



METHODOLOGY FOR DEVELOPING BREATHING SKILLS IN TEACHING THE PLAYING OF THE NAY MUSICAL INSTRUMENT

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Abstract: *The article examines a methodology for developing breathing skills in teaching the playing of the nay musical instrument. The importance of proper breathing is substantiated as a key condition for the formation of stable performance skills, high-quality sound production, and musical expressiveness. The specific features of breathing technique in nay performance are described, including control of the airflow, coordination of breathing and articulation, and the development of respiratory endurance. Special attention is given to a step-by-step teaching approach, from mastering basic breathing exercises to applying breathing skills in the performance of musical pieces. The pedagogical relevance of incorporating breathing exercises into the system of music education is highlighted, as well as their positive influence on the overall psychophysiological state of learners.*

Key words: *nay, musical instrument, wind instruments, breathing technique, breath control, respiratory endurance, sound production, musical phrasing, articulation, fingering technique, performance skills, intonation accuracy, expressive performance, music pedagogy, music education, teaching methodology, experimental study, pedagogical feasibility, learner-centered approach, activity-based learning*

Аннотация: *В статье рассматривается методика развития дыхания при обучении игре на музыкальном инструменте най. Обосновывается значимость правильного дыхания как ключевого условия формирования устойчивых исполнительских навыков, качественного звукоизвлечения и музыкальной выразительности. Описываются особенности дыхательной техники при игре на нае, включающие контроль дыхательного потока, координацию дыхания и артикуляции, а также развитие выносливости дыхательного аппарата. Особое внимание уделяется поэтапному обучению: от освоения элементарных дыхательных упражнений до применения дыхательных навыков в процессе исполнения музыкальных произведений. Отмечается педагогическая целесообразность использования дыхательных упражнений в системе музыкального*



образования, а также их влияние на общее психофизиологическое состояние обучающихся.

Ключевые слова: *най, музыкальный инструмент, духовые инструменты, техника дыхания, контроль дыхания, дыхательная выносливость, извлечение звука, музыкальная фразировка, артикуляция, пальцевая техника, исполнительские навыки, интонационная точность, выразительное исполнение, музыкальная педагогика, музыкальное образование, методика преподавания, экспериментальное исследование, педагогическая целесообразность, личностно-ориентированный подход, деятельностный подход*

INTRODUCTION

In the system of music education, the formation of proper breathing technique is of particular importance, as breathing constitutes the foundation of sound production and expressive performance when playing wind musical instruments. The nay, a traditional Eastern wind instrument with rich timbral and expressive potential, places specific demands on the performer in terms of controlling the airflow, coordinating breathing and articulation, and maintaining the stability of the respiratory apparatus. In this regard, the development and implementation of an effective methodology for developing breathing skills in teaching the playing of the nay represent a relevant pedagogical task.

Contemporary practice in teaching the nay often encounters difficulties related to the insufficient development of students' breathing skills, which negatively affects the quality of sound production, intonational accuracy, and the duration of musical phrasing. This problem is particularly acute at the initial stage of instruction, when basic performance skills and abilities are

formed. This situation necessitates a systematic and scientifically grounded approach to breathing development that takes into account the physiological, psychological, and age-related characteristics of learners.³⁶

The methodology for developing breathing skills in teaching the playing of the nay should be aimed not only at the formation of technical abilities but also at fostering a conscious attitude toward breathing as a crucial component of musical performance. In this context, the use of step-by-step breathing exercises becomes especially relevant, as they contribute to the formation of proper breathing patterns, the development of endurance, and the enhancement of overall performance culture.

Methodology and Organization of the Study

The study aimed at developing and substantiating a methodology for improving breathing skills in teaching the

³⁶ Annakulova Dildora Baymuratovna. STAGES OF DEVELOPING METHODOLOGICAL TRAINING OF FUTURE MUSIC TEACHERS BASED ON TEACHING THE UZBEKISTAN FOLK LOCAL MUSIC STYLES MODULE. (2025). *World Bulletin of Social Sciences*, 44, 57-61. <https://scholarexpress.net/index.php/wbss/article/view/5098>



playing of the nay musical instrument is based on a comprehensive approach that integrates theoretical and empirical methods of scientific inquiry. The methodological framework of the research includes principles of music pedagogy, the theory of performance mastery on wind instruments, the psychophysiology of breathing, as well as the ideas of learner-centered and activity-based approaches in education.³⁷

During the study, the following methods were employed: theoretical analysis of scholarly and methodological literature on issues of breathing technique and instruction in wind instruments; pedagogical observation of the instructional process; interviews with teachers and learners; diagnostic methods (assessment of sound quality, breathing stability, and phrasing duration); a pedagogical experiment comprising ascertaining, formative, and control stages; and methods of quantitative and qualitative analysis of the obtained results.

