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SPIRITUAL CONTENT AND MUSICAL-STYLISTIC FEATURES OF SUGUR'S WORK "BOZINGEN" ("LIGHT GRAY CAMEL")

Abstract. The material of our research was Sugur's kui named "Bozingen". A distinctive feature of given kui is that it is found in dombra, sybyzgy and kobyz repertoires. It belongs to different generations while being different in content, form and extent. Musicological works have repeatedly been devoted to the topic of the origin and development of the Bozingen image. From the musicologists' viewpoint, the name of the kui dedicated to the images of birds and animals has its own centuries-old history. "Bozingen" is a legend. Its symbolic meaning has an allegorical interpretation. The kui celebrates the social side of humanity, for example, the great love of a mother for her child, with those feelings inherent in birds. In an attempt to uncover semantics, with elements of a purely national historical tradition as an object, we focused on the interpretation of Kazakh people's ancient art. Also, musical and stylistic features were analyzed. It has been proven that in comparison with the ancient versions of kuis, the compositional form has improved. The kui has a variant-strophic form, and also innovative techniques for performance. When revealing the topic, we turned to the works of scientists those who had been focused on the history of arts, folklore, ethnographic sciences. To understand certain forms of kui-legend, we relied on mythology and materials of ancient legends. The practical value of the work lies in the fact that its results can be applied in musicology, liberal arts, other scientific research, in the educational process at lectures of Kazakh music history, cultural history, music history of Central Asia, analysis of musical works, ethnosolfeggio, as well as in the training of musicians performing folk instruments.

Keywords: kui-legend, "Bozingen", ancient kui, kuishi (dombra performer and author of kui), variant-strophic form

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СҮГІРДІҢ «БОЗІНГЕН» КҮЙІНІҢ РУХАНИ МАЗМУНЫ ЖӘНЕ МУЗЫКАЛЫҚ-СТИЛДІК ТАЛДАУЫ

Аңдатта. Зерттеу нысаны – Сүгірдің «Бозінген» күйі. Аталған күйдің ерекшелігі – оның домбыра, сыйызғы және қобыз репертуарларында қатар сақталуы. Күй әртүрлі буын өкілдеріне тән болып, мазмұны, формасы мен көлемі жағынан да өзгешелік танытады. «Бозінген» бейнесінің шығу тегі мен дамуы мәселе музыкатанулық енбектерде бірнеше рет талдау көзі болған. Музыкатанушылардың пайымдауынша, құстар мен жануарлар бейнесіне арналған күйлердің атаяу көне доуірлерден келе жатқан тарихқа ие. «Бозінген» – аныздақ сипаттағы күй. Оның символдық мазмұны аллегориялық түрде түсіндіріледі. Күй адамзаттың әлеуметтік қырын, мысалы, аナンың балаға деген шексіз махаббатын, сондай-ақ мұндай сезімдердің құстар табиғатына да тән екендігін паш етеді. Күй семантикасын ашу барысында біз ұлттық тарихи дәстүр элементтеріне негізделген қазақ халқының көне өнерін түсіндіруге

ерекше назар аудардық. Сонымен қатар күйдің музыкалық және стильдік ерекшеліктері талданды. Ежелгі күй нұсқаларымен салыстырғанда оның композициялық құрылымының жетілдірілгендігі дәлелденді. Күй варианты-строфалық формага ие және орындауда жаңашыл техникалық тәсілдер қолданылған. Такырыпты ашу барысында біз өнер тарихы, фольклор және этнография салаларын зерттеген галымдардың енбектеріне сүйендік. Күй-анызың кейбір формаларын түсіндіруде мифология мен көне аңыздар материалдары пайдаланылды. Жұмыстың практикалық маңызы – оның нағыз жаңашыл музыкадану, гуманитарлық ғылымдар, езге ғылымы зерттеулер салаларында, сондай-ақ қазақ музыкасы тарихы, мәдениет тарихы, Орталық Азия музыкасы тарихы, музыкалық шығармаларды талдау, этносольфеджио пәндері бойынша оку процесінде және халық аспаптарында орындаушы музыкантарды даярлау ісінде қолдануға болатындығында.

