



GENRE FEATURES OF THE SONGS OF THE ZHYLYOI AREA

Bakyt Turmagambetova¹, Ainur Kaztuganova²

¹Khalel Dosmukhamedov Atyrau University (Atyrau, Kazakhstan)

²Mukhtar Auezov Institute of Literature and Art (Almaty, Kazakhstan)

Abstract. The most widespread song genre of the national musical culture was initially divided into areas, formed by local musical characteristics, and then continued and developed in colloquial speech. In Kazakhstani musicology, the study of this genre continues to progress, exploring its various aspects. This article examines the etymology of the words “matok”, “teris olen”, “konyr”, and “sagynysh an”, as well as determines their significance in the context of the region’s lyrical songs. The article primarily aims to explore the musical features, range, harmony, and other elements of local lyrical songs, focusing on their vitality, variability, and characteristic musical and stylistic traits. It also examines the continuity between ritual and authorial lyrical works specific to the region. In accordance with this goal, the article reflects the complex focus of research among the internal conditional periodic types of the genre (ritual, folk, oral, and professional). The results achieved in order to identify intertemporal continuity can be used in scientific research and performing arts, demonstrating scientific and practical significance. The approaches of complex and comparative historical and theoretical analysis are applied based on fundamental scientific works studied by domestic scientists in the genre of conversational and professional local songs. The article also focuses on the local genre features of Zhylyoi songs, which have developed between two prominent performing schools in the Western region of Kazakhstan, based on the songs’ titles and musical and theoretical characteristics.

Prepared under the project AP19676609 “Academic musicology in forming a new humanitarian knowledge”.

Keywords: local song genre, ritual music, mode, lyrical song, “konyr” (calm) song, and musical language.

Cite: Turmagambetova, Bakyt and Kaztuganova Ainur. “Genre features of the songs of the Zhylyoi area”. *Central Asian Journal of Art Studies*, v 9, № 4, 2024, pp. 139–154, DOI: 10.47940/cajas.v9i4.855

Acknowledgments: The authors express their gratitude to the editorial board of the “Central Asian Journal of Art” and the reviewers for their interest in the study, as well as for their assistance in preparing this article for publication.

The authors have read and approved the final version of the manuscript and declare no conflicts of interests.

Introduction

The simplest, though the richest, genre of Kazakh music culture is songs. Traditional songs from the Western region are considered to be an integral part of our nationwide spiritual values. A traditional approach to songs in the area was formed and has developed based on its unique music and style properties, just like it has in other areas.

A comprehensive analysis of West Kazakhstan's regional lyrical (and author's) songs from ancient times up to the beginning of the 20th century helped to clarify several questions. It revealed that Western Kazakh songs may be categorized into three traditional directions. The study's relevance lies in the fact that it has not been studied what the similarities and features of these schools are with each other, even if they are located in the same area. The goal is to study the specific genre features of a different singing tradition developed among two popular schools in the same area.

The foremost song-performing school in the region owes its foundation to Mukhit Meralyuly (1841–1918). He was a singer and a composer who lived in Oral. His musical compositions were well-recognized by Kazakh people and became classics. The *dombyra* accompaniment for these wide-ranging and marvelous songs conveys the idiosyncratic spirit of bravery and courage. The musical and stylistic peculiarities of the *dombyra* (*kyui*), which were established within this region, are clearly seen from the accompaniment for Mukhit Meralyuly's songs.

Another song performance school is the one that developed in Mangystau, which is located on the shore of the Caspian Sea. The musical art direction of this area is connected with the works of seven singers and composers descended from the Adai tribe, who lived in the region. Historical records show that they were contemporaries who created their art

together. They are known as “Адайдың жеті қайқысы” (Seven music masters of Adai ancestry). Therefore, people called them “*kaiky*” (music master). The word “*kaiky*” refers to a person who is a singer, a songwriter, a composer, or, in other words a master of the music arts. Another meaning given to the word “*kaiky*” is exquisiteness. This is meant for the songs of slow tempo-rhythm, that are different from the style of Mukhit Meralyuly's songs. Such “exquisite” songs contain bright, slow rhythms and beautiful lyrics created by the Mangystau *dombyra* melody.

The third school of songs was established from Zhylyoi traditions. Zhylyoi is an area located between the Oral and Mangystau oblasts. Therefore, the music composed in this tradition gathered musical elements from both areas (Oral and Mangystau). Those songs have a wide range and slow rhythm. Their *dombyra* accompaniment is similar to that of the Mangystau school.

The well-known representatives of the aforementioned song-performing schools freely traveled the Western region, spreading the musical culture of the nomadic Kazakh people. Wherever they stopped, people treated them as distinguished and honorary guests. Thus, the music cultures of these three schools have developed through mutual influence. The songs of Zhylyoi will be published in this article for the first time in their full and systematized version. Several versatile artists (singers and composers) from Zhylyoi include Kyzdarbai Doskanauly, Sakyp Medetbaiuly, Dostan Sal, Artykbai, and others.

Methods

This study's methodological approaches and research methods provided a detailed examination of Kazakh song genres, revealing their cultural and regional distinctions. The following methods were employed:

1. Comparative Method – used to analyze and compare ritual songs such as “Zhoktau” and “synsu,” identifying their unique characteristics. This method was also applied to household songs, allowing for the differentiation of genre-specific features in “sagynysh an” and “kuldirgi an”;

2. Informational Interview Method – was used during the ethnographic expedition, where interviews were conducted with bearers of musical folklore. We identified the characteristic features of the traditional understanding of “konyr an” and “matok an”;

3. Comparative-Historical Method – employed to investigate the origins and meanings of lyrical song types such as “matok an” and “konyr an.” This method revealed that the term “matok an” is specific to the local dialect of western regions, including Atyrau and Mangystau. Additionally, it was instrumental in uncovering the etymological significance of “konyr an” by comparing the term with potentially related words within the broader Kazakh song genre;

4. The modern method of notation for Kazakh songs – we used a method of song notation that reveals the essence of Kazakh songs more deeply. In Kazakhstani musicology, this is called “barmak”.

