

Summary

Mediations expression in music performance represent an essential part in clarifying what is be hidden in the idea of musical work, whether it was innate from it or systematic, the listener to music used to these ways, so the musician can express his feeling through it, which are almost clearly shown through the possibilities of performance that he adds it on the musical work as an mediation to complete its beauty that adds expressive privacy that distinguish a music player than another.

The European artist realized the role of these possibilities that once he adds it and according to the nature of his music instrument and what's available from it, and its importance aesthetic and expressive in performance, so that it became a part not neglected in musical notations, and even it became a feature of the musical era, It increases and become more complicated according to the trait of era.

As for the Arabic music, we find no weight for those mediations in the musical notation, or abiding by it from the performer when performing it according to what is actually written in one way or another, but sometimes find it to confer on it what he finds appropriate, and this is what inspired the researcher being a player on the flute and Nay, and by listening to the public music works performed by the players of Nay instrument, there were found a discursive performance variables of the instrument, specifically in spite of the simplicity of it, this side, and on the other hand meditations unwritten or were not included in the musical writing in clear and detailed way, as well as performing differently in the same player , between presentation and another, or even between a musician and another.

When searching in the subject of expressive mediations of al-Nay instrument, the researcher did not find what fills her knowledge needs in this subject, despite the role and importance of this instrument in Arabic music, so she decided to look by herself in this subject, by studying al-Nay instrument with extensive academic research, so she can have access to accurate scientific information for this subject.

In order to achieve the research requirements, the researcher divided the content of her research into four chapters, the first chapter is dealing with the methodological framework of the research, began by presenting the problem of research and then

the importance with the definition of scientific terms in the research.

The second chapter deals with theoretical framework and topics divided according to the nature of the Nay instrument, its industry, forms and structure composition, as well as the subject of the mediations expression that is well known in music around the world, (dynamic-technical), and how to use them in playing, especially on wind instruments.

In the third chapter, the researcher identified the research community as (61) musical works, which were selected according to the simple stratified random method.

There were (12) musical works, which is about 20% of the society.

The researcher designed a special criterion for analyzing these samples.

See what books and scientific sources contained in this regard.

The search resulted in several conclusions and results, the most important of which is that the player used several types of dynamic but he used a lot of two and they are, Piano and Forte because of the change of the sound layer in Nay, in the case of the use blowing power outside these two types, and it turned out not to use the Nay players all the possibilities the dynamic was the highest ratio of the technique.