Кітім сөздер: күй аңыз, Бозинген, көне күй, күйші (күйлерді шығарушы және орындаушы), нұсқалы-строфикалық құрылым.

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ДУХОВНОЕ СОДЕРЖАНИЕ И МУЗЫКАЛЬНО-СТИЛЕВЫЕ ОСОБЕННОСТИ КЮЯЯ СУГУРА «БОЗИНГЕН» (СВЕТЛО-СЕРЫЙ ВЕРБЛЮД)

Аннотация. Материалом нашего исследования стал кюй Сугура под названием «Бозинген». Отличительной особенностью данного кюя является то, что он встречается в репертуарах домбры, сыбызгы и кобызы. Данный кюй относится к разным поколениям, при этом отличается по содержанию, форме и объёму. Музыковедческие работы неоднократно посвящались теме происхождения и развития образа «Бозингена». С точки зрения музыковедов, название кюя, посвящённого образам птиц и животных, имеет собственную многовековую историю. «Бозинген» – это легенда. Его символическое значение имеет аллегорическую интерпретацию. Кюй воспевает социальную сторону человеческого бытия, например великую любовь матери к ребёнку, причём такие чувства присущи и птицам. В попытке раскрыть семантику, рассматривая элементы сугубо национальной исторической традиции как объект исследования, мы сосредоточились на интерпретации древнего искусства казахского народа. Также были проанализированы музыкальные и стилистические особенности. Доказано, что по сравнению с древними версиями кюев композиционная форма улучшилась. Кюй имеет вариантно-строфическую форму, а также характеризуется инновационными приёмами исполнения. При раскрытии темы мы обратились к работам учёных, занимавшихся историей искусства, фольклором и этнографическими науками. Для понимания отдельных форм кюя-легенды мы опирались на мифологию и материалы древних преданий. Практическая ценность работы заключается в том, что её результаты могут быть использованы в музыковедении, гуманитарных науках, других научных исследованиях, в образовательном процессе на лекциях по истории казахской музыки, культурологии, истории музыки Центральной Азии, анализу музыкальных произведений, этносольфеджио, а также при подготовке музыкантов-исполнителей на народных инструментах.

Ключевые слова: кюй легенда, Бозинген, кюйши (создатель и исполнитель кюев), древние кюи, вариантно-строфическая форма

1. Introduction

In Kazakh instrumental music there are many kuis and songs dedicated to the animalistic genre, that is to animals and birds. More stable, repeated in various regional schools, you can find kuis dedicated to the image of a camel with different names, such as “Bozingen”

(“Light gray camel”) (folk kui, by Baizhigit’s, Sugur’s, T.Mombekov’s), “Zhelmaya” (“Fleet-footed camel”) Asan kaigi’s, “Erke atan” (“Camels’ favorite”) Bayzhigit’s, “Nar idirgen” (“Milking a camel”) folk kui, “Yellow camel” (folk song) (Abugazy 2009:83, 86; Mukyshev 2017:199,220). Different names for the same animal are associated with sex and age differences.

kui	authors	Performers	literature imprint
“Bozingen”	Sugur (kui-legend, dombra kui)	Tolegen Mombekov	<i>Zh.Imanaliev, M.Aitkaliev Karatau dombra music. Almaty. 1975. – 59 p.</i>
“Bozingen”	Folclore kui (kui-legend, sybyzgy kui)	Kalek Kumakhaiuly	Mykyshev Sybyzgy, School of Learning to Play the Syb- yzgy. Study guide. Almaty, 2017. – 321p. 窗体底端
“Bozingen”	Folclore kui (kui-legend, sybyzg kui)	Kalek Kumakhaiuly	Mukyshev. The School of Learning to Play the Sybyzgy. Study guide. Almaty, 2017. – 321p.
“Bozingen”	Folclore kui (kui-legend, dombra kui)		Kazakh kuis of the Bayan- Olgi region
“Bozingen”	Folclore kui (kui-legend, dombra kui)	Elemes Talasbai	Muptekeev B., Medeubekuly S. Kui of Zhetsu, Almaty: “Oner”, 1998, –352 p.
“Bozingen”	Baijigit (kui-legend, dombra kui))	Talasbek Asemkulov	Aitzhan E. Caravan of kuis. Almaty: “Olke”. 1997. – 160 p.
“Zhelmaya”	Asan Kaigy (kui-legend, kobyz kui)	Tmat Merghaliev	Aitzhan E. Caravan of kuis. Almaty: “Olke”. 1997. – 160 p.
“Zhelmaya”	Folclore kui (kui-legend, dombra kui)	Daulet Halykuly	Igilik B. Distant Light. Alma- ty. 2011. – 310 p.
“Zhelmaya”	Korkut (kui-legend, kobyza kui)	Ysmayil Nyshan	Zharkynbekov M. Oh, my people. Almaty: “Zhalyн”. 1987.
“Jeti atan – Erke atan”	Folclore kui (kui in leg- end, dombra kui)	Ybyraiymhan Mer- genbaiuly, Ayatkan	Muptekeev B., Medeubeku- ly S. kui Zhetsu, Almaty: “Oner”, 1998, – 352p.
“Erke atan”	Baijigit (kui-legend, dombra kui)	Talasbek Asemkulov	Abugazy M. Eastern instru- mental music. Ust-Kamenogorsk. 2009. – 303p.
“Nar idirgen”	Folclore kui (kui-legend, dombra kui)	Ahmet Zhubanov	Zhubanov A. Strings of the century. Alma-Ata: “Fiction”. 1958. – 388p.

