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Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Lingüística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 35, Abril 2019 N°

88

Revista de Ciencias Humanas y Sociales

ISSN 1012.1587/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



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Maracaibo - Venezuela

About Two Types Of Universalism In The Musical Instruments Of The Kazakhs

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Abstract

The aim of the study is to investigate common features and differences between musical cultures of nomadic and settled Turks in Kazakhstan via comparative qualitative research methods. As a result, Timbre-register variation is actively used in dombra music. The compositional form of the kui - buyn (link) and with using transposition - suggests a register differentiation of the musical space. In conclusion, the timbre-register principle of development should be taken into account in the analysis of instrumental samples (dombra kui –tokpe and shertpe) and vocal-instrumental music not only of the Kazakhs, but also of other Turkic peoples.

Keywords: Dombra, Kyl-Kobyz, Chordophones, Pinch, Bow.

Sobre Dos Tipos De Universalismo En Los Instrumentos Musicales De Los Kazajos

Resumen

El objetivo del estudio es investigar las características comunes y las diferencias entre las culturas musicales de los turcos nómadas y asentados en Kazajstán a través de métodos comparativos de investigación cualitativa. Como resultado, la variación de registro de timbre se usa activamente en la música dombra. La forma compositiva de kui - buyn (enlace) y con el uso de la transposición - sugiere una diferenciación de registro del espacio musical. En conclusión, el principio de desarrollo del registro de timbres debe tenerse en cuenta en el análisis de muestras instrumentales (dombra kui –tokpe y shertpe) y música vocal-instrumental no solo de los kazajos, sino también de otros pueblos turcos.

Palabras clave: Dombra, Kyl-Kobyz, Chordophones, Pinch, Bow.

1. INTRODUCTION

The work is devoted to the description of two types of universalism in the musical instruments of the Kazakhs, which is considered in the context of musical cultures of nomadic and settled Turks. The article describes the timbre-register sound model, its characteristics as well as the issues of correlation of pitch and timbre of sound in the Kazakh music. Sound-pitched organization in the music of the Kazakh people and its evolution: from the energy of the lower sound to the formation of melody, the spectrum of sound is considered the processes of its direct and indirect participation in the formation and development of the sound-pitch organization in the

music of the Kazakhs are shown. A lot of information has been accumulated on the timbre-register development of the musical space in the folk instrumental music in the ethno-musicological literature. Separate, very valuable comments are available from V. Belyaev. The Kazakh *dombra*, which has imposed frets, is typologically related to other Central Asian tan-bout-like lutes - *dutar*, *tanbur*, *sazu*. The folk instrumental and vocal-instrumental music of the Kazakhs is located at the junction of different cultures - it synthesizes the musical traditions of the South Siberian and Central Asian Turks (Mukhambetova, 1998; Alavishoushtari et al., 2013; Saidaljahwari et al., 2018).

It is no coincidence that plays for its West Kazakhstan variety (which had in the past 12-14 frets) are similar in their character and form to macomonic compositions. Cui for the East Kazakhstan *dombra* (in the past with 7–9 frets) reveal similarities with instrumental plays of the Turks of Southern Siberia. *Dombra* is a more democratic and widespread musical instrument with a diverse repertoire. On the contrary, the *kyl-kobyz* remains a sacral (cult) instrument. The peculiarities of the sound production, the complexity of performing technique to some extent limit its full-fledged functioning in the modern musical culture of Kazakhstan. Folk-ethnographic groups, including *dombrists'* ensembles, became widespread. *Kyl-kobyz* and *dombra* are the two leading musical instruments that we consider in the context of the evolution of the Kazakh and, more broadly, the Turkic-Mongolian instruments, in conjunction with the natural overtone system, and their functions in the modern musical culture of Kazakhstan. In the study of this issue, we are limited to the historical framework of the XIX-XX century and rely on the comparative-

historical, comparative-typological, as well as systemic-ethnophonic Matsievsky (1983) methods of research.

