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CLASSIC OF FOLK INSTRUMENTAL MUSIC IN THE WORKS OF ACADEMIC MUSICOLOGISTS

Abstract. The relevance of studying the work of great kuyshi, classic of Kazakh instrumental music Kurmangazy Sagyrbayuly, whose name entered scientific circulation almost a hundred years ago, today seems diminished. After the works of academician A.Zhubanov, musicologists P.Aravin, N.Tiftikidi, A.Mukhambetova, B.Baikadamov, S.Utegalieva, G.Omarova, R.Nesipbai, performers A.Akhmedyarov, A.oktagan, K.Sakharbaeva, M.Abugazy, historians I.Kenjalieva, M.Zholzhanov, folklorist A.Seidimbek, etc., it seems there is little left to study or publish. However, manuscripts and audio recordings in the M.O.Auezov Institute of Literature and Art archives, articles in the press, and rare collections confirm the scientific and practical importance of new research into Kurmangazy's work. This study aims to introduce into scientific turnover materials from the Institute's archives, articles published in periodicals, and rare collections, alongside unrealized ideas of scientists from the "Musicology" department of the M.O.Auezov Institute, who made significant contributions to studying Kurmangazy's work. The article applies methods of source and comparative analysis of archival materials. The findings are significant for strengthening theoretical and applied aspects of interdisciplinary sciences. The archival materials include manuscripts about Kurmangazy and his kuys, poems, statements, kuyshi memoirs, travel reports, audio recordings, alternative versions of kuys, and previously unpublished kuys from ethnographic expeditions. These, along with the findings of academic musicologists, promoting the development of art history, enhance the authority and recognition of Kurmangazy and his kuys.

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Keywords: folk instrumental music, kuy, classical kuyshi, manuscript, audio recording, archival document, Academic musicology.

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Академиялық музыкатанушылардың еңбектеріндегі халықтық аспаптық музыканың классигі

Аңдатпа. Бір ғасыр бұрын ғылыми айналымға түскен қазақтың аспаптық музыкасының классигі Құрманғазы Сағырбайұлының шығармашылығын зерттеудің өзектілігі бүгін жоғалғандай іспетті. Оның үстіне зерттеудің әдіснамалық негізі ретінде басшылыққа алынатын академик А.Жұбановтың, музыкатанушылар – П.Аравин, Н.Тифтикиди, Ә.Мұхамбетова, Б.Байқадамова, С.Өтеғалиева, Г.Омарова, Р.Несіпбайлардың, орындаушылар – Қ.Ахмедияров, А.Тоқтаған, К.Сахарбаева, М.Әбуғазылардың,

тарихшылар – И.Кенжалиев, М.Жолжанның, фольклортанушы – А.Сейдімбектердің еңбектері – бұл тақырыптың зерттейтін де, шығаратын да дүниесі қалмағандай эсер қалыптастырады. Дегенмен М.О.Әуезов атындағы Әдебиет және өнер институтының мұрағатында сақталған ұнтаспалар мен қолжазбалар, баспасөз беттеріндегі мақалалар және сирек қорлардағы материалдар Құрманғазы шығармашылығының жаңа қырларының ашылуына мүмкіндік беріп, ғылыми және практикалық тұрғыдан зерттеушілерге де, орындаушыларға да маңыздылығын көрсетеді. Дүлдүл күйші Құрманғазы Сағырбайұлының шығармашылығына қатысты елеулі еңбек еткен ҚР ҰҒА қарасты М.О.Әуезов атындағы Әдебиет және өнер институты Музыкатану бөлімінің қызметкерлері мұрағатқа жинаған материалдарын, өз заманында баспасөз беттерінде жариялаған деректері қазіргі кезеңде сирек қорларға көшірілген. Бүгінгі қоғам біле бермейтін олардың мақалаларын жаңғыртып, ғалымдардың тың идеяларын ғылыми айналымға түсіру – зерттеудің негізгі мақсаты ретінде белгіленді. Мақалада мұрағаттық материалдарды тиініктеу арқылы деректемелік-анықтау және салыстырмалы талдау әдістерді пайдаланылды. Ұсынылған зерттеу нәтижелері пәнаралық ғылымдардың дамуындағы теориялық және қолданбалы аспектілерді күшейту үшін маңызды. Зерттеудің құндылығы ретінде анықталған мұрағаттық материалдар, оның ішінде этнографиялық экспедициялардан жинақталған Құрманғазы және оның күйлері туралы әңгімелердің, өлеңдердің, күйші жайында естеліктердің қолжазбалары, ғылыми қызметкерлердің іссапарларының есептері және Құрманғазының бұрын-соңды шықпаған жаңа күйлерінің, қолдағы бар күйлердің өзгеше нұсқаларының ұнтаспалары және өнертану саласын қалыптастыруға және дамытуға үлес қосқан академиялық музыкатанушылардың ғылыми тұжырымдары халықтық аспаптық музыканың классигі ретінде мойындалған беделін арттыруға мүмкіндік туғызады.