“Nar idirgen”	Folclore kui (kui-legend, dombra kui)	Tmat Mergaliev, Orlybai Borashev	Mergaliev T. Dombra sazy. Almaty: “Science”. 1972. – 316p.
“Nar idirgen”	Folclore kui (kui tartys, dombra kui)	Serzhan Shakratov	Tuktagan A. Sacred melody, Almaty: “Olke”. 1997. – 217p.
“Nar idirgen”	Folclore kui (kui in legend, dombra kui)	Naby Zhalimbetov	Raimbergenov A. Amanova S. Voices of folk muses, Almaty: “Oner”. 1990. – 288p.

“Traditional musical works function as carriers of cultural memory, preserving spiritual values and symbolic meanings formed within the historical experience of the people” (Kaztuganova et al., 2019:90).

“Bozingen” kui originates in the distant past. It is associated with the nomadic life of Kazakhs. Camel in Kazakh culture is a symbol of loyalty, maternal care and endurance. The legend associated with this kui tells of a camel who lost her colt and went on a long journey in search of it. This image is reflected in the musical composition, which conveys the bitterness of loss, hope and boundless maternal love.

The “Bozingen” legend is also documented in expedition-based records: among the narratives collected during the 1962-63 fieldwork, the legend of “Bozingen” is listed alongside other ancient kuy stories (Zhamanbalinov, 2024: 378; Dernova, 1967: 130-138).

Tmat Mergaliev, the art historian in his work says that “Bozingen” and “Zhelmaya” tunes were created in the VI-VII century by the Kimak Khanate and by the Blue Turks in the VI-VIII century. Thus the clay of the tunes appeared in the form of song clay. (Mergaliev, 2000: 26)

The word “Boz” from Kazakh means the colour of an animal, between white and gray, “ingen” – the camel that gave birth. “Bozingen” is a light grey female camel. “Boz” color is closer to white, the rarest colour for an animal. There fore the people attach special importance to it. Turkic-speaking people have different traditions, folk beliefs and beliefs associated with the camel, where music and legends vary. But the theme of the mother and her child is unchanged in all versions. “The genesis of musical images often dates back to archaic cults and ancient religious beliefs. The legends of the kuis “Kok Buka” (“Blue Bull”), “Zhelmaya” (a camel’s nickname) and “Bozingen” (“She-Camel”) convey ideas of miraculous properties of sacred animals that is totems...” (Raimbergenov, 1990:49). “Bozingen” is a kui-legend with symbolic meaning as an allegorical interpretation. A.Zhubanov writes in his work: “Nature is never isolated from a human in folk music. The theme of human’s eminence runs everywhere through the great power of art” (Zhubanov, 1976:14). The well-known Kazakhstani musicologist A.Mukhambetova outlines one of the contents: “...the catastrophe, the loss of social balance, the rupture of the present and the future; their reunion was a symbol of order restoration, social and temporal connections in the world” (Amanov, 2002: p.175).