During the expedition, the author collected samples among the population that had not previously been found in Kazakhstani musicology: “matok” songs, “konyr” song, “sagynysh” song, “kuldirgi” song. The information was collected by interviewing respondents to determine the significance of the song titles—the analysis of information attached importance to the folk name of genres. Local dialect words were interviewed by the regional dictionary of the Kazakh language and philologists through interviews.

Then, a meaningful analysis of the samples by genre and topic was carried out. A comprehensive and comparative

musical and theoretical analysis was conducted with other regions to determine the local stylistics, range, scale, and melodic movement of songs. To quote songs, we relied on methods developed by Kazakhstani scientists in recent years. This is a convenient and new approach to the chosen topic.

Upon notating the songs from the article, we used a method different from European music theory, which is so familiar to us. According to national ethnomusicologists, the reason for doing so is the risk that if the Kazakh poetry norms are not followed, inevitable mistakes might occur during the notation process. For instance, there is a rule about a strong first beat in duple and triple time, which we are aware of. Considering this rule, we may find that the permanently stressed first beat does not match the Kazakhs’ language prosody.

Taking this feature into account, we applied the method of music notation proposed in recent years by professors Bolat Karakulov and Ilyas Kozhabekov. Within this method of music notation, the time is put conditionally, and the corresponding bar line is drawn fragmentarily. The standard bar line corresponds to the Kazakh poetry quatrain, i.e., drawn only at the end of each line. In addition, a convenient key was selected to play the note on the dombra instrument (the pitch performed by the informant is indicated in parentheses).

These are the song types that were notated: *сыңсу (synsu)*, *жоқтау (zhoktau)*, *сағыныш ән (sagynysh an)*, *қара өлең (kara olen)*, *күлдіргі ән (kuldirgi an)*, *мәтөк ән (matok an)*, *қоңыр ән (konyr an)*. These names appeared during various periods of the song music genres. Based on the opinion that the most ancient songs are those preserved in national folklore, the songs named zhoktau and synsu are examples of the ancient period of this music genre.

Discussion

Zhoktau is a song of grief and loss, usually performed while crying. The exact period when Kazakh national zhoktau songs were brought about is hard to identify. According to the records of the scientist M.Kashkari, *zhoktau* is a type of song that appeared due to the warlike lifestyle peculiar to ancient Turkic tribes. Whereas academic Alkey Margulan says that lyrics for the songs about grief match with Orhon Yenisey inscriptions. “Commemoration traditions, such as *koshtasu* (last respects), *estirtu* (announcement), *zhoktau*, *aza tutyp kaigury* (to mourn), *zhylau* (crying), *kadirlep shygarip salu* (saying good-bye), *basyna belgi ornatu* (to raise a grave), *as berip toi zhasau* (funeral feast), *soiys kylu* (butcher) – all are the customs and traditions survived from the Saka, Huns and Wusun, and taken by the Kazakh and Kyrgyz nations” (Margulan 36), – he explains.

The songs of zhoktau illustrate the way a person’s heart and soul feel, the feeling of grief. They are usually made of lines containing 7 or 8 syllables. Typically, women sang the songs of remembrance.

Studying Kazakhstani regional songs of grief and sorrow revealed slight differences in their modern musical style peculiarities and names. For example, there is a type of custom called *korisu* (*korisu* means meeting someone face to face), which is practiced in Syr and Aral-Kazaly regions. *Korisu* has other meanings as well, such as the act of sharing the loss of the grieving women by an outside condolence. Reunions during the Muslim Kurban Ait festival to forgive and forget all the offenses and harms they faced were also called *korisu* (Zhanabergenova 218-219). Similar traditions can be found from the Bayan-Olgii region of Mongolia – *korisu*, i.e., *zhoktau* and *zhubatu* (to console) (Sipos № 6 a). Exactly the same names for the songs *synsu* and *zhoktau* in some regions is an indication of the common act

of mourning. The researcher, the head of the Songbook of Two Regions group, made the following conclusion: “*Their music is predominated by modest forms and the relatively free, unstrophic forms are quite frequent*” (Sipos 108).

Among the burial custom songs of the Western region, there is one called *teris olen* (*teris olen* means “opposite” or “reversed”, whereas *olen* means “song”). It includes zhoktau songs of Aktobe. The researcher explained the reason why it is called “*teris olen*”: it is a local feature peculiar to zhanazalau (performing funeral service) custom, according to which a mourning person is turned back on the condolents. A.Sabyrova in her article “*Teris olen*” Kazakh traditional genre she says that this kind of custom is very popular among Kazakh people. “...a person grieving on his/her close and loved one is turned back on, because he/she spoke on behalf of a person from the other world or addressed the spirit of the one who is gone” (Sabirowa 182).

Nowadays, commemoration traditions (*zhoktau*) are changed to suit the norms of the era. Nonetheless, modern zhoktau songs use musical techniques peculiar to this genre for their texts, and some local music styles may be heard on occasion. Thus, applying this genre for centuries has created musical stereotypes regarding the songs conveying a person’s emotions, sorrow, and grief.

Songs of mourning (zhoktau) born in the Western region are of low range with the fourth and sixth interval. Unlike *synsu*, instances of the high range and seventh interval compositions are rare in *zhoktau*. Songs composed of 7-8 syllable lines in the form of *kara olen* are hardly ever found. It is usual for them to contain two different melody lines as in *synsu*.