Алғыс: Мақала АР19676609 «Жаңа гуманитарлық білімді қалыптастыру үдерісіндегі академиялық музыкатану ғылымы» атты жоба аясында әзірленді.

Кілт сөздер: халықтық аспапты музыка, күй, күйші-классик, қолжазба, ұнтаспа, мұрағаттық құжат, Академиялық музыкатану.

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Классик народной инструментальной музыки в трудах академических музыковедов

Аннотация. Актуальность изучения творчества великого кюйши, классика казахской интрументальной музыки Курманғазы Сағырбайұлы, имя которого введено в научный оборот почти сто лет назад, сегодня кажется утраченной. Кроме того, после работ академика А. Жубанова, музыковедов – П. Аравина, Н. Тифтикиди, А. Мухамбетовой, Б. Байкадамовой, С. Утегалиевой, Г. Омаровой, Р. Несипбай, исполнителей – А. Ахмедьярова, А.Токтаган, К.Сахарбаевой, М.Абугазы, историков – И. Кенжалиева, М. Жолжанова, фольклориста А. Сейдимбек и др., кажется, что не осталось ничего, что можно изучать и издавать. Тем не менее, рукописи и аудиозаписи, хранящиеся в архиве Института литературы и искусства им.М.О. Ауэзова, статьи на страницах прессы и материалы в редких фондах, подтверждают важность с научной и практической точки зрения как для исследователей, так и для исполнителей новых поисков в изучении творчества Курманғазы. Основная цель исследования – ввести научный оборот собранные в архиве Института материалы, опубликованные в свое время статьи в периодике, на современном этапе переведенные в редкие фонды и малоизвестные современному обществу, высказанные, но не реализованные идеи ученых, сотрудников отдела «Музыковедение» Института литературы и искусства им.М.О.Ауэзова при НАН РК, внесших значительный вклад в исследование творчества непревзойденного кюйши Курманғазы Сағырбайұлы. В статье использованы методы, связанные с источниковедческим и сравнительно-сопоставительным анализом архивных

материалов. Результаты представленного исследования значимы для усиления теоретических и прикладных аспектов в развитии междисциплинарных наук. Определенные в качестве ценности предпринятого исследования архивные материалы, в том числе рукописи рассказов о Курмангазе и его кюйях, стихотворения, красноречивые высказывания, воспоминания о кюйши, командировочные отчеты научных работников, аудиозаписи, другие версии функционирующих кюйев и новые, ранее не издававшиеся кюйи, собранные в этнографических экспедициях, и научные выводы академических музыковедов, оказавших влияние на формирование и развитие области искусствоведения, способствуют подтверждению и повышению авторитета признанного классика народной инструментальной музыки.

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Ключевые слова: народная инструментальная музыка, кюй, классик-кюйши, рукопись, аудиозапись, архивный документ, Академическое музыковедение.

1. Introduction

Now we can confidently assert that the name of Kurmangazy Sagyrbayuly, who became a classic of folk instrumental music, his kuys (instrumental works performed on Kazakh folk instruments – dombra, kobyzy, sybyzgy, etc.) such as “Adai”, “Balbyraun”, “Saryarka” or “Serper” are a national value that inspires and inspires the Alash people living in different parts of the world, as well as the public inhabiting the vast Kazakh lands. As his music is performed on world stages, the name of the great kuyshi (folk professional performer kuys) is glorified, the art of the Kazakh people, rising to the heavens, is continuously revived. This is, of course, the result of the mutual influence of science and the performing arts.