The paper presents a variety of data related to the study of musical instruments and instrumental music of the Turkic-Mongolian peoples, as well as the specified string chordophones, and, accordingly, the *dombra* and *kobyz* traditions. Among them, special mention should be made of Sarybaev's (1978) scientific and practical research on *kyl-kobyz* and *dombra*, his introduction of new information, sources expanding our understanding of the origin and functioning of these instruments in the past, their links with the general Turkic musical instruments. We use the available musical material, including *dombra* and *kobyz* kui, as well as pieces for bowed, plucked chordophones of related Turko-Mongolian peoples. In comparative terms, samples of throat singing (Bashkir, Tuvino-Mongolian national styles), tunes for the Yakut, Tuvinian *khomus* (*vargan*), Bashkir *kurai* are attracted.

1. So, *kyl-kobyz* is a bow chordophone with a bucket body and two hair strings. One of the main methods of sound production – flageolets. The musician does not press the string to the neck, but only slightly touches it (Pegg, 1992). *Kyl-kobyz* has a specific set of timbre-expressive possibilities. Its sound is timbre-heterogeneous: warm, chest - in the lower and middle registers, bright, with a flute shade - in the upper. It is close to the timbre of the human voice. This connection is indicated by the expression *Konyr Dauys* (from Kazakh. Thick velvet voice), adopted in traditional musical aesthetics (Khaltaeva, 1991).

2. *Kyl-kobyz* and typologically related instruments (Tuvan *byzaanchi* and *igilu*, Mongolian *huchir* and *morinkhur*, Buryat

khur, Kirghiz kyl-kyak, Uzbek kobuz) are closely associated with such generic phenomena of Türko-Mongolian music as throat singing, with instrumental improvisations, with instrumental improvisations on the vargan (Yakut Khomus, Kazakh Shan-Kobyz) and open longitudinal flutes (such as Kazakh sybyzgi, Bashkir kurai). They reproduce a single timbre-phonetic model of a sound split vertically (bourdon, sound background and overtones by Suzukev (1995) and horizontal lines (presence of noise, buzzing, rattling, falsetto sounds). Note in it the vocal bottom and instrumental top. True, its (model) implementation, in each specific case, has its own nuances.

So, in the throat singing, voice down and instrumental top are reproduced thanks to not only the vocal apparatus, but the participation of the whole human body, treated as a tool (Yushmanov, 2002). On the khomus and kurai, the instrumental top itself is opposed to the vocal bottom. At the same time, on the bow - not only the upper, but also the lower registers become purely instrumental. If the khomus and kurai tunes together with the phenomenon of throat singing form a common typological series in which the overtones are reproduced together with the main tone directly, the stringed ones, on the one hand, close it, on the other, are transitional to a new circle of phenomena. Not coincidentally, the pieces for bowed music represent the most complex version of the embodiment of Bourdon polyphony. Indeed, the flageolet technique of sound extraction is similar to the principle of blowing on flute (Ikhtisamov, 1988; Omarova, 2002). As a result, each lower case tone may sound with its upper overtones, i.e. it is possible to instantly move from one register to another. The ease of extraction of overtones, their real audibility allow Kyl-kobyz to be attributed to overtone musical instruments. Often, both hair strings form a total

natural series, overtones that interact and merge with each other (Suzukey, 1988). In this case, being two sound sources, they (strings) can be interpreted as one big string.

1. Bowed like kyl-kobyz, kyl-kyyak, igilu, byzaanchi embody an ancient type of universalism. It manifests itself: 1) in the performing technique, when the instrument could play different parts of the bow hair (byzaanchi, huchyr) and even a finger (with a fingernail, pads, sides), around the string (bottom, top, side); 2) ability to reproduce all the sounds of nature – screams of birds, the howling of the wolves, singing, etc. Whole layers of onomatopoeic music are associated with the kyl-kobyz. The fact that it organically combines musical and non-musical beginning, allow us to call it a semi – musical instrument, and the flageolithic principle of sound-extraction can be attributed to one of the earliest and most universal ways of playing (Zhubanov, 1976).