The ascending movement of intonation dominates in the area’s songs. Waving melodic word combinations start with II/III degrees, and get higher. Sometimes, the IV degree calls special attention.

Sound repeated at one point on the I and II degree, which is the feature of traditional songs, and, thus, occurring in zhoktau songs, catches the attention as well. These songs resemble a recitative (declamation) epic melody. Such monotonous rhythm is needed to depict its nature. Typically, they are in a minor mode. Alongside the Aeolian, Phrygian, Ionian, and Mixolydian modes of major tonality can also be heard.

In addition to those songs collected from the Western region nationwide, some rarely found traditional musical compositions made up of women, whom the people called “zhoktauger” (mourner), were also published as music notes. Such women as Bagyt Zhanakkyzy and Agilash Shargabayeva were mourners. According to tradition, they were invited to the mourning house and performed, for several days, commemoration of the deceased. Finally, they obtained payment from the master of the house. They were considered “professional performers” of traditional customs. An example of such a song is the one compiled by a *mourner* named Zylkha Izbasova. The song’s music consists of three parts. Since Kazakh traditional mourning songs music depends on the tragic state and psychological factors, the way they are performed may vary by the situation and time. Moreover, a long-lasting performance may be stopped at any point, whereby another person continues singing with a different melody. Therefore, having short parts is quite possible. *Zhoktau* songs of this kind may sometimes be performed by several people at a time in various manners, i.e., with lyrics and music of their own. Speeches, pauses, or quiet conversations might follow such performances. Although these combined actions create a particular syncretic genre, the melody remains the most important ingredient. The song, its lyrics, melody, emotions (crying), facial expression, etc., all combined, make up a particular mourning and syncretic genre.

If one considers the features specific to the area’s *zhoktau* songs based on the

version performed by Zylkha Izbasova, it is seen that, corresponding to their improvisational nature, the poetic lines are astroptic: the first verse consists of 6 lines, the second of 5, and the last one is of 4, which suits the nature of the art of improvisation. While singing, the mourner made pauses, and used a different melody for each strophe. The first two strophes were similar, in Phrygian mode, whereas the last one was in Aeolian mode. At the beginning, the string of notes are of an upward waving motion. In the first part, musical development of the whole strophe is grounded in the different versions of the same music. Such fragments are repeated in the second strophe but are not present in the end. Unlike *synsu*, in *zhoktau* songs performed in the area, the low (quart-sixth) range dominates, and cases in which they contain 11 syllables are considerably rare. It is also infrequent when one line in *zhoktau* songs varies among performances.

Synsu is the bride’s farewell song. By tradition, the girl, who is getting married against her will, sings to demonstrate her sadness and worries, dreams and wishes, and unfortunate destiny.

She devotes songs to her mother, father, relatives and friends.

The tradition of *synsu* is known by different names in different corners of the Kazakh land: *korisu*, *aryz olen*, *auzhar*, *uki-au*, *tanysu*, *saryn*, *koshtasu*, etc. In Western region, bride’s songs were recorded under names such as *synsu*, *tanisu zhyry*, *tanyzu ani*, *koshtasu ani*, *aryz olen*, *synsu zhyry*. The one called *aryz olen* can be heard only in the Oral oblast.

The musical and poetic pattern of *synsu* songs performed in this area are of two kinds. The first is made of 7-8 strophes, while the second version uses 11 syllables, called *kara olen* patterned songs. In Oral and in its neighboring Orynbor oblast, *synsu* songs typically consist of 11 syllables.

It is a local peculiarity of these oblasts that the bride’s songs should be melodious.

In addition, another peculiarity of the area is the recitative manner, and repetition of a syllable, especially the I degree repeating several times on one sound (scansion). In Orynbor oblast, Aktobe and Bokei province bride's farewell *songs* do not possess those features. Among the forms of *synsu* and *zhoktau* songs, there are tirade type songs (tirade type song refers to a type of song pattern that have 5, 6 or 7 lines within a strophe instead of a standard four). This type was found within the art of improvisation, and it does not have a pattern for the structure of the syllables, which is very eye-catching.

"Sagynysh an". These are the letters sent from the motherland to the battlefield, or from the battlefield to the motherland during the years of World War II (1941-1945). They contain songs that were performed with the accompaniment of the melody. Those songs bear the name of *khat olender*, i.e., letter songs, or *shygarma olen*, which means compositions. The central theme raised in them was how the war separated people from their loved ones.

The *letter songs* are similar to traditional *koshtasu* and *synsu* songs in terms of their content and music. For example, tragic news sent with the letters was in the Kazakh traditional form of *zhubatu* (to appease) and *konil aitu* (to express condolences). If the letter announces the death or loss of a soldier, the song will include music techniques and elements peculiar to *zhoktau* songs.

Based on these scientific records, it was found that in Zhylyoi province of Western region, the letter songs were called *sagynysh an*, and their similar nature was identified. Furthermore, the materials of the information provider who published the contents of the *sagynysh an* examples show that their name is the local name for the *letter songs* (*compositions*) centered on the everyday life theme. Above all, they differ in terms of their poetic text: the *letter songs* were usually written by soldiers, addressing their motherland,

while the songs called *sagynysh an* show the emotions and feelings of the loving mothers, women waiting for their beloved husbands or children intensely missing their fathers. Those are the letters sent from the motherland to the battlefield. For that reason, their musical properties are similar to the pattern of *kara olen*. Whereas in the *letter songs*, alongside the musical basis, the author's personal style can be clearly seen.

