted right in front of you and blow the air into the upper end of the instrument through a narrow gap, which directs the air flow to the brink of the cross section of the barrel. This significantly facilitates the extraction of sound and reduced air consumption, which expands the technical and expressive possibilities of the instrument. The three front and rear openings are closed and opened, respectively, by the index, middle, ring fingers

and the thumb of the left hand, and the four lower front openings – by the index, middle, ring fingers and the little finger of the right hand.

The timbre of the tutak if you blow normally is soft and gentle, and loud and hissing if you blow strongly. The range of the tutak is from “B” in the lower octave to “C” in the third octave. With the help of overblowing based on the use of overtone registers, you can extract the sounds “D flat” and “D” in the third octave.

The diatonic scale of the tutak is divided into low (bam), medium (orta) and high (zil) registers. The low register is matt and hoarse and is rarely used because of the difficulty of intonation; the medium register is velvet (makhmari), juicy and quite resonant; the high register is from delicate, transparent to the sharp shrill tone. Double flat and double sharp tonalities are comfortable for the tutak. Melodic phrases, tremolo and legato come out very easily. Jumps, especially octave jumps are possible, while staccato comes out with difficulty.

Like the ney, the tutak is used by shepherds while playing tunes associated with different episodes of a shepherd’s job (putting cattle out to pasture, taking cattle to the pond, etc). Some of these tunes (e.g., “choban bayatisi”) acquire an independent nature and are performed outside the context of work. In the past, the tutak accompanied many spectacles - snake charming, performances of acrobats, tightrope walkers and the beginning of circus shows. The tutak is also one of the instruments that accompanied the performances of professional dancers.

In some regions of Azerbaijan, the tutak is also known as “duduk”, “sumsu” and “blul” and in the Or-

dubad region of the Nakhchivan AR – as “shuva”. The wind instrument yan-tutak (yan - side) is common in Jabrayil, Fuzuli, Tovuz and Shahbuz districts of Azerbaijan. It is made of apricot or walnut, has a length of 540-600 mm and an outer diameter of 20-22 mm. There are also copper and brass yan-tutaks. On the front side, near the bottom, there are seven playing openings and one on the back. At the bottom of the barrel, two more holes designed to streamline the sound are cut on the sides at a distance of 40-50 mm from each other. Annular grooves are made on the barrel of the instrument. Two of them are wider and divide the body into three approximately equal-length bends. On the upper and lower ends of the barrel, grooves are made for the cord with which the instrument is worn on the shoulder.

While playing, the instrument is held in the transverse position, inserting the opening in the right corner of the mouth, lightly touching it with the lips, and directing the air flow toward the sharp edge of the barrel. Matt and dull sounds are extracted in the low register, warm, “velvet” sounds in the middle register, and loud, whistling, but fuzzy sounds in the middle register. The height of intonation is adjusted by covering three quarters or half of the playing openings with fingers and by tensing lips.

The yan-tutak is also a strictly shepherd’s instrument. Melodies played on it consist of shepherds’ signals and tunes (“Goyun hangi” or “Goyun ovsharisi”, “Gaya bashi”, “Choban bayatisi”, “Arkaji”, “Gurrey”, etc.) closely related with grazing sheep, shepherd’s rest, hail of wolfhounds and people when predators attack the flock, etc.

Among the current tutak mas-

ters are Hasan Maharramov (Baku), Heydar Mammadov (Salyan), Sharbat Ahmadov (Shamakhi) and Bayram Mammadov (Ganja). [6] The tutak, often accompanied by small instrumental ensembles, is used to play lyrical melodies (usually in the upper register) – mugams, rangi, folk songs, dances and tunes. It is also used in orchestras and ensembles of folk instruments.

In orchestras of Azerbaijani folk instruments, a kind of tutak called small tutak (kichik tutak, piccolo) is used. It differs from the conventional tutak for its slightly smaller size (length of up to 265 mm, the di-



Bamboo and wooden tutaks

ameter of the barrel - 18 mm). In the absence of the adjustment ring, an additional hole is drilled on the front of the barrel. For its fingering and method of playing, the small tutak is analogous to the usual tutak, but sounds a fourth higher. The range of the instrument is from E in the first

octave to F in the third octave.

In the orchestra, the ney and tutak, including its smaller type, serve primarily as solo instruments and form a single group with another wind instrument – the zurna.

Azerbaijani composers widely used the technical, artistic and expressive possibilities of the tutak.

The peculiar sound of the tutak is very pronounced (especially in the nuance forte) in the “Bulgarian Suite” by Sultan Hajibayov, “Egyptian Pictures” by Jahangir Jahangirov, “Spring Melodies” by Suleyman Alasgarov, “Dance Suite” by Khalil Jafarov, “Symphonette” by Haji Khanmammadov and “Shepherd Gara” by Agabaji Rzayev. Coupled with other instruments, the tutak creates a rich sound palette.

Thus, both the ney and the tutak are popular not only among folk musicians, but also professionals. 🌸

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