2. Kyl-kobyz is a rather capricious instrument; the repertoire for it is limited mainly to Kazakh kuis. Dombra plays are not performed on it. Moreover, one kui is mastered by a musician for a long time (for example, half a year). The technique of playing kyl-kobyz is quite complicated, and the content of kuis is inexhaustible. It is no coincidence that the small number of pieces that are preserved in the repertoire, kobyzists can play throughout their lives.

3. The Kazakh dombra is a two-stringed plucked chordophone with a long neck with frets. The method of sound extraction is saber-rattling (playing with the whole of the right hand or with a pinch) (Kyrgys, 2002).

In the past, intestinal strings were imposed on the dombra. They acted not only as melodic and burtonish, but also resonating. Their

sound was in harmony with the interior of the Kazakh yurt. It is with the phenomenon of intestinal strings that such an expression as *o'ïuð dauys* (from Kazakh Velvet gentle voice), which occurs in the practice of *dombra* performance, is associated. After the reconstruction of musical instruments in the early twentieth century, a fishing line was used on a *dombra*.

4. *Dombra* is typologically related to Central Asian tan-like lutes such as *dutar*, *tanbur*, *saz*. The presence of imposed frets on the fretboard of the instrument (some of which were mobile in the past) indicates the development of pitch sound. This is one of the most common ways of fixing the height of tones, their relationship on the chordophones themselves. Therefore, the development and evolution of such tools are associated with a historically later stage in the development of bourdon polyphony.

5. *Dombra* is part of another circle of musical phenomena that transmit the original sound model in an indirect form. The spectrum of split sound here is transformed, reduced, remains its lower producing part (coinciding with the first four overtones of the natural series). About 10 natural flageolets are known on the *dombra* (A. Zhaimov). Of these, only 7-8 are used, arising from a light touch of the left hand to the string. At the same time, an artificial flageolet is possible on every feather. On the intestinal string extracted uniform in height, and hence more musical sound. This makes it possible to call the *dombra* purely musical instrument.

6. *Dombra* embodies a different type of universalism, corresponding to modern concepts. Nowadays, instruments that are universal in their repertoire and performing abilities are becoming increasingly popular. Not only Kazakh music sounds on the modern

dombra. In addition to kuis, it performs works of world classics accompanied by piano, including Kazakh composers. Unlike kyl-kobyz, dombra can play music of different nations of the world.

The sound extraction method is also important. If the bow mediates the influence of the musician on the process of sound formation, then, on the contrary, stroke strokes of the right hand make it possible to directly influence the character of the sound. The developed line technique on the dombra and other Central Asian plucked chordophones makes it possible to achieve sound and rhythmic multiplicity. In accordance with the above, both instruments perform different functions in the modern musical culture of Kazakhstan (Matsievsky, 1987).

2. RESULTS

So, kyl-kobyz, in view of its specificity, is used mainly in the practice of traditional performing (a), to lesser extent professional composers of Kazakhstan (b) turn to it, as well as pop musicians working in the field of ethno-rock and ethno-jazz (c). They are attracted to the timbre of the instrument. Kyl-kobyz is difficult to master. Unfortunately, not everything created, even especially for it, can sound on it. The features of sound extraction, the complexity of performing equipment, the vulnerability of the sound-height side, to some extent limit the full functioning of the kyl-kobyz in modern music practice. On the contrary, dombra is one of the most democratic instruments. Its capabilities are richer and more varied. Both instrumental (solo) and vocal-instrumental forms (lyrics, epic) are

connected with it. The ensemble performance of kuis (duet, trio, ensemble of dombra players, etc.) became widespread (Morozov. 2002).

3. FINDINGS AND DISCUSSIONS

In dombra music, a bourdon arises on every pern imposed on the neck of the instrument. Any sound acts as an ostinate. It moves and sounds in lower, middle and upper registers. In addition, the drone can change places with the melody. Each section of the kui form cannot sound without an ostinate tone (bourdon). Movement without it occurs only periodically, during descents or ascents.