Results

Through the study and analysis of these songs, we have achieved some results in thematic, stylistic terms from local artists. By their nature, these household songs differ from the above-mentioned ritual songs. So, let's pay attention to the local musical features of everyday songs:

1. A free syllabic structure is characteristic of the form and poetics of local "qara olen" (including *kuldyrgi an*), and it was confirmed that humorous songs are labeled as "kuldyrgi an" based solely on their thematic content.

2. We determined that songs referred to in the local dialect as "matok" are part of Kazakh lyrical songs and, due to their romantic content, are named as such and found only in the Western region.

3. We identified that songs with the term "qonyr", as used in Kazakh music, are predominantly referred to as "qonyr an" in this local culture and have a lyrical and rhythmic character.

Kara olen (which means a simple song) is a simple daily life song. Its poetic structure includes 11 syllable lines, which means that a line consists of 11 syllables. This type of song utilizes *AABA* form. In Kazakh poetry one can find a type of song called *kara olen*, which is made of 4 lines. Therefore, national songs with simple musical accompaniment are also called *kara olen*. On the one hand, such songs, in terms of their simple music, resemble traditional songs of ancient times. On the

other hand, they are analogous to complex examples of songs that developed in vocal-professional folklore. These are the peculiar features of this type of song. The stylistic norms of *kara olen* songs have not yet been determined in national music studies. Several music studies specialists propose to include national songs in the list of *kara olen* songs due to their simplistic nature. However, such a hypothesis is not yet proven from a scientific point of view.

Now, let's analyze *kara olen* format songs sung in the Western region. Their peculiar feature is the title of the songs, which is "kara olen". Another feature is that they can be performed with the melody of songs popular among Kazakhs, such as "Kamazhai", "Dedim-ai, au", and "Saulem-ai". They may also be sung to the music of such famous regional songs by Mukhit Meralyuly as "Ainamkoz", "Zhaima konyr", "Zauresh", or those made up by Kayip, such as "Ak bobek". However, the melody may sometimes slightly differ. One more peculiarity of this type of song is the lack of a chorus, just like in the area's lyrical songs. *Kara olen* songs are performed with the lines that are kept in peoples' minds. In some cases, they may be prolonged to 15-17 syllable lines, when the performer adds his/her own words. The additional words may either extend the song meaningfully or sometimes consist of alexical words. This form deviates a little from the standard 11 syllable lines. One type of song that came from Zhylyoi province is called *kuldirgi ander*.

"Kuldirgi an". The area's *kara olen* format songs are performed in groups in the form of aitys (poetry competition). The way they are performed is not different from the standard pattern, and we cannot find them in the professional singer's repertoire. Older adults usually composed and performed songs at once during significant celebration events. Their structure is of 11 syllable lines strophes, the content is funny and amusing. Due to the age peculiarities of the performer, the

songs are called *kuldirgi ander* are of low range, monotonous and have a musical composition corresponding to their nature.

Aqjol Kulshykova, informer, explains: "These are funny songs sung by elderly people. They are made in a question-answer pattern (to be answered by men and women within the groups), and the first two lines are repeated while performing". The songs named *kuldirgi ander* are sung by the public sitting next to each other, during a *toi* (feast). Singers can perform them with one melody composition, according to the music picked by the performer. It is not about the winning and the losing party. From the point of view of a dialogue between men and women, this type of songs may be considered as belonging to the public aitys (poetry competition) genre (Muhatar Auezov, Taliga Bekkhozina). If one will pay attention to the text of the *kuldirgi ander*, it should be seen that the performers add 3rd and 4th lines to the first two lines of *kara olen*. Thus, the songs known as *kuldirgi ander* are not grouped by their *kara olen* pattern content. Besides, they do not possess any musical properties of their own.

The thematic, meaningful features of the songs of "matok" were revealed during the analysis of lyrical songs. "Matok an" is a phrase in a dialect spoken only across Atyrau, Mangystau, and Oral of the Western part of Kazakhstan that refers to songs about love. During the expedition, local people told us that they used the word "matok" in relation to beautiful, attractive people gifted with a strong sense of aesthetics and style who stand out for their temper and conduct. There is an assumption that men used to compose and devote "matok" songs to their beautiful girlfriends, wives, and beloved people.

Special attention was paid to the content of the notated "matok" songs to identify what this word exactly means when it's used as a type of songs. As a result, based on the information above, it was discovered that its meaning is close

to a man wedded to something (being in love). So, “Matok” songs resulted from a woman’s figure, beauty, and feelings toward them as described in the love songs. Such contents are also found in the songs of folk composers. This kind of songs is even found among Kazakh lyric (folk and author) songs. Anyway, even after thousands of songs were notated since the early 20th century, songs called “matok” were not encountered.

According to data collected during the expedition to the area, informers tend to give descriptions such as: “it’s love songs,” “only men sing these disgraceful songs,” “it was not for the public,” “men used to sing it for the people whom they fell in love with,” “there are shameful words,” or “you are the same age as my child, so I cannot tell you that.” Since most of the folk music was recorded by women aged 55 to 90, their mentality, perception, and culture did not let them perform many “matok” songs. Most of them just dropped the rest of the song saying “I am a quite elderly person and would feel awkward in case children hear me, so please, do not insist on ending it”. Based on the above, we can conclude that youth and men did not perform *matok* songs publicly, but only among small groups, due to “shameful words” contained in them. Description of women’s beauty, adoring and being in love with them is the extent of today’s versions of these songs.

