



PROSPECTS FOR THE DEVELOPMENT OF KYLKOBYZ SCHOOL (HISTORICAL- STATISTICAL ANALYSIS)

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Abstract:

The article is connected with the generalization of a wide range of source materials, reflecting the process of creative understanding of the most important trends in the history of the development of Kazakh musical culture, from its origins to the present day. In the given work, the analyzed material related to the study, collection, publication of musical instrumental folklore – kylkobyz, is built consistently, taking into account the intensive activity of the school itself.

Key words: kylkobyz, educational program, school, statistics.

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Introduction

In order to study mass phenomena and processes, it is necessary first to collect the necessary data – statistical data (information that implies a set of quantitative (digital) characteristics obtained because of statistical research (observation and scientific processing). Statistical data is an integral part of the global information system, which is formed in accordance with the concept of informatization. Traditional art can be brought under certain quantitative and

qualitative data as well, forming the basis on which can be based on the further development of the phenomenon under study.

The data generated in the course of observation is the initial statistical material for the solution of the subsequent research tasks. The article uses objective and complete information that helps to reveal the state of this object – the kylkobyz school of Kazakhstan.

Discussion

Modern traditional musicians in the general cultural and historical space carry the age-old “signs of specializations”. The bearers of musical traditions are “ambivalent”¹. They easily bring tradition to the masses, and are the main link in the training and transmission of tradition.

This training and preservation is due to the opening of classes of a tradition, while the learning system remains within the traditional, with some transformation – “teacher-student.” Instead of the current diploma, the student received “Bata” which means blessing and was considered the direct representative of the school of his master.

Preservation at this level exists to this day. Identity of the educational system exists in the school of kylkobyz players. Training on kylkobyz is carried out in almost all regions of Kazakhstan. Moreover, they all adhere to the following statement said by Orazgali Seitkazy: “Historical information on performing way of kobyz players which gradually came to us, can also serve as a basis for our conclusions... The most important thing is that they kept the spirit of the instrument, its unique sacred sound...”

That is why the preservation of extant melodies as a precious heritage, their reproduction in a new way and introduction into the consciousness of our people, is considered a sacred duty of specialists in the field of music.” [1, p. 13-14]

It is known that at the origins of kylkobyz school was Ykylas. Academician Ahmet Zhubanov in his work “Strings of centuries” says the following: “Ykylas Dukenuly, who was under the influence of traditional healers and used kobyz as a tool in various rituals and his chants turned it into a separate musical instrument, performing kui, reflecting joy, sorrow and needs of the people through singing, and able to convey

the sounds of natural phenomena.” [2, p. 279] We are talking about the merit of kuishi Ykylas, who gave life to kui on kobyz, and contributed to its preservation, thanks to him, this tool occupies an honorable place in the life of future generations.

Great art of Ykylas, which transmitted in inheritance from generation to generation, was passed to his sons Duisebai, Tusipbek, Akynbai. All three were street kobyz players. Students of Ykylas – a talented kuishi Sugir Aliuly, Ashai Bekmagambetuly, Abikei Toktamysuly taught such kobyz players as Daulet Myktybaev and Zhappas Kalambaev. The path of Daulet and Zhappas continued their followers Abdimanap Zhumabekov, Smatai Umbetbaev, Bazarkhan Kosbasarov.

Art historian professor P. Momynuly in his work writes, “Ykylas mastered not only the art of performance, but also continued the tradition of singers, kuishi, composers, who sang legends and fairy tales, tolgau in the language of kobyz, who owned the art of conveying the noisy sounds of animals and birds with the help of kobyz – is the founder of the school of performance on kobyz as talented Kurmangazy is considered to be the founder of the school of dombra” [3, 67]. Indeed, Ykylas is a talented personality who revealed and exalted the value of kobyz.

However, how is the training at the present stage? Simple statistical data collected in the republic help to answer this question.

In 1968 in the Kazakh national Conservatory named after Kurmangazy opened kobyz class for professional development of Korkyt’s kuis, who is considered the father of kobyz and creativity of Ykylas. At that time, the head of the institution was Erkegali Rakhmadiyev. The first kobyz lessons were taught by Zhappas Kalambayev, Daulet Myktybayev

and Bolat Sarybayev. Zhappas Kalambayev worked at the conservatory for about six months passed away due to illness.