Bourdon on the dombra is classified by us according to the following features:

- 1) By degree of significance
- 2) By position relative to the melody.

On the first sign, the fixed (standing), which implies the continuous sounding of the basic tones of the open strings, and the movable (migrated, in the terminology of Kopbaeva) bourdon. If the first of them is associated with the sound of the fundamental tones of both (d-g) or one (d) open strings and is constant, then the second (mobile bourdon) occurs at different heights, acting as a temporary support. According to the function, the stationary ostinate tone is the main, moving - secondary, derivative. Differentiation inside the bourdon to a constant, unchanged (the main tones of open strings), and temporary, migrated, reflects a new stage in the development of bourdon polyphony. Each of them - with a constant and changeable

lower tone - constitutes a whole epoch in the development of Turkish-Mongolian music. In *Dombra kuis* they were combined. Bourdon open, both of them, and the lower sounding (d), of the strings is switched on only periodically, but at the most crucial moments in the development of the form, when new modal supports are established and played, and also sometimes participates in the formation of the melody itself, etc. Often their sound is opposed to the upper register; there is a timbre-register contrast. In comparison with the sound, the lower string is used more often as an ostinate. Migrated bourdon is found mainly inside I and II *orta-buyn*, less frequently in the *saga* zone.

Bourdon and melody actively influence each other. Fixed ostinate tone, although it contributes to the development of the melody, but limits its possibilities to a single tone support. Migrated on the contrary, sensitively responding to all the turns of the melody, makes it more flexible and interesting. It provides its harmonic (tone) support. Moving to different heights, such an ostinate tone contributes to the expansion of the sound range, gives a powerful impetus to the flourishing of the melodic beginning. The melody, in turn, also affects the bourdon, which over time becomes mobile, moves to different heights. Migrated bourdon is in agreement not only with the melodic line, but also with the basic tones of the open strings. Each of them (permanent and temporary ostinate tones) is able to create their own musical space. Their interaction leads to the formation of more complex spatial structures within the *dombra kui*. In the ratio of bourdon and melody, three options are possible:

- 1) The main (direct) position, when the bourdon is below the melody;

2) Mirror (reverse) - bourdon above the melody, they seem to change places;

3) In the rotation space in which they are at the same level relative to each other.

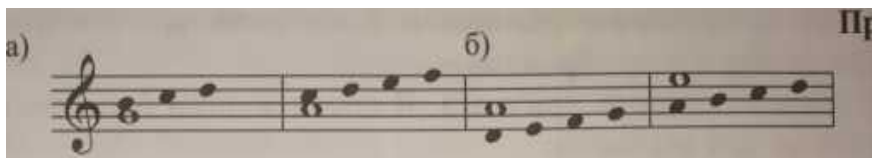
Under the basic position means two positions. In one of them, the distance between the melody and the ostinate tone is an octave and wider than it. This position is considered natural and universal (found in music for kurai, khomus, and also chordophones) (Picture1). In the other, the interval between them narrows to thirds, quarts (less than seconds). This position is used mainly on lute plucked chordophones. In the main position the bourdon serves as a harmonic (tune) support for the melody:



Picture1

Bourdon's mirror position is less typical, although it is quite common in dombra music. Here bourdon sounds on a melodic string. It is given in circulation, i.e., in an inverted form. At the same time, the distance between the underlying melody and the upper bourdon is relatively stable and is in accordance with the stretching of the fingers of the left hand. In other words, it does not exceed an octave, septima (in the upper and middle registers). The bourdon, taken on the lower or upper strings, differs in character. In the main position - the ostinate tone is stronger than the melody, with a mirror one - their relationships change. Melody begins to prevail over the

bourdon. The bourdon in the main position (melody on top) is used inside the construction. Being in the upper voice (melody from below), it appears at the moments of the approval of the main modal supports at the beginning of the zones (bass-buyn, I orta-buyn, I and II sagas):