IV. “Konyr an” – beside “*matok*” songs, “konyr” song samples also exist in the West. The word “konyr” (brown) has many meanings for Kazakh people. For example, “konyr kuz” (late autumn), “konyr salqyn” (pleasant and gentle cool), “konyr zhel” (gentle summer breeze), “konyr ui” (yurt covered with brown felt), “konyr kui” (pleasant melody), “telkonyr”, “konyr qaz” (brown goose), etc. Our study focuses on the use of such a big concept in national music culture. Researcher Talasbek Asemkulov says: “The basis and main point of traditional music is timbre, the coloring of sound, the many

overtones accompanying essential note. Timbre culture is what we can call the Kazakh culture. The Kazakh traditional sound ideal is “konyr” (gentle), a quiet sound rich in overtones. This perfect sound reflects the mentality, and worldview of each nation” (Asemkulov 110) while considering usage of the word “*konyr*” concerning to the world of sounds. In his articles about musical instruments, the author points out that the “konyr” sound is a *traditional sound ideal* (term by Izaly Zemtsovsky) rich in overtones. Musical Researcher Gulnar Begalinova, researching the materials used to make national ancient instruments, concludes: Materials (wood, leather, bone, horn, mane hair, livestock intestine) that Kazakh people use to make musical instruments form the special acoustic parameter of an instrument’s sound. Instruments made of those materials create warm, mellow, pleasant, and konyr (gentle) sounds. Therefore, the Kazakh specific timbre ideal is called “konyr” (Begalinova 35). Researcher Zhumeken Nazhimedenov considers the acoustic specifications of dombra scientifically and believes that the “konyr” sound is a complicated and strong concept. The scientist claims that sound varying within a frequency of circa 60 Hz to 600 Hz is a sound that the Kazakh ancient dombra made by plucking strings made of sheep intestines (Nazhimedenov 7). The aforementioned quotes consider and describe the instrumental konyr sound as a timbre ideal of Kazakh music.

Kazakhs in China use the term “konyr”, common to Kazakh music, to describe the national melodies as a whole.

A collection of Kazakh songs from the Ili area called “62 Kazakh Konyrs. Konyr of a Swan” includes Kazakh melodies for sybysgy and kobyz, folk songs and excerpts from poems. Comments to the book say the following: “... the wishes of people, their moods, were personified by “konyr” melodies and encouraged people to move forward. Back in those days, “konyr”

melodies were played in the residences of Khans, in large celebrations and at public meetings and spread widely, having found a place in the hearts of people and have reached our days” (Swan’s *konyr*, 62 *konyr* 6). Having said this, the concept of “*konyr*” music, which has the ability to express musical works in instrumental or song genres without limitations, is general, comprehensive, widely understood and considered. In other words, *konyr* describes a wider concept than the writings of a particular genre.

In instrumental music, ancient samples of *kyuis* (traditional instrumental compositions), called “*konyr*” are found as played on *kobyz* and *sybyzgy*. In contrast, melodies played on *dombra* formed a cycle, jointly named “Sixty-two *Konyrs*”. Researcher Saule Utegaliyeva, who studied the revolving mechanism of *dombra*, made the following conclusions: “*Dombra kyuis* should be performed in a low range. Their sound should be brought close to “*Konyr dauys*” ... “*Konyr dauys*” has multiple meanings. It is primarily associated with the bottom of the music space, lowercase (1). “*Konyr*” means the timbre of the *dombra* as well. Its sound range is close to the tenor voice and includes the small and the first octaves (2). To communicate with the outside world, a velvet low sound is necessary (3). Only through it can reflections and a diverse range of feelings and emotions of a steppe nomad be conveyed. This concept broadly reflects the philosophy of *kyui*, directed towards the inner world of a person (4). “*Konyr dauys*” may be correlated with the behavior and character of the Kazakh people, as well as their attitude to life (5). “*Konyr dauys*”, “*Konyr burau*”, “*Konyr kuyi*” are one-ordinal (synonymous) phenomena, kind of assuming each other” (Utegaliyeva 92-93). The nature, content and musical style of these *kyuis* are lyrical and philosophical.

The same may apply to “*konyrs*” in song genres as well: “*Alkonyr*”, “*Nazkonyr*”, “*Konyr zhai*” (“1000 songs”, № 808),

“*Maida konyr*” (“500 Kazakh songs and *kyuis*”, №№ 162, 223), “*Zhai konyr*” (Zatayevich 312) (№ 91), and works of Kazakh folk composers, such as “*Zhaima konyr*” of Mukhit, “*Konyr*” of Birzhan, “*Maida konyr*” of Akan the Seri, “*Konyr*” of Zhayau Musa, “*Zhai konyr*” of Baluan Sholak, “*Kurmanali’s konyr*” (“1000 songs”, № 570), etc. In the West part of Kazakhstan, “*Konyr an*” type of works (№ 242, 394-395; 12, № 463] were published in T.Bekkhodzina’s collection named “200 Kazakh songs”.

Some works were also collected during the musical and ethnographical expedition to the area. In addition to these, there is a number of “*Zhilioidin konyr anderi*” (*Konyr* songs of *Zhylyoi*). “*Konyr an*” is defined as a “slow, sorrowful song” in the Kazakh Explanatory Dictionary (Kazakh dictionary, K 328). As the content and subject of these songs are the main components in understanding the nature of the musical compositions, we have focused on researchers’ definitions regarding the songs’ performance. Aleksandr Zatayevich, who was the first person to notate these compositions, translated them as follows: “Gentle, soft,” “Calm elegy,” “Quiet music,” “Smooth song,” “Elegiac chant.” Regarding the way of performing them, he describes it as “moderately,” “in a very long-drawn-out manner,” “gloomily and grievously,” “freely and boldly,” “wide and loosely,” “very wide,” “calmly and gracefully,” and “at ease.” He says that elegiac songs are mainly called so, which is why they are minor.