“Bozingen” with its meaning interpreted in different ways is a camel for Kazakhs, that is a symbol of wealth and abundance. The word “boz” (“Bozaygir” (“White and Gray

Colt”), “Boztorgai” (“White and gray sparrow”), “Bozdala” (“White and Gray Field”), “Bozzhorga” (“White and Gray Stud”), as well as “aksak” (“lame”) (“Aksak kiik”, “Aksak kaz”, “Aksak kulan”, “Aksak ayu”) covers various levels of interpretation. The people attached special importance to the words “boz”, “white”, “lame”, “blind”, emphasizing the sacred meaning of those words. Among some ethnicities, dream interpreters say that if you dream of a white female camel, it promises you wealth. While in other cultures, the camel is seen as a spirit, a symbol of death. That is why it is associated with cemeteries, holy places, and places of pilgrimage.

“Zhelmay” kui (“Swift Camel”) can be similarly named as a legendary, swift, and tireless camel associated with the name of Asan kaigy, the author of many words of admonition. According to the legend, Asan kaigy tirelessly searches for the “Promised Land”; he travels on his camel Zhelmaya (Korkut also had a camel named Zhelmaya) but does not find such land, and eventually concludes that: “Paradise is neither in heaven nor on earth; Paradise is in the human soul, in a pure heart, in penitent contentment”.

In this study, the concept of musical style is understood as a system of stable musical features that includes the mode-intonational structure, metric-rhythmic organization, formal design, articulation and stroke techniques, as well as register and timbral characteristics of the kui. The concept of interpretation, in turn, refers to the realization of the kui in a specific performer’s rendition, manifested through tempo, dynamics, phrasing, the use of melismatic devices, and the degree of variation and improvisational elements.

2. Research methods and materials

2.1. Research methods

The purpose of our research and the range of tasks to be solved determined the research methodology. It is based on an integrated approach that involves the use of historical musicology principles, ethnomusicology, oriental studies, and musical culturology. The musical culture of the Kazakh people and its layers are considered as a holistic phenomenon. It determined the systematic approach as for the object of our study. The use of structural-typological, cultural-typological, and comparative-typological methods allows us to clarify and complement the periodization of music history and the structure of the modern instrumental music “Bozingen”.

In this article, the kui “Bozingen” is analyzed on the basis of the interpretation associated with the performing tradition of Tolegen Mombekov. The analysis relies on established performance practice, descriptive analytical observations, and materials related to the oral transmission of the kui within the Sugur kuyshi tradition. This interpretation is considered a representative example of the continuity and development of Sugur’s performing school.

Within the tradition associated with Sugur, particular attention is drawn to the timbral and expressive features of performance. As noted by contemporary researchers, “one of the defining characteristics of Sugur’s kuis is the incorporation of kobyz musical elements into dombra performance” (Alsaitova, Bekmoldinov, 2024: 170). This stylistic feature is also reflected in the expressive and intonational structure of the Bozingen kui, which combines instrumental narration with symbolic imagery.

2.2. Materials

U.Bekenov devoted many years to collecting and studying shertpe kuis and their performers (Bekenov, 1977). His works enriched Kazakh musical culture in a significant

way. S.Kaliev, a researcher of Kazakh musical art, paid attention not only to the technical aspects of shertpe kuis performance but also to their compositional structures. He tried to reveal their musical content and features. He emphasized the importance of harmony between the melodic line and the rhythmic foundation. It helps to understand the internal logics of those works composition more deeply.

Zh.Imanaliev and M.Aitkaliev played an important role in studying the work of Kazakh musicians, especially in the context of Sugur's kuis. In their works, data about the performer and musical notations of the kuis were investigated for the first time. It made a significant contribution to the studies of kuis and the preservation of Kazakhstan's musical heritage.

The book "Karatau Shertpesi", compiled by A.Toktagan, G.Ultarakhova, and M.Abugazy, demonstrates the collection and records of Sugur kuis known today. They recorded and systematized the kuis of Sugur, those performed by his followers in different years.

The musical heritage of Sugur has reached us thanks to the unique kuishi T.Mombekov. The work of T.Mombekov was studied by B. Iskakov (famous dombra player, researcher of dombra kuis). Attention was drawn to his scientific works on the performing features of shertpe kuis.