According to Abdimanap Zhumabekuly: “Zhappas Kalambayev was a very talented, absolutely smart performer, who at the same time mastered the art of dombra and kobyz. He played kui first on dombra, and then performed them on kobyz”. Despite the fact that he was a self-taught musician who did not study in a traditional school, he skillfully performed technical kui on kobyz. After reviewing the performance practice, we can conditionally determine two methods. First – method of Zhappas Kalambayev. His method of execution: straight sitting on a chair, resting his kobyz to the chest, with freely moving hands, makes it very convenient to perform modern kyuis and works of various speeds.

Art critic Pernebek Momynuly in his work “A brief history of the Kazakh music” listed kui and works performed by Zhappas Kalambayev: people’s kui “Munlyk-Zarlyk”, “Konyr” by Korkyt, the people’s kui “Khanshayim”, “Shariken” by Shariken etc. He is the author of the book “Kui tolgau” executable on kobyz and piano, of the work “March”, “The 25th anniversary of Kazakhstan” intended for orchestra of Kazakh folk instruments, of the work “Heroes of socialist labor.” [3]

Daulet Myktybaev, who learned to play on kobyz from Ykylas’s son Tusipbek, is one of the talented performers. He skillfully played on kobyz and introduced the society with kuis of Ykylas. He has mastered kuis of Ykylas “Kertolgau”, “Togyz tarau”, etc. in the very childhood due to Tusipbek who sacred kept the father’s inheritance. [4, p. 83]

For comparison, we have considered the method of execution of Daulet Myktybaev. He well mastered the traditional school of

art kobyz that played it anywhere without propping up the tool, just holding it with his left hand. As you know if you play sitting cross-legged, the kobyz itself moves to the left. At this time, he played backing kobyz to the jaw (people say there was a dimple in Ykylas’s jaw). Daulet Myktybaev each time played differently and the choruses sounded differently. It retained the content and form of kuis.

And he taught students by oral tradition (through hearing), it is a kind of “retrospective innovation”, Shklyayeva S. defines this term as “a steady sign of a return to their own national culture and a deep interest in the historical past and artistic heritage of steppe culture and civilization, revived traditions and national spiritual values.” [5, p. 47] At that time, students of the conservatory learned to play on kobyz with a closed surface. In one year, nine students were accepted to study, half of whom did not like the tool and they dropped out without completing their studies. In the end, only four of these nine kobyz players graduated. They are A. Zhumabekuly, K. Azhimuratov, B. Kosbasarov, and K. Nurmanov.

In 1977, for the first time among secondary music institutions, thanks to the hard work of professor of art Pernebek Momynuly in the Republican specialized music boarding school named after Ahmet Zhubanov was opened class of kylkobyz. Abdimanap Zhumabekuly was invited to this school, who recently graduated from the conservatory and began his teaching career. From this time began a “New era of the tool Kyl kobyz.” As the school began to produce talented young laureates like R. Orazbaeva A. Kazakbayev, etc., other educational institutions as well gradually began to open classes of kobyz.

Every year the number of classes of

kobyz in the republic grows. Today classes of kobyz are open and work in many regions and areas.

Bisengali Gizatov writes: "In 1971, there were 12 music schools, five of them were pedagogical and only one higher education institution – KNC named after Kurmangazy." [6, p. 14]

At present, new projects are being implemented in the direction of the development of the national art of our people; good events are being held in specialized music schools for children of our country. In higher educational institutions a method of teaching the art of kobyz is developed. The increase in the number of young students studying in these institutions suggests that the art of

kobyz has a bright future.

Methods. The basic principles of this article are based on the use of common methods of analysis – historical, geographical, and cultural. As part of our research, we determined that in accordance with the 2017-2018 academic year, 48 music schools teach kыл kobyz. Perhaps only small children's music schools in some regions of Kazakhstan are not yet covered, but the main art schools are fully systematized. They employ educated teachers and qualified professionals.

Below is a table that presents data on the teaching staff working in music schools in the country in 2017-2018 academic year»: (Table 1)