The “*konyr*” can be more accurately translated as “*cantilena*” (Zatayevich 30).

According to the notations of the ethnographer, we can clearly see that quarter note value is slowly performed between = 58/100 rhythm. More recent issues also describe it as a *patient, beautiful, slow, calm, thoughtful* song. So, the musical nature of *konyr* songs have standard features: lyrical, calm accentuation, sedate, patient, and

thoughtful. If we pay attention to the words calm, gentle, and quiet used with the word “konyr”, we notice that they have similar meanings, and make its deep sense more transparent.

It is well known that the art of poetry has a wide development in the Western part of Kazakhstan. This type of tradition is accompanied by orbital genres “around” it (Alma Kunanbayeva) - a *tolgau* (cantus), *terme* (parables), *osiet* (commandments), *naqyl soz* (admonitions), etc. The intense, streamlined and melodic nature of music had a great influence on how the song industry was built. Those who commented on this matter first drew close attention to these functions. A solid argument thereof is the large variety of musical versions. Compared to the songs of the Western School of Music, “konyr songs” are characterized by *remarkably calm, monotonously slow sounds*, the appearance of which was influenced by the poetry of a lyrical and courageous nature.

To conclude, while the konyr song is generically described as a Kazakh sedate song in national music culture, in the Western part of Kazakhstan, it is a song with a certain musical description and thoughtful nature, distinguished by its long, slow, and patient performance.

Basic Provisions

During the study, the following scientific results were developed and formulated:

– Since the song culture of the Zhylyoi area in western Kazakhstan has not been specifically studied, this article explores the distinctive features of the local song genre. To fully understand the meanings of genres within the Zhylyoi song tradition, we attempted to examine them within the broader framework of Kazakh national music.

The insufficient study of the diverse regional schools, an essential aspect of considering the song genre as a unified ethnic heritage, necessitated a separate investigation of the highlighted issues.

As a result of this research, newly collected materials were systematized, and a genre-based differentiation was conducted.

– This included identifying and incorporating previously unknown folklore genres into musical practice, such as “matok an,” “konyr an,” “sagynysh an,” and “kuldირgi an”. The unique characteristics of ritual and lyrical genres, the connection between song genre names and local dialects, and their thematic content were revealed.

Thus, this article examines the local song tradition within the context of Kazakh culture. It is evident that Zhylyoi songs form part of the broader ethnomusical heritage of Kazakhstan. They share common elements with traditional Kazakh songs while also exhibiting distinct features.

Conclusion

To summarize, we were convinced that the musical culture of the three Western singing schools developed, influencing each other. For the first time in this study, zhylyoy songs are systematically published. The article highlights the peculiarities of the local song genre of the Zhylyoy area, which has developed among two large singing schools in the Western region.

The place of songs and lamentations in the funeral rite is special. In such cases, the Kazakh people traditionally sing the song-zhoktau (*crying-jylau, farewell-qoshtasu, dauys, aza*). A unique tradition has been preserved in this area until recent years. There is a mourner who comes to the mourning house by special invitation and performs her own poems by composing. They are professionals who perform each stanza of the song to different melodies. The materials of the expedition were analyzed and it was found that the crying people are called “*zhoktauger*”. They go to the mourning house by invitation, even if they have no family ties and mourn at the

wake, which is held for three days, “seventh day”, “forty days”, “one hundred days”. Musical analysis has shown that there is a similarity between such crying songs and farewell songs performed by the bride in the initial motive of the melody. They are continued later, in lyrical songs. That is, the melody of these samples, which are based on crying, a sense of farewell, is developed in a close relationship. Thus, the research addresses essential genres of traditional music. In this context, several key aspects can be highlighted.

1. During the research, songs were found on the Zhylyoy land – “*sagynysh*” songs. It turned out that they would compose only during the war years. These are nostalgic letters from his native land, addressed to his son, brother, and wife. The study found that these songs are a sample of simple folk (11 syllables) poems. They begin with repeated lines, with the initial two lines typical of eleven syllabic ones, and in the last lines, words intended for a specific person are pronounced. Moreover, letters from the front are called, as in other regions of Kazakhstan, a welcome letter (salet khat) or an essay in verse (shygarma olen).

2. The next genre determined in the course of the study are simple songs (*kara olen*). Among them were songs that were called funny songs in terms of content. Two groups take turns singing stanzas,

joking with each other. The melody of simple songs, funny songs are simple and unpopular. Sometimes, they are performed with the melody of songs shared on the Kazakh steppe. Any person has sung these songs, having composed them from his soul. Therefore, sometimes each line of a stanza exceeds 11 syllables and stretches to 15-17 syllables. This is how it lengthens from the words used to convey the thought being expressed.

3. A significant result was obtained by the musical-theoretical analysis of the songs “*matok*” among the lyrical songs. The lyrics do not have a special melody and are works aimed at women. It was discovered that the word “*matok*” is one of the local dialect words used exclusively in the area.

4. The article defines the place of “*konyr*” songs among the lyrical ones. The cantilevered, calm, thoughtful songs correspond with their name, the meaning of the word “*konyr*”. *Konyr* is the name of a sound ideal in Kazakh music in general, therefore, whole lyrical songs can be called that way.

The songs of the Zhylyoy area were considered within the framework of Kazakh folk songs. They defined both their common symbols and their unique character. This artistic significance, which has developed and lives on the edge of our country, is an integral part of our country’s musical treasury.

Authors' contribution:

B.Zh. Turmagambetova – conducting a field expedition, notation and theoretical analysis of materials, definition of the scientific concept of research, definition of the range of tasks.

A.Zh. Kaztuganova – conducting research, collecting data and searching for literature, determining the genre character of songs, preparing the research part of the text and editing the text, critical analysis.