We also note the work of the dombra player Zh.Zhuzbaev, who published a collection of kuis and promoted them, along with the skillful performance of Sugur's kuis. One of the leading areas of modern ethnomusicology is represented by S.Utegaliyeva (Utegaliyeva, 2006). Utegaliyeva focuses on topical issues of Turkic musical studies. He conducts a computer analysis of sound (tones) and sound sequences as for musical instruments of Turkic people, exploring the phenomenon of sound in musical instruments and instrumental music of Kazakh and other Turkic people in a comparative aspect.

We can highlight the works of M.Gamarnik about the creative work of the great Kazakh composer and performer Tattimbet. The release of Kazakh kuis "Mangilik Sarin" anthology in 2005 on Kazakh Radio in the form of 9 CDs became an important event in preserving and promoting Kazakh musical heritage. This anthology was released as part of "Madeni Muga" state program, which aimed to preserve, research, and popularize the cultural heritage of Kazakhstan.

The works of such prominent researchers as P.Aravin, B.Asafyev, A.Zhubanov, A.Zataevich, N.Tiftikidiy and B.Sarybayev have played a key role in the study of Kazakh kui art. These scientists and musicologists have collected and analysed numerous dombra kuis. They have significantly deepened the understanding of Kazakh musical tradition and classified its main features. The study named "Turkmen kuis in the Dombra Tradition of Western Kazakhstan", carried out by S.Temirgaliyeva and S.Utegaliyeva, is an important contribution to understanding of the synergy between Kazakh and Turkmen musical traditions. In this work, the scientists explore the genre-style features of kuis performed with the dombra in the Kazakh tradition and compare them with Turkmen folk instrumental music. This approach helps to identify the main thematic directions in kui studies, revealing both common and distinctive features in the musical traditions of different people and regions.

The significant contribution of scientists and musicologists to the formation and development of Kazakh kui studies is noteworthy. Especially as for the study of performing

shertpe kuis as an important part of Kazakh musical tradition. The works of researchers such as Kh.Zhuzbasov, B.Karakulov, G.Omarova, B.Kazgulov, and S.Kaliev have played an important role in the systematization and analysis of musical works, particularly shertpe kuis. They were distinguished by their special performance technique and deep emotional expressiveness. Performing shertpe kuis requires not only skill from the musician but also a deep understanding of the philosophical and cultural context embedded in these works. Masters of performing shertpe, such as T.Mombekov, Zh.Kalambaev, A.Khasenov, M.Khamzin, U.Bekenov, T.Asemkulov, B.Iskakov, Zh.Shakharim, M.Abugazy, Zh.Zhuzbay, and others, have made an invaluable contribution to preserving and developing this unique tradition, continuing to pass on experience and knowledge from generation to generation.

An article “Kui-legend” by Taliga Bekkhozhina was published in the collection of articles named “Folk music in Kazakhstan. As a brief introduction to the article, the author describes the ways of studying kui-legends and compares the ways of preservation of the structure of kui-legends in Western and Eastern Kazakhstan: “...in Western Kazakhstan, where instrumental music, mainly dombra music, reached its peak, this form seems to have disappeared, and the programmatic nature of the kuis acquired a kind of lyrical-emotional character...” (Dernova, 1967: 130).

In 1962–1963, the Institute of Literature and Art named after M.O. Auezov presented kui-legends collected during an expedition to the Semipalatinsk and East Kazakhstan regions (Dernova, 1967: 130-138).

3. Discussion

“Bozingen” kui legend is filled with a special energy that can evoke strong emotions in the listener. It carries several key spiritual meanings.

Moments of onomatopoeia (“running of a she-camel”, “howling of a wolf”, “singing of birds”, “trotting of a horse”, “cries of animals”) are one of the characteristic features of historical kuis. “...culture cannot remain at the same level forever. It changes along with the whole society, degenerates or improves” (Zhubanov, 1976:98). In Sugur Aliyev’s interpretation, “Bozingen” acquires new modern features (intonations, rhythm, pattern, composition, etc.).

When we talk about the thematic features of the “Bozingen’s walking” (“White camel’s walking”) kui, it should be noted that its origin and hypotheses associated with given kui occupy a special place in the art of music.