The organization of the research was carried out in several stages. At the first, ascertaining stage, the initial level of development of students' breathing skills was identified, and the main difficulties encountered in the process of learning to play the nay were determined. At the second, formative stage, the developed breathing training methodology was

tested, incorporating a system of specialized breathing exercises aimed at controlling airflow, coordinating breathing and articulation, and developing respiratory endurance. At the third, control stage, the effectiveness of the proposed methodology was analyzed through a comparison of the initial and final indicators.

The experimental work was conducted within the educational process of a music institution with students at the initial level of training. The results of the study made it possible to determine the pedagogical feasibility and effectiveness of the proposed methodology and confirmed its significance for improving the quality of instruction in playing the nay musical instrument.³⁸

Results of the Study and Their Discussion

During the experimental study aimed at evaluating the effectiveness of a methodology for developing breathing skills in teaching the nay musical instrument, results were obtained that indicate a positive dynamic in the formation of students' breathing and performance skills. A comparative analysis of data from the ascertaining and control stages of the experiment revealed significant changes across all assessed indicators.

³⁷ Ergashova Karomat Axmuradovna. (2025). MILLIY MUSIQIY TARBIYA JARAYONLARIDA PEDAGOGIYALARNING SHAKLLANISHI. *Ustozlar Uchun*, 74(1), 174-178. <https://scientific-jl.com/uuc/article/view/22545>

³⁸ Annakulova Dildora Baymuratovna. (2025). The Creation Of Ergash Jumanbulbul O'Gul In The Formation Of The Samarkand School Of Epistlectorship. *European International Journal of Pedagogics*, 5(03), 56-60. <https://doi.org/10.55640/eijp-05-03-15>



First and foremost, an improvement in sound production quality was observed, manifested in the stability and clarity of tone, reduced tension of the respiratory apparatus, and more even distribution of airflow.³⁹ Students demonstrated longer exhalations, which positively influenced the length of musical phrases and the overall integrity of their performance interpretation. Additionally, there was an increase in intonational accuracy and stability of sound across different registers of the nay.

Observations and diagnostic measurements showed that the systematic use of specially developed breathing exercises contributed to the development of conscious control of breathing and coordination of respiratory movements with articulation and fingering techniques. This allowed for a reduction in the number of technical errors occurring during performance and increased the overall level of students' performance confidence. The most noticeable improvements were recorded among beginner-level students, for whom the proposed methodology proved to be the most effective.

The discussion of the obtained results allows us to assert that the implementation of the methodology for developing breathing skills in teaching the nay is pedagogically appropriate and

methodologically sound. The data confirm that the targeted development of breathing skills is a necessary condition for successfully mastering the technique of playing wind musical instruments.

CONCLUSION

As a result of the conducted study, a methodology for developing breathing skills in teaching the nay musical instrument was developed and tested. This methodology is aimed at forming a correct breathing pattern, controlling airflow, coordinating breathing with articulation and fingering techniques, as well as developing respiratory endurance in students.

Experimental data demonstrated a positive dynamic in the development of breathing skills, improved quality of sound production, intonational accuracy, and stability of tone across different registers of the instrument.⁴⁰ The systematic application of specially designed breathing exercises contributed to a reduction in technical errors, an increase in the length of musical phrases, and strengthened students' performance confidence, especially at the initial stage of learning the instrument.

The obtained results confirm the pedagogical feasibility and methodological soundness of the proposed methodology. They indicate that targeted development of breathing

³⁹ Konurova Leyla Ruslanovna. (2026). MUSICAL AND RHYTHMIC NEUROPRACTICES IN WORKING WITH PRESCHOOL CHILDREN [Data set]. B Latin American Journal of Education (T. 6, Выпуск 01, cc. 420–425). Zenodo. <https://doi.org/10.5281/zenodo.18284426>

⁴⁰ Konurova Leyla Ruslanovna. THE INFLUENCE OF TRADITIONAL AND NON-TRADITIONAL MUSICAL AND PLAY ACTIVITIES ON CHILDREN'S DEVELOPMENT. (2025). *World Bulletin of Social Sciences*, 44, 53-56. <https://scholarexpress.net/index.php/wbss/article/view/5097>



skills is a key condition for successfully mastering the technique of playing wind musical instruments and contributes to improving the quality of music education.

Thus, the developed methodology can be recommended for use in teaching

the nay in music educational institutions and can also serve as a basis for further research in the pedagogy of wind instruments and music therapy. their long-term effects on preschool children's development.

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