Авторлардың үлесі:

Б.Ж. Тұрмағамбетова – экспедиция жүргізу, материалдарды нотаға түсіру және теориялық талдау, зерттеудің ғылыми тұжырымдамасын анықтау, міндеттер шеңберін анықтау.

А.Ж. Қазтуғанова – зерттеу жүргізу, деректер жинау және әдебиеттерді іздеу, әндердің жанрлық сипатын айқындау, мәтіннің зерттеу бөлігін дайындау және мәтінді редакциялау, сыни талдау.

Вклад авторов:

Б.Ж. Тұрмағамбетова – проведение полевой экспедиции, нотирование и теоретический анализ материалов, определение научной концепции исследования, определение круга задач.

А.Ж. Қазтуғанова – проведение исследований, сбор данных и поиск литературы, определение жанрового характера песен, подготовка исследовательской части текста и редактирование текста, критический анализ.

References

- Asemkulov, Talasbek. “*Musika rybolovnyh lesok i traditsionii zvukoideal*” [“*Fly Line Music and Traditional Perfect Sound*”]. *Kazakhstanskij kul'turologičeskij al'manah Rukh-Miras*, 2005, Vol. 1, № 4, pp. 109–110. (in Russian)
- Begalinova, Gulnar. *Kazahskii muzykalnyi iazyk [Kazakh Music Language]*. Almaty, KazNIIKI, 2001. (In Russian)
- Sipos, Janos. *Kazakh Folk Songs: From the Two Ends of the Steppe*. Budapest, 2001, pp. 304.
- Kazakh tilinin tusindirme sozdigi. *K (Kanattastik-Kirkulak) [Explanatory dictionary of the Kazakh language. K (Friendship-Scurvy)]*. Almaty, Gylym, 1982, V. 6, pp. 624. (in Kazakh)
- Margulan, Alkey. *Shokan men “Manas” [Shokan and “Manas”]*. Almaty, Zhazushi, 1971, p. 164. (in Kazakh)
- Nazhimedenov, Zhumageldi. *Konyr zhane dombyra: dombyra uniniñ akustikalyk erekshelikteri) [Konyr and Dombra: acoustic Specifications of Dombra]*. Almaty, 2005, pp. 215. (in Kazakh)
- Sabirova, Alya. *Kazakhtyn guryptyq janry “teris olen” (2000 jylgy Aktobe ekspeditsiasy materialdary boiynsha) [“Teris Olen” (Dirge): Kazakh Traditional Genre (according to the materials from Aktobe expedition held in 2000)]*. *Zamana sazy, kyuisshi K.Medetovtin 100 jyldygyna arналган Halyqaralyq konferentsia materialdary*. Almaty 2001, Dyke-Press, Almaty, 2002, pp. 173–213. (in Kazakh)
- Akku konyry. 62 konyr. Swan's Konyr, 62. Konyr*. Kulzha, 2004, pp. 214. (in Kazakh)
- Utegaliyeva, Saule. *Traditsionnye i sovremennye muzykanty o vysote dombrovogo stroia [Traditional and Modern Musicians on the Pitch of the Dombra Tuning]*. Chordophones of Central Asia. Almaty, Kazakparat, 2006, pp. 92–93. (In Russian)
- Zhanabergenova, Eimura. “*Syr, Aral-Qazaly onirindegi azaly jane mun-she olender men auender*” [“*Songs and their melodies in the region of Syr and Aralsk-Kazaly.*”] *Proceedings of the International Conference, dedicated to the 100th Anniversary of the Contemporary Musician and Kuishi K. Medetov*. Almaty, Dike-Press, Almaty, 2002, pp. 213–223. (in Kazakh)
- Zatayevich, Alexandr. *Songs of different nations [Songs of Different Nations]*. Alma-Ata, Zhazushy, 1971, pp. 312 (In Russian)

Турмагамбетова Бакыт

Атырауский университет имени Халелы Досмухамедова
(Атырау, Казахстан)

Казтуганова Айнур

Институт литературы и искусства имени Мухтара Ауэзова
(Алматы, Казахстан)

ЖАНРОВЫЕ ОСОБЕННОСТИ ПЕСЕН ЖЫЛЫОЙСКОЙ МЕСТНОСТИ

Аннотация. Наиболее распространенный песенный жанр национальной музыкальной культуры был первоначально разделен на регионы, сформирован местными музыкальными мотивами, а затем продолжен и развит в разговорной речи. В отечественной музыковедческой сфере изучение этого жанра в различных аспектах продолжается и по сей день. Живучесть, вариативность местных лирических песен, характерные местные музыкально-стилистические особенности края, преемственность между обрядовыми и авторскими лирическими произведениями данной местности определяют основную цель статьи: музыкальные особенности, диапазон и лад и т.д. В соответствии с этой целью в статье найдено отражение комплексная направленность исследований среди внутренних условных периодических видов жанра (обрядовые, народные, устно-профессиональные). Результаты, достигнутые с целью выявления межвременной преемственности, могут быть использованы в научно-исследовательских работах, исполнительском искусстве, демонстрируя научную и практическую значимость. Применены подходы комплексного и сравнительного историко-теоретического анализа на основе фундаментальных научных трудов, изученных отечественными учеными по жанру устно-профессиональной песни. Формулируя исследование, местные жанровые особенности песен Жылыой, сложившиеся между двумя крупнейшими исполнительскими школами Западного региона, были определены как по названиям песен, так и по музыкально-теоретическим признакам.

Статья подготовлена в рамках проекта AP19676609 “Академическое музыковедение в процессе формирования нового гуманитарного знания”.