It is not difficult to notice and hear some modern tunes when you listen to the “Bozingen” kui. Playful character of the theme in its dance rhythms also differ this kui (the theme is given in the quick rhythm. R.A.). The place of “Bozingen” kui among other Sugur’s kuis that attracts us is significant. We will not make a mistake if we say that the way of playing this kui in a clean, cheerful, bright form is what makes this kui a “pearl” among other kuis. The peculiarity of Sugur’s art is that it takes features of kobyz music and in this particular kui it gives off a special impression.

The rhythm of a musical piece is often, and not without reason, compared to the pulse of a living organism. Not with the swing of a pendulum, the ticking of a clock, or the beating of a metronome (all of this is meter, not rhythm), but with such phenomena as pulse, breathing, sea waves, the swaying of a rye field, and so on (Neuhaus, 1988:35).

In his story the old kui performer Fayzulla Urmizov shared that Sugur said about the story of this kui as one of ancient kuis. He performed it with the words: “Bozingen” is not my kui. It was performed by people before me. So it is “people’s kui” (from R.A. materials of expedition).

As General Askarov said about the kui’s origin: “...it seemed as some weak sounds reached from a distance. Oh, God! Maybe I misheard or it might be white camel. She lost her hope, her baby camel could come back and she would just open her eyes and looked into the distance. In the place where the sounds came out it looked as if that white camel appeared. It occurred as if not a phantom. It was that particular camel. He heard the bitter cry of the camel which had been looking for her colt. Eventually it found her baby and tears came from her eyes because they joined and became together again”.

When people moved to jaylau, Sugur had only one animal to carry his stuff. It was his white camel. So when people decided to move, he said : “Hey, take your way! I know the rout. It is not for the first time”. After that people left. But as the Kazakh says “although you are poor, you have got lots of stuff to move”. So Sugur’s baggage could not fit on the back of only one camel. He put some of his baggage on the camel and sent it with his wife and daughters, staying with a colt. Five or ten days later, or probably more, by the moment he ran out of food and was getting exhausted and really weak, he heard the voice of the camel looking for her colt. And Sugur thought: “Oh, my God! That animal takes care of her baby and worries about it as humans treat their children” and he couldn’t forget that exact moment. One day he created “Bozingen’s walking” (“White camel’s walking”) kui. (Alsaitova, 1997: 62)

As the lifestyle of Kazakh people tightly connects with animal husbandry, it becomes obvious that created kuis are called animals names. “Targyl tana” (“Speckled heifer”), “Tepen kok” (“Blue horse”), “Kokbalak” (“Horse”), “Nar idirgen” (“Milk of a single-humped camel”), “Bozingen” (“White camel”), “Akku” (“White swan”), “Aksak kulan” (“Lame foal”), “Aksak kiik” (“Lame saiga”) and lots of other art works of this music genre.

Some people perform the reviewed kui as Tolegen’s kui. As Tolegen Mombekov said “Bozingen” kui is the legend about the old time of wars when enemies invaded one aul (village) and took someone’s camel by force. And on the half way that camel bit the rope and ran away toward its homeland to look for its colt. Tolegen Mombekov in “Bozingen” kui reproduced the stable swinging walk of the camel along the sandy road by kui’s beats. We called Tolegen as one of the greatest kui players. He could renew Sugur’s kuis. If there had not been such kui player as Tolegen, we might never know and understand the great importance of Sugur today.

Is it enough just to be very talented to represent and give Sugur kui player’s heritage? It is impossible to carry it out without special strong spirit and courage, without the ability which comes with blood to show this spiritual gist. And Tolegen kui player plays special role in this way. Today it is obvious that no one can say exactly whose kui it was, Sugur’s or Tolegen’s. Also, if we say that Sugur’s heritage has become famous and well-known due to his successors, so the role of his successors here is absolutely significant. In fact “Bozingen” kui was developed in Karatau region before Sugur.

From this side Sugur Aliuev is known as an innovator composer, who developed ancient kuis, widened the themes of ancient kuis and renewed them.

People know about the way of kui performing by Sugur due to Tolegen Mombekov . And the knot is made again. The reason that the kui is connected to two people is in the closeness of the melody. If Sugur played the melody of this kui in his way but he improvises differently. And Tolegen remembered the tune , used his talent, abilities and gave it new interpretation.