Academician of the National Academy of Sciences of the Republic of Kazakhstan Akhmet Zhubanov, in the 1930s of the twentieth century, having started his research activity and until the end of his life studying the works of the oral-professional folk composer Kurmangazy, who lived in the XIX century, published several books glorifying the greatness of Kurmangazy (“Kurmangazy” 1936, 1960, 1961, 1978), put a lot of effort to assign his name to the orchestra of folk instruments, conservatory. In this regard, the following lines written by B.Momyshuly are recalled: “...he resurrected Kurmangazy, who was long dead. [...] Although people have different opinions about him, Ahan [...] immortalised Kurmangazy as a composer. After that he founded the Kurmangazy National Orchestra. He orchestrated his kuys. In Russian he is “erected a monument not made by hands”. This is how the great civic deed was done for Kurmangazy. I consider it a great moral, a great civic duty of Ahan” (Momyshuly, 2006:106). Akhmet Zhubanov’s work dedicated to Kurmangazy Sagyrbayev as fundamental and based on active cooperation in the field of education and science was always in the centre of attention of the musical community. In this sense, the articles written by A.Zhubanov’s followers, for the most part, remained in the shadows (Kaztuganova, 2023:273). For example, articles about Kurmangazy by musicologists who worked within the walls of this institute B.Gizatov “Eternal life”, Zh.Rsaldin “Great work on the great composer”, G.Bisenova “People’s composer”, S.Kuzembay “Kurmangazy – a great son of the great steppe”, Z.Kospakov “Kurmangazy and the activities of A.Zhubanov in the study of his work” and others. In order that such publications, contributing to the full recognition of Kurmangazy’s work, formed opportunities for new searches, it was decided to actualise the materials devoted to

the work of Kurmangazy Sagyrbaev, collected by the efforts of the staff of the Department of Musicology of the Institute of Literature and Art named after M.O.Auezov at the National Academy of Sciences of the Republic of Kazakhstan in the archives, published at one time in the press, but at the present stage little known to the public and on the introduction of new ideas of scientists into the scientific turnover.

2. Methods and materials

2.1 Methods

It is known that data on Kurmangazy, the work of kuyshi, were published both before and after Akhmet Zhubanov and were in the focus of attention of musicologists, literary critics, historians, writers, travellers, ethnographers.

In particular, in 1868 in the newspaper "Ural military district" N.F.Savichev, admiring Kurmangazy's kuys, said that this is a soul striking with rare musical abilities, and that he could become a giant star in the musical world, if he had European knowledge: involuntarily quoting the lines "In short – Sagyrbaev is a rare musical soul, and if he had European education, he would be a star of the first magnitude in the musical world..." (Savichev, 1956:64).

2.2 Material description

The works of P.Aravin, N.Tiftikidi, A.Mukhambetova, B.Baikadamova, S.Utegalieva, G.Omarova, P.Shegebaev, R.Nesipbai, D.Bakhtygalieva and kuyshi performers K.Akhmediyarov, A.Toktagan, K.Sakharbaeva and others, following academician Akhmet Zhubanov, who researched Kurmangazy's kuys in the field of kuyology, contributed to the identification of many topical issues in his heritage. Regardless of the fact that Kurmangazy's kuys have been in the centre of attention of several generations of researchers, including, as a result of the activity of domestic art historians and researchers from outside, the continuous publication of new collections, his legacy lives among the people, having formed its own process of functioning and development.

Academic musicologists who continued the path of A.Zhubanov were B.Gizatov, Zh.Rsaldin, G.Bisenova, Z.Kospakov, S.Kuzembay and others. The works of the above-mentioned scientists are presented as a methodological basis.

The article uses methods of differentiation of scientific conclusions of researchers, systematisation of archival materials, comparative analysis.

3. Discussion

Paying attention to the materials stored in the archive, we made sure that new data about Kurmangazy appear. Thus, in the archive of the M.O.Auezov Institute of Literature and Art manuscripts and audio recordings directly related to his work were found.

In archival folders, along with manuscripts of stories, poems, eloquent statements, memoirs about Kurmangazy and his kuys, there are also travel reports of researchers who familiarised themselves with the documents of the Astrakhan and Orenburg archives. For example, the manuscript of Abish Baibosynov (1957), brought from an expedition to the Shevchenko district of the Guryev region; Kilanbekov Tokish manuscript (1988); Manuscript of M.M.Tleuzhanov, doctor of philological sciences, written in the period from

1954 to 1984 (1988); poems preserved in the record in the old alphabet, “Kurmagazy’s word in prison”, “Kurmagazy’s word before Makash” (1952); written in cyrillicised poems “One of Kurmagazy’s reflections” (year not given); astrakhan and orenburg materials (1965), which T.Bekhozhina collected in november-december 1965, are of particular interest. These materials require special historical-theoretical study in the future. Especially relevant is the work to clarify the textual and axiological sides.