Table 1

Years	City	Educational institution	The teachers who opened the classes kыл kobyz	Currently working teachers
1968 y	Almaty	Kazakh national Conservatory named after Kurmangazy	Yerkegali Rahmadiev	1. Bazarkhan Kosbasarov Abuovich 2. Aigerim Karsakbayeva Alimzhanovna 3. Medeubek Maksat Sagatbekovich 4. Kalambaeva Kundyz Zhappasovna
1977 y	Almaty	Republican specialized music boarding school for gifted children named after A. Zhubanov	Pernebek Momynovich	1. Sayan, Akmolda 2. Makpal Manasbaeva 3. Kumis Nusipbek
1989 y	Almaty	Republican specialized music boarding school for gifted children named after K. Baiseitova	Abdimanap Zhumabekovich	1. Abdimanap Zhumabekovich 2. Zhuldyz Kosbasarova
	Almaty	Almaty music College named after P. I. Tchaikovsky		1. Aigul Asanova Fayzullayevna 2. Zhazira Duisebaeva 3. Esenalieva Dana
2014 y	Almaty	Kazakh national Academy of arts named after T. K. Zhurgenov	Medeubek Maksat Sagatbekovich	1. Abdimanap Zhumabekovich 2. Medeubek Maksat Sagatbekovich
	Almaty	Music school №5 named after M. Tulebaev		Zhumagalieva Gulzhan Izimganovna
	Almaty	Aksai microregion Children's music school №11		1. Shoiynbay Zhanar 2. Sabdengalieva Aigul
	Almaty	Ili region Children's music school №1	Medeubek Maksat Sagatbekovich	Duisenbekovna Togzhan

	Almaty	"School of arts" at school-gymnasium № 83		Karabalaev Samat Orazhanovich
1975 y	Kokshetau	Kokshetau children's music school	Bazarova Bakyt Donenovna	1. Oriske Birzhan 2. Iskakova Nurgul
1976 y	Kokshetau	Musical college after Birzhan Sal	Bazarova Bakyt Donenovna	Legalieva Gulzhan Gadykovna
1976 y	Semey	Musical college after M. Tulebaev	Orazgali Seitkazy	Almagul
1981 y	Atyrau	Atyrau music university named after Kh. Dosmagambetov	Salikha Myrzagalieva	Aknar Sharipbaeva
	Atyrau	Folk music academy named after Dina Nurpeisova Atyrau musical college		Zhumataeva Gulzhan Kurmanbaeva
	Atyrau region Kyzylkoga district Sagyz village	Children's music school named after Amanbay Omirov		Ryskalieva Meiramgul Samatovna
	Atyrau region, Kulsary, Zhylyoi district.	Children's music school №2		Elmira Toleush Imanalieva
	Atyrau region, Kulsary, Zhylyoi district	Kulsary children's creativity school		Gabdulova Zarina Salemgereevna
	Atyrau	Erkinkala children's music school		Yeskaraeva Kunai Orynbasarkyzy
	Atyrau region Inder district	Zharsuat children's music school		Kiyakbayev Sultan Galymzhanovich
1986 y	Zhezkazgan	Zhezkazgan musical college	Saduakasov Baigara Hamzeuly	Abildina Nurgaisha
1987 y	Pavlodar	Music school-college for gifted children named after P. I. Tchaikovsky	Bekzhanov Nurolla	Nakyshbaeva Raushan Abylaevna
	Pavlodar region, Ekibastuz city	Music school named after Glinka		Nartbaeva Gulshat Duisengaliyevna
1991 y	Taraz	"The music school" named after Abay at the college of Zhambyl	Shabanbayeva Gulnaz Talgatovna	1. Shabanbayeva Gulnaz Talgatovna 2. Gulmira Sabalieva 3. Azhar Suranshieva 4. Kazybek Moldybaev
	Taraz city Baizak district. Sarykemer village	Children's music school named after K. Azirbayev		Shabanbayeva Gulnaz Talgatovna
	Taraz city Sarysu district Sarysu village	Children's music school №2		Baltabai Almas
1992 y	Karaganda	Karaganda music college named after Tattimbet	Zhumabekov Zhankash Ykylasuly	Zhumabekov Zhankash Ykylasuly
	Karaganda	Karaganda city music school		1. Мақпал Оразбекова Amangeldievna 2. Saduakasov Baigara Hamzeuly
1993 y	Kyzylorda	Kyzylorda musical school named after Kazangap	Bakhyt Karibayeva	Бегимсалова Айнуза Begimsalova Ainuza
	Kyzylorda region Kazaly district	Kazaly school of arts		1. Otarialieva Akbota 2. Otarialieva Nazerke
	Kyzylorda region Zhanakorgan district	Zhanakorgan school "Auez"		Altabai Aiganym
1994 y	Kostanay	Kostanay pedagogical Institute (soloist of the orchestra)	Batyrbek Bainazarov	Batyrbek Bainazarov