Ключевые слова: локальный песенный жанр, обрядовая музыка, лад, лирическая песня, «конец» (спокойная) песня, музыкальный язык.

Для цитирования: Турмагамбетова, Бакыт и Казтуганова Айнур. «Жанровые особенности песен Жылыойской местности». *Central Asian Journal of Art studies*, т. 9, № 4, 2024, с. 139–154, DOI: 10.47940/cajas.v9i4.855

Благодарности: Авторы выражают свою благодарность редакции журнала “Central Asian Journal of Art Studies” и рецензентам за проявленный интерес, а также за помощь в подготовке данной статьи к публикации.

Авторы прочитали и одобрили окончательный вариант рукописи и заявляют об отсутствии конфликта интересов.

Тұрмағамбетова Бақыт

Халел Досмұхамедов атындағы Атырау университеті
(Атырау, Қазақстан)

Қазтуғанова Айнұр

Мұхтар Әуезов атындағы Әдебиет және өнер институты
(Алматы, Қазақстан)

ЖЫЛЫОЙ ӨңІРІ ӘНДЕРІНІҢ ЖАНРЛЫҚ ЕРЕКШЕЛІКТЕРІ

Аңдатпа. Ұлттық музыка мәдениетінің ең кең таралған ән жанры бастапқыда аймақтарға бөлініп, жергілікті музыкалық айшықтарымен қалыптасты, содан кейін ауызекі тілде жалғасып, дамыды. Отандық музыкатану саласында бұл жанрдың әртүрлі аспектілерде зерттелуі бүгінге дейін жалғастығын табуда. Жергілікті лирикалық әндердің өміршеңдегі, варианттылығы, әр өлкенің өзіне тән жергілікті музыкалық-стилистикалық ерекшеліктері, әр өңірдің ғұрыптық және авторлық лирикалық туындылары арасындағы сабақтастығы мақаланың негізгі мақсатын айқындайды: жанрдың музыкалық ерекшеліктері, дыбыс ауқымы мен дыбыстық жүйесі және т.б. Осы мақсатқа сәйкес мақалада жанрдың ішкі шартты кезеңдік түрлері (ғұрыптық, халықтық, ауызекі кәсіби авторлар) арасындағы зерттеулердің кешенді бағыты көрініс тапты. Уақытаралық сабақтастықты анықтау мақсатында қол жеткізілген нәтижелер ғылыми және практикалық маңыздылығын көрсете отырып, ғылыми-зерттеу жұмыстарында, орындаушылық өнерде пайдаланылуы мүмкін. Отандық ғалымдардың ауызекі-кәсіби аймақтық ән жанры бойынша зерттеген іргелі ғылыми еңбектеріне сүйене отырып кешенді және салыстырмалы тарихи-теориялық талдау тәсілдері қолданылды. Зерттеуді тұжырымдай келе, Батыс аймақтың екі ірі орындаушылық мектебі арасында қалыптасқан Жылыой әндерінің жергілікті жанрлық ерекшеліктері ән атаулары бойынша да, музыкалық-теориялық белгілері бойынша да анықталды.

Мақала AP19676609 «Жаңа гуманитарлық білімді қалыптастыру үдерісіндегі академиялық музыкатану ғылымы» тақырыбындағы жоба аясында дайындалды.

Түйін сөздер: жергілікті ән жанры, ғұрыптық музыка, лад, лирикалық ән, қоңыр ән, музыка тілі.

Дәйексөз үшін: Тұрмағамбетова Бақыт және Қазтуғанова Айнұр. «Жылыой өңірі әндерінің жанрлық ерекшеліктері». *Central Asian Journal of Art studies*, т. 9, № 4, 2024, с. 139–154, DOI: 10.47940/cajas.v9i4.855

Алғыс: Авторлар “Central Asian Journal of Art Studies” журналының редакциясына және рецензенттерге осы зерттеуге қызығушылық танытқандары үшін, сондай-ақ, мақаланы жариялау барысындағы көмектерін тигізгендеріне өз алғыстарын білдіреді.

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

Авторлар туралы мәлімет:**Сведения об авторах:****Information about the authors:**

Тұрмағамбетова Бақыт Жолдыбаевна — өнертану кандидаты, «Музыка және өнер» кафедрасының қауымдастырылған профессоры м.а., Халел Досмұхамедов атындағы Атырау университеті (Атырау, Қазақстан)

Турмагамбетова Бакыт Жолдыбаевна — кандидат искусствоведения, и.о. ассоциированного профессора кафедры «Музыка и искусство», Атырауский университет имени Халела Досмухамедова (Атырау, Казахстан)

Turmagambetova Bakyt Zholdybayevna — Candidate of Art History, Associate Professor in the Department of Music and Art, Khalel Dosmukhamedov Atyrau University (Atyrau, Kazakhstan)

ORCID ID: 0000-0002-2391-6922

E-mail: bakyt_tur.zhol@mail.ru

Казтуганова Айнұр Жасанбергеновна — өнертану кандидаты, «Музыкатану» бөлімінің меңгерушісі, қауымдастырылған профессор, Мұхтар Әуезов атындағы Әдебиет және өнер институты (Алматы, Қазақстан)

Казтуганова Айнур Жасанбергеновна — кандидат искусствоведения, ассоциированный профессор, заведующая отделом «Музыковедение, Институт литературы и искусства имени Мухтара Ауэзова (Алматы, Казахстан)

Kaztuganova Ainur Zhasanbergenovna — Candidate of Art History, Associate Professor, Head of the Musicology Department at Mukhtar Auevov Institute of Literature and Art (Almaty, Kazakhstan)

ORCID ID: 0000-0003-1248-2759

E-mail: zhasaganbergen@mail.ru