Manuscripts about Kurmagazy, stored in the Institute’s archive

The cipher of the manuscript	The name of the texts	Genre, the number of notebooks	Passport data, alphabet, volume, in which year it was written and in which year it was delivered, author, narrator, deliverer
241 Not. 2	Kuyshi Kurmagazy	Story	In 1957, Abish Baibosynov graduated from Kirov Secondary School in the Shevchenko district of Guryev region. Collected and recorded Zh.Nurmakhanov. B.Adambayev brought it from the Guryev expedition.
296	Legends-stories about kuyshi Kurmagazy	Legends-stories	In 1957, they were collected by A.Omarov, recorded from the words of Zhakypbaev Konyrali.
332 Not. №1	34 Kurmagazy’s Word in prison 38 Kurmagazy’s word with Makash	Poems written in Arabic letters	Manuscripts, samples of oral literature collected by Tahir Auatanuly in 1952. Author elder Kozhekein in 1955.
350 №8–not.	About Kurmagazy	Poems written in Arabic letters	The works of Kaigali Sadykov. The expedition in 1957 to Western Kazakhstan. Collected by A.Omarov.
364 Not. №1	Kurmangaz’s Life	Poems written in Arabic letters	Samples of the handwritten version, oral literature, collected and submitted by Kusniev Murat, 1950-1956.
826	Meeting of Kurmagazy Sagyrbayev and Imam Tatiman, pp. 42-43.	Information. Poems. Historical data.	A.Kilambekov. The Tokush’s manuscript.
910/a bundle 4	Memories about Kurmagazy	Memories	Collected: Doctor of Philology M.M.Tleuzhanov. Ural, 1954-1984 / 4-volume manuscript collection of the Department of Kazakh language and Literature. Typewritten.
1010 Not. 6	About Kurmagazy. Materials from the Astrakhan archive.	Report	Astrakhan and Orenburg materials, which were collected in november-december 1965. Narrators: Zakharyaev Gafar, Zhumagaliuly Kali, Kusimov Kalym, Amirov Kozhamzhar, Arbitrators Kayyr, Unzira Toresh’s daughter-in-law, Sergeeva Sulushash, Sudeyeva Muzdarila
1122 Not. 15	Kurmangazy’s reflection	eloquent statements	P. 24, Cyrillic. Copies of regional and district newspapers of South Kazakhstan, Semipalatinsk, Zhezkazgan, Kostanay and other regions of Kazakhstan

There are oral retellings of Kurmangazy in the archive of the M.O. Auezov Institute of Literature and Art. These audio recordings were selected from the materials of the Kazakh diaspora inhabiting Astrakhan, Samara, Saratov, during a business trip within the framework of the project “Literature, Folklore and Art of Kazakhs abroad” in 2012-2014 (Matyghanov, Omarova., Turmagambetova, Kaztuganova, 2019:1). Candidate of Art History B.Zh.Turmagambetova, who visited this business trip and collected materials, wrote the following in her study “Song traditions of the Kazakhs of the Volga region: preservation and revival (from a trip to Samara, Saratov, Astrakhan)”: “Stories about Kurmangazy are often told in Astrakhan. Along with the work of the glorious kuys, there are various stories in art about the legends of each kuys, as well as about the performing skills that have always delighted others, and about natural qualities characterized by mysterious power” (Turmagambetova, 2012: 46). From the materials collected on this business trip, we will present information about who the stories about Kurmangazy were recorded from in the following table:

Audio recordings about Kurmangazy in the Institute’s archive:

First and last names of the informants	Information about records	Information about an informant	Recorded
Abylgaziev Gennady Mukhametkalievich	An interview about Kurmangazy’s creation. Kuy of Kurmangazy	Born in 1941 in the Kozlovo village. The genus – Berish – Sobek.	Senior researcher of M.O.Auezov Institute of Literature and Art Bakhyt Turmagambetova. Materials of the 2012 expedition.
Kurmangaziev Miyas Nagimovich	An interview about Kurmangazy and Eszhan	Born in 1940 in Sakhma. The genus – Kyzylkurt – Yershi.	
Kaziev Karimolla Musayevich	Kuy. The legend of Kurmangazy and akyn (poet) Ybyr	Born in 1937 in Koshevan. The genus – Kuttygai – Zhaiyk. Has a higher education, a mathematician.	
Dosaliev Kulymbet Rustemovich	The poetic work to Kurmangazy’s kuy “Kairan sheshem”, created by akyn (poet) Ybyr	Born in 1941 in the village of Kornı, Astrakhan region. The genus – Kyzylkurt – Soba. The manuscript of Ybyrai, kept by Kulymbet, has been photographed	