Picture 2

- a) the main position b) the mirror position

The sound of the bourdon in circulation suggests that the melodic string is a mirror image or likeness of the bourdon. In any case, modal supports common to both strings are formed in the *dombra kuis* of Western Kazakhstan. The relationship between the bourdon and the melody in the turn of the musical space is represented in the unison nodes (unison modal supports). They occur in the upper, middle and even lower registers:

		Γ Γ Γ
	? Γ Γ	11 1 Γ 1

Picture 3

In this position, the bourdon and the melody are equal to each other, none of them outweighs. Usually the unison standing is perceived as a stop before a new turn in the development of *dombra*

music, i.e. it lasts for a certain time, and then is replaced by a downward movement. Unison knots are short, but very expressive. They are irreplaceable in connecting episodes, transitions within sections of the kui form.

4. CONCLUSION

The three options in the ratio of bourdon and melody correspond to three playing (applicative-intonation) positions of the left hand on the instrument's fretboard. This is the movement of notes within a fifth (example 22). With a mirror ratio of the ostinate tone and melody, the left hand is in a different position, namely in the inverted (reverse) position. The sound of the bourdon in turning the musical space, more precisely, the unison doubles on two strings require a different setting of the left hand, a certain stretching of the fingers: the first one pinches one of the tones on the melodic string, and the fourth one - the same sound on the bourdon one. The hand seems to be turning to the left. The degree of its turn is equal to the clamp of both strings. At the same time, in the upper registers - due to the decrease in the distance between the frets - the unison is convenient for execution. In the bottom - their appearance is associated with known difficulties. The exception is unison g-g, reproduced with the pitch of one open string. So, kui of D. Nurpeisova *On altynshy zhyl* (16th year) begins with a unison knot in the lower register.

The Bourdon phenomenon itself can be considered in vertical and horizontal aspects. It manifests itself at different levels of

the musical whole. Bourdon is associated with the phenomenon of sustainable, repeatable, constructive, making the form. Of course, we should talk about the different levels (or levels) of its mediated influence. At the very beginning (vertical section), the bourdon is a repeatable, ostinate tone, whereas a melody is a variable part of the whole. The first of them generates (music of the Türks of Southern Siberia) and contributes to the development of the second. At the second level of mediation, its thickening occurs. Periodically repeating, it performs an important constructive function (Khaltayev, 1990, p. 41-42). Bass-buyn, as a permanent component of the form, opposes the remaining sections, which are variable in their intonation content. Like bourdon, it serves as the basis for the development of the kui form, it binds and structures it. Bass-buyn stimulates timbre-register contrast; performs out-and in-text functions, preparing the listener and at the same time giving the musician an opportunity to relax and think about further development. Melody, on the contrary, seeks to overcome the conventions, blurs the form. It is a manifestation of the actual musical beginning (in-text functions). This can be represented in the following scheme:

Bourdon	Melody
bass-buyn	1 orta-buyn
bonds the form	blurs the shape
(constructive)	(destructive)
out-text function	in-text function

The third level of bourdon mediation is associated with the formation of modal-compositional schemes. They are canonical. The composers of Kazakhstan often include solo dombra

episodes in their works or imitate its sound. Dombra is actively represented in pop music, including ethno-rock. Many pop singers prefer to sing accompanied by dombra (see Makpal Zhunusova and others); rock bands, vocal-instrumental ensembles introduce dombrists into their composition, use the timbre sound of the instrument. Recently, duets of dombra and violin, dombra and improved kyl-kobyz accompanied by electric guitar have become popular. They perform compositions in a contemporary pop treatment (Etcuban et al, 2019). This suggests that kyl-kobyz performs more protective and dombra – transforming functions. And if the first of them is justly called the Ancient Turkic musical instrument, since it is turned into the past and connects Kazakh music with a common Turkic-Mongolian heritage, the second one is a Kazakh musical instrument, symbolizing its present and directed to the future. It is no coincidence that the dombra was and remains one of the brightest symbols of sovereign Kazakhstan.

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DEL ZULIA**

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Revista de Ciencias Humanas y Sociales

Año 35, N° 88, (2019)

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.

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