1995 y	Aktobe	Aktobe musical college named after A. Zhubanov	Kulmyrzaev Mukhtar Orazbaevich	Sertaeva Meruert
	Aktobe region Shalkar district	Music school named after Kazangap		Zhumalina Nazymkhan
	Aktobe	Children's music school №3		Zholdasova Zhanyl
1995 y	Shymkent	Music College of South Kazakhstan	Kablanova Gulziya	1. Nagima Kulbaevna Duysenbaeva 2. Zhurmanova Aida
	Shymkent	Pedagogical university of South Kazakhstan		Karsybaeva Aiman Musaevna
	Shymkent	Children's music school №1 named after Zhamal Omarova		Karsybaeva Aiman Musaevna
	Shymkent region Tole bi district Lenger city	Lenger city music school		Rysbayev Kairat
1998 y	Astana	Kazakh national university of arts "Shabyt»	Alkuat Dotauly Kazakbaev	1. Orazbayeva Raushan Zhumabekovna 2. Saizhan Almat Karasaiuly 3. Gauhar Kylyshbekova 4. Gulzhan Espahimovna
	Astana	Kazakh national college of arts "Shabyt»		1. Zhanar Beketovna Zhusipova 2. Gauhar Kylyshbekovna
2010 y	Aktau	Mangistau college of arts	Kemelbekova Zhupar	1. Kemelbekova Zhupar 2. Balapashkyzy Khadisha 3. Esmukhanbetova Zhamilya
	Fort-Shevchenko Akketik city	School of music Fort-Shevchenko		1. Kulbaeva Aklima 2. Anebaeva Rzagul
2012 y	Ust-Kamenogorsk	East Kazakhstan college of arts named after brothers Abdullins	Kapasheva Aliya Serikbaevna	1. Kapasheva Aliya Serikbaevna 2. Aigerim Karymova Erikbekovna 3. Madina Adamgalieva Abaigalievna
2014 y	Petropavlovsk	Petropavlovsk music college for gifted children	Mustafina Zhamilya Kairasovna	Mustafina Zhamilya Kairasovna
	Petropavlovsk	Kazakh school-gymnasium (the "Art" centre at the school)		Akylbekov Aidos Beisengalievich
2016 y	WKR Uralsk	Music College named after Kurmangazy	Karataeva Shynar Sabyrbaevna	Karataeva Shynar Sabyrbaevna
2016 y	Taldykorgan	Music college named after K. Baiseitova	Abashev Damir Daribaevich	Abashev Damir Daribaevich
	Taldykorgan city Aksu district Zhansugir village	School of "Arts" named after Isatai Isabayev	Abashev Damir Daribaevich	Abashev Damir Daribaevich

These statistics are official data reflecting such indicators as:

- primary documented statistical data obtained directly from informants.
- the collection and processing of data used to describe and analyze this information helped to build the opening of schools in the regions in chronological order from the moment of appearance to the present day.
- the table presents information in the form of a directory where the facts about

the location, opening date, leading experts are given in a compressed form.

- data were collected by Duisenbekkyzy Togzhan from personal contact, phone calls and correspondences with the respondents.

In the modern cultural post-soviet space there was a lot of positive associated with the promotion of traditional music. Thus, since 1989, traditional music competitions have been held. In Kazakhstan, UNESCO held more than 10 festivals of traditional

music. Their common name is "Melody of the great steppes". The name of each festival was associated with one or several major personalities of Kazakh or world cultures. In 1996, the festival was named in honor of the famous Albert Bates (researcher in the field of the theory of the epic), in 1997, was dedicated to the 100th anniversary of M. Auezov, in 1998 in honor of the great Kazakh composer of the XIX century Kurmangazy.

In addition to traditional music festivals 3 volumes of the anthology in the framework of the major project "Eternal melody" has already been published. One of the volumes is "1000 Kazakh traditional kyuis" for dombra, sybyzgy, kobyz. In the Kazakhstan production center "EI" works on preservation of traditional culture (a practical measure) are carried out.

One of the main objectives of the study was the introduction of schools, colleges and universities, which currently teach playing the instrument kyl kobyz.

Among them, the most concentrated regions are Almaty and Astana. When the department "Kazakh folk instruments" was first opened in the Kurmangazy KNC, no curricula, programs and manuals were provided by the Ministry. Therefore, all the work was assigned to the teachers of the conservatory. The quality of education was at the highest level due to hard work of honored people's artist of Kazakhstan A. K. Zhubanov, composer L. Khamidi, associate professor H. T. Tastanov, F. Balgaeva, B. Sarybayev, Zh. Kalavbayev, K. Zhantileuov, I. A. Lesman, L. J. Edelman. They brought up many talented young people. Their best graduates are currently working in music institutions in various parts of Kazakhstan and send talented young people on the path of art.