New, previously unpublished kuys, other versions of existing kuys and original interpretations by dombra performers have been found in the Institute’s archives. Here is a table to prove it.

Recordings of Kurmangazy's kuys stored in the Institute's archive:

Performers and audio storage	Kuys	Information about a performer	Recorded
Kusainov Gafur 02 bobbin	Kurmangazy "Kishkentai" (II) "Zhas nauaiy"	Kusainov Gafur was born in 1927 in the Ural region. He is the author of several kuys and songs. He is also known as the poet-aitysker.	Taliga Bekhozhina, Junior researcher of M.O.Auezov Institute of Literature and Art, 1962.
Orazov Sapar 07 bobbin	Kurmangazy "Syrym sazy" "Kyz Nazym" "Korkem kh-anym" "Amandasar" "Saryarka" (II) "Bulbuldyn kurgyry"	Sapar Orazov was born in 1926 in the Novobogad district of the Guryev region (now Makhambet). There are many Kurmangazy's kuys in his repertoire. He is a dombrist who performs each kuy in his own style.	Tmat Mergaliev, Junior researcher of M.O.Auezov Institute of Literature and Art, 1964.
Zhumagaliev Sapargali 08 bobbin	Kurmangazy "Kos alka" (I)	Sapargali Zhumagaliev was born in 1889 in the village of Konyrat (formerly Kulai) in the Zhanibek district of the Ural region. From an early age, Sapar, who was passionate about art, studied dombra playing from his uncle Baiymbet, and then with a dombra player named Kuanyskali in his village.	Tmat Mergaliev, Junior researcher of M.O.Auezov Institute of Literature and Art, 1963.
Kadyrgaliev Nurbay 09 disk	Kurmangazy "Eski bulbul"	Nurbay Kydyrgaliev is a kuishi who lived in Saratov. The kuys in his performance are "Ainam kaldy", folk kuys "Konyr", "Eski teriskakpai", "Aaidyn zhauga shapkan kuyi", etc.	Tmat Mergaliev, Junior researcher of M.O.Auezov Institute of Literature and Art, was recorded in 1965 in a scientific expedition.
Kusainov Mukas 10 bobbin	Kurmangazy "Aksak kula"	Kusainov Mukas Kasipkaliuly (1927-?). Ural region, Taipak district. He was born in the village of Masat, Krasnoyarsk village council. Mukas learned to play the dombra from his father. He independently learned and popularized the kuys of folk composers Balamaysan, Turkesh, Kurmangazy, a dombra player Dosmagambet. Mukas is a master of dombra, the repertoire is rich. Kuy performed by Mukas was registered in the foundation of M.O.Auezov Institute of Literature and Art in 1964.	Foundation of the M.O.Auezov Institute of Literature and Art. From the materials of the expedition in 1973.
Izmukhambetova Asima 451	Kurmangazy "Buktym-buktym"	Asima Izmukhambetova (1926-1973). Guryev region, Kurmangazy district. She was born in the village of Koshkalak. Learned to play the dombra from Baki Niyazgaliuly. She performed 62 kuys at the Republican Amateur Performance Festival in Almaty. In her performance preserved the kuys "Kart zhigeri", "Kok ala at" of Kurmangazy, "Baizhuma" of Makash, "Koshelen" of Musiraly, etc.	Foundation of the M.O.Auezov Institute of Literature and Art. From the materials of the expedition in 1962.

The names of the six *kuyshi* listed in the table are widely known in the Atyrau region, but not to the general public at the republican level. While one of the works was published in collections, others were not mentioned at all, were not recorded. For example, Kurmangazy's *kuy* "Syrym sazy", performed by Sapar Orazov in the collection "Dombra sazy", was presented as a folk *kuy*, and the *kuy* "Amandasar" and "Saryarka" found this time are another variant, different from what was used earlier. And "Kosalka" (II version), performed by "Korkem khanym" and Sapargali Zhumagaliev, is a new *kuy* found in the works of Kurmangazy. Before that, *kuy* had only been known by this name in the works of Dauletkerey. According to historical data, two people apparently created several *kuys* in the process of exchanging them, and there are already *kuys* of the same name in their works. This is proved by the "Bulbul", "Zhiger" Dauletkerey and "Bulbuldyn kurgyry", "Zhiger" Kurmangazy, presented in the work of the academician A.Zhubanov. And the fact that they walked together for a long time, the academician wrote: "Dauletkerey, having given up his administrative work, now travels around the country from Kurmangazy or some time" (Zhubanov, 2002: 92). The fact that only 2 *kuys* were released after this meeting during the exchange of creative experiences does not correspond to reality. Undoubtedly, outstanding *kuyshi*, who have the traditions of improvisation, influence and enrich each other at each creative meeting, that is, at each performance of the *kuy*. Therefore, several versions of the *kuy* "Kosalka" have been preserved in Kurmangazy's work (the archive contains the II version of the *kuy* Kurmangazy "Kosalka" performed by Dosmukhambetov Mazhit (14 reels). This work was recorded by T.Mergaliev on a business trip in 1965, the appearance of *kuys* "Korkem khanym" Kurmangazy is quite natural (let's clarify that before the *kuy* "Kosalka" and "Korkem khanym" were strongly associated only with Dauletkerey).

KOSALKA

Kurmangazy

Performed by Sapargali Zhumagaliev

Musical notation Dinara Nurbayeva

KORKEM KHANYM

Kurmangazy

Performed by Sapar Orazov

Musical notation Dinara Nurbayeva



There is an opinion that the works of Kurmangazy Sagyrbayuly do not seem to have a lyrical orientation, as they are energetic, assertive. Such misjudgments can be contrasted with the point of view of scientists on the kuys created in a lyrical direction. Thus, B.Gizatov noted: "Kurmangazy is a master who skilfully decorated an elegant gallery of female images, depicted female images with a very subtle and psychological personality. In the kuys "Nazym", "Balkaymak", "Kayran sheshem" we see the beauty and restraint of Kazakh girls, the kindness of women and a wide heart. They are strong in their purity, benevolence, devotion and respect. Kurmangazy has very skilfully personified in the language of music the eternal, inexhaustible source of motherly love" (Gizatov, 1998:311).

The musicologist Zh.Rsaldin, in his article "The great work on the great kuyshi", testifies about the work dedicated to Kurmangazy by Akhmet Zhubanov: "Akhmet Zhubanov, in connection with the publication of each kuy Kurmangazy, tells an interesting story in the book how. Looking at this, we can say that Kurmangazy's kuys cannot be called only "biographical kuys". According to the author, "kuy Kurmangazy does not fit into the narrow shell of the narrative about the lifestyle of one person" (Rsaldin, 1971: 34). At the same time, it is appropriate to quote the opinion of Z.Kospakov: "The complexity of the form of Kurmangazy's works and the scale of the use of large volumes (the range of many kuys is up to two octaves) are most likely related to the depth of the content of the works. The importance of kuyshi works lies not only in the thematic content, but also in the ability of a talented composer to create his kuys in a diamond-sharp language, in lyrical and epic terms" (Kospakov, 1998: 355). In an article on Kurmangazy, S.Kuzembay states: "The composer's kuy are fiery and ardent, they are mature instrumental masterpieces in artistic structure and composition. Through his kuys, Kurmangazy reflected his attitude to life and social reality. Thanks to this, new contents appeared in his kuys, new principles of building musical forms, special techniques of playing the dombra. The novelty of Kurmangazy's music lies in its melody" (Kuzembay, 2017:245).

In this regard, summing up the discussion section, let us recall the words of David Huron, a Canadian professor of arts and humanities at Ohio State University: "Research contributes an important part to the thoughts and conversations we have about music. Of course, research doesn't merely provide compelling stories about music. It also can have practical utility. At its best, research can help us solve problems, can offer new insights into how music works its wonders, suggest alternative approaches to music and music-making, and potentially point to possible unexplored musical realms – that is, novel regions of musical expression that have yet to be investigated by creative artists" (Huron, 2021:6).

In this way, the works of academic musicologists allow us to look at Kurmangazy's works from different angles, opening up possibilities for self-expression in research.