A comparison of the data on the localization of the tradition is visible on the map №1, which covers all regions of Kazakhstan. (Figure 1)



Figure 1. Map №1 "Opening of the tool kyl kobyz in different regions»

In his article "Musical traditions of Tengri" B. Amanzhol also presents a map, but "the idea of the work is to make a map of the geographical distribution of the worldview tradition of Tengri, considering the areas of distribution of musical instruments of this tradition." [7, p. 63].

Bakhtiyar Tulepbergenovich gives a list of tools related Kazakh kobyz and therefore their area of distribution (from Aral rebab to eskimo ynagal'kuseg'u). We represent the spread of the school of kylkobyz in Kazakhstan.

According to the map, the school

has acquired an all-encompassing phenomenon. There is a so-called "Problem area" that occurs when trying to determine the style of regional execution. There is a positional presentation – a high position and a low position, the first performs more lyrical works – Daulet Myktybaev, and the second is connected with technical plan – Zhappas Kalambayev (which were described above). A common model of "teacher-student" is the same creative installation in the invention of which there is no new or individual. But at the same time it is impossible to talk about a single "core" in the practice of the playing on kylkobyz.

Results

We hope that obtained results of statistical observation, in the near and in the subsequent stages will be able to provide research-based insights on the nature and laws of development of investigated object – kylkobyz school of Kazakhstan.

Thus, the statistics about the living tradition and teaching reflection that allows building an effective relationship in the system "student-teacher". It is through self-esteem and self-analysis comes a full understanding of the "necessity" of this tradition.

Conclusion

An important indicator of awareness of the need for this specialty is the emergence of educational programs, both in schools, secondary schools and in high school. The data in the table indicate the existence of an independent specialty in three major creative universities of the country. Also

shows the dynamics of development of this area by region, which is a criterion for assessing the current situation. So, the table – is the scheme of functioning of art culture as valuable and demanding preservation. Map – is a reflection of the real process. The result of the article is information.

Despite the fact that the XX century as a whole was catastrophic for the culture and ethnos of the Kazakh people, at the beginning of the third millennium, that is, in the XXI century Kazakhstan has monuments of intangible, cultural and spiritual heritage. The term "intangible cultural heritage" has long been used in connection with the Convention (UNESCO) for the protection of intangible cultural heritage. The term "Intangible cultural heritage" includes the following: customs, knowledge and skills, as well as related tools, objects, artifacts and cultural space, community, group membership, in some cases persons are also part of the cultural heritage.

Such intangible cultural heritage, handed down from generation to generation – through interaction with the environment and history, will always be transformed through society and groups, promoting cultural diversity and respect for human creativity. The main objective and most important in this Convention is the intangible cultural heritage that meets the requirements of sustainable development and meets the requirements of mutual respect between existing international legal documents for the protection of human rights and intangible cultural heritage, communities, groups and individuals.

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ҚЫЛҚОБЫЗ МЕКТЕБІНІҢ ДАМУ ПЕРСПЕКТИВАЛАРЫ (ТАРИХИ-СТАТИСТИКАЛЫҚ ТАЛДАУ)

Аңдатпа.

Жұмыс қазақ музыкалық мәдениетінің даму тарихындағы ең маңызды үрдістерді шығармашылықпен түсіну процесін көрсететін, бастауы мен бүгінгі күнге дейінгі деректану материалдарының кең ауқымын жинақтаумен байланысты. Мақалада қылқобыз музыкалық аспаптық фольклорын – зерделеумен, жинаумен, жариялаумен байланысты талданатын материал мектептің қарқынды қызметін ескере отырып, дәйекті түрде құрылған.

Түйіндемe: қылқобыз, білім беру бағдарламасы, мектеп, статистика.

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ПЕРСПЕКТИВЫ РАЗВИТИЯ КЫЛКОБЫЗОВОЙ ШКОЛЫ (ИСТОРИКО-СТАТИСТИЧЕСКИЙ АНАЛИЗ)

Аннотация

Работа связана с обобщением широкого круга источниковедческих материалов, отражающих процесс творческого осмысления наиболее важных тенденций в истории развития казахской музыкальной культуры, начиная с истоков и до сегодняшнего дня. В статье, анализируемый материал, связанный с изучением, собиранием, публикацией музыкального инструментального фольклора – кылқобыз, выстроен последовательно, учитывая интенсивную деятельность самой школы.

Ключевые слова: кылқобыз, образовательная программа, школа, статистика.

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