4. Results

Considering that the data itself may be questionable, an effort was made to identify the characteristic features of Kurmangazy during the analysis of the above works. At the same time, the vast majority of Kurmangazy's kuys noted the consistency of size, clarity and energy in the performer's playing, the use of glissando techniques between notes, the ascent from a small saga to a large saga, the assertiveness in the development of accent lines and melody.

On this basis, in the 2nd volume of the anthology "Ancient motifs of the great steppe", published in 2020, the work of Kurmangazy Sagyrbayev was presented for the first time in 3 languages – Kazakh, Russian, English and in accordance with the musical recordings of selected kuys with their audio version as an important part of the kuyshi tradition within the regional system and from the point of view of spiritual value (Ancient motives of the great steppe, 2020: 844).

The new edition – the anthology "Ancient motifs of the great steppe" – as an intellectual product was developed for use not only in Kazakhstan, but also all over the world. Two volumes of the anthology have also been published in digital format with a QR code and CD. The audio book and e-book editions developed were uploaded to a specially created online platform. The publications are in modern digital format and can be opened and viewed using the QR code on the cover of each volume. Both anthologies, each with a print run of 10,000 copies, were distributed free of charge to educational institutions and libraries in all regions of Kazakhstan and to the artists involved in the project.

Kuyshi Kurmangazy, as the leader of the famous and selected kuyshi who lived in Kazakhstan and abroad, is represented not only in performance versions for the dombra, but also in arrangements for the ancient shankobyz instrument. It was shown that along with the masters of the dombra – Kali Zhantleuov, Ryspay Gabdiev, Batyrzhan Myktybayev – kuy Kurmangazy has preserved in his performance the often unmentioned, almost forgotten Sapar Orazov, Mukas Kusainov, Sapargali Zhumagaliyev, Nurbay Kadyrgaliyev, and the special energy of "Saryarka" Kurmangazy can be felt both in the performance of the whole orchestra and in the sound of a shankobyz.

During the study, the following results were obtained:

- Materials on the heritage of Kurmangazy Sagyrbayuly, collected by the staff of the Department of Musicology of the M.O.Auezov Institute of Literature and Art of the

National Academy of Sciences of the Republic of Kazakhstan during expedition trips, still retain their historical value and scientific potential;

- Handwritten and audio materials found in the ILI archive fund have revealed previously undisclosed aspects of Kurmangazy Sagyrbayuly's work;

- Problems of systematization and analysis of archival materials about the life and creative path of the outstanding kuishi (in the direction of genre, style, performance features) they actualize the need for a qualitatively new comprehensive consideration of them in the context of the regional and national specifics of the Kazakh kuy.

5. Conclusion

"Variant mastery, improvisational fantasy, performing virtuosity – these qualities inherent in the leading instrumentalists of Bashkortostan and Kyrgyzstan, Lithuania and Belarus, Moldova and Tatarstan, are the identification of an individual, personal beginning in traditional art. Bright personalities, both in terms of performance and form, are well-known innovators. Among Kurmangazy's innovations are glissando, the use of a dissonant small second, raising the elbow of the right hand and pressing the soundboard for heroic ff, covering the soundboard with the elbow (the effect of a mute)" (Matsievsky, 2007: 186) – this is how the Russian doctor of art history, Professor I.V.Matsievsky, describes the musical uniqueness of the Kazakh kuyshi master.

It is no coincidence, as the researchers point out: "Through kuy Kurmangazy (performed by the orchestra of Kazakh folk instruments), the whole world got to know the Kazakh people and their musical culture. His kuy "Saryarka" was classified as a classic work by the decision of the International Musical Tribunal in 1973 and recommended for performance in all countries united under the auspices of UNESCO" (Kuzembay, 2017: 247).

When it comes to studying the work of Kurmangazy Sagyrbayuly, it seems that after the academician Akhmet Zhubanov there is nothing left for either a speaker or a writer. However, the archival heritage requires that the work of Kurmangazy Sagyrbayuly be studied in accordance with new requirements: including solving the problem of achieving a common opinion in the musical community, the Kazakh public regarding the year of his birth and death, proving historically untested and undisclosed aspects, comparing manuscripts from the point of view of textual studies, professional propaganda of those who have become kuyshi masterpieces – all this should be mastered in the future worthy of the personality of the great kuyshi (musician) and the global context.

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