So it caused the union of other dombra players to Sugur's kuis. Other successors of Tolegen's also perform this kui, but their play is Tolegen's original. Talking about this kui we base on keeping its sounds peculiarities and harmony with kobyz, magical whirl of its tunes, the themes connection of ancient kuis with animals.

As Bilal Yskakov said: "Sugur's "Bozingen" and Tolegen's "Bozingen" are different kuis". But Kundyz Kalambayeva gave other information about the origin of this musical work with the words. "This kui was played by my father, it is my father's kui."

However, "Bozingen" is the most famous kuis among all played kuis and the fact that it has been played a lot by Kazakh national instrumental orchestras, in single performing, folk ensembles. That shows how substantial and serious it is. We are really proud and think that it is a real achievement that people could keep, save and play this kui.

In "Bozingen" kui the voice of bitter cry of the camel which had lost its colt is imitated. On one hand, it seems as the main idea of this kui's performance. If we look deeper in roots , we can say that this kui is devoted to all mothers (mother's feelings towards their child is a common feature for people and animals that connects them). The symbolic content of the mentioned kui interpretation is very deep and significant. The camel's bitter cry depicts the inner sorrow of people connecting with the period of revolution, the years of starvation, damages and consequences of the war, when brothers split up because of certain conditions of that time. And the happy moment when the camel eventually finds and joins its baby represents that all the misfortunes and sufferings have finished. Camel's loss of its baby is the sign of social equality loss, as the association of happened disaster we can see the split up of present time with future. Their joining shows the establishment of the truths, the right balance between the nature and the society and the time balance too. (Mukhambetova, 2002:175).

Let's talk about composition features of the kui. "Bozingen" kui is a short miniature. Concerning its description we can say that it is a very great kui with dance tunes. Its form is various-strophic. The main syllable that creates competently the whole form or basic theme serves as refrain. It consists of circles in gamma form and repeated motifs.

The repetition of general sound or repetition of certain phrases and circles is a special feature of Sugur's kuis. In this kui there is frequent repetition of certain tones or some motifs. The most important thing is the variation of the theme caused by repetition.

Here we can say about moving of major three sounds. The tune consists of a string of micro motifs.

It attracts the attention that this melody is performed by separating the space between two strings. It shows this kui's special advantage.

1st example “Bozingen” main theme:

Performer T.Mombekov

Op.Т.Момбеков



Apart from this other compressed sounds meet here in action (1-4 time):

2nd example “Bozingen”:



3d example “Bozingen”:



It is complicated with application of moving league notes. This melody is played first on the first string, then on the second. After that shifting both or with two strings at the same time. The technique of its performance is very difficult.

The main theme is played twice. In repetition (1st example – 3-6 time) it changes in variant form (2nd, 3d examples – 1 time). Repeated third and fourth sounds emit (g//h, g/c).

In the theme the basic tone of the string d and g is used. It gives timbre and register contrast to its structure and strengthens the dance beginning.

4th example “Bozingen”:



In part B the register is high (4th example). Second intonation is disjoint, applying grace note g-fis and h-a are repeated a lot. In the first part third and forth intonations are played in other rhythmic performance. In general during the performance of the kui there are some methods: on the upper or low string, playing on the same or other rhythmic pictures it gives different colours and connotation to the sounds. Their great ability to represent images and pictures in kui is very important from semantic point of view.

Then the part A appears which provides the basic theme. After that part B comes (high register). All development is repeated.

The theme of the kui is distinguished by its local melody. It gives the opportunity to talk about the ability to represent dance beats with the help of musical instruments and about quality changes of kui player's style. Start from increase of active major theme direction is followed effectively with its dance rhythms. Taking low string open and upper string with *h* and *c* sounds gives special meaning to *burdond-overtone* position of the kui. This position is equivalent to breathless and husky voice of the camel.

ABAB form is various- strophic. Theme formation is created with low and middle registers. Metrical change is also suitable: measure 2/4 changes into ¾.

Thus, the musical style of the kui Bozingen is defined by a stable system of mode-intonational organization, metric-rhythmic patterns, formal structure, and characteristic performance techniques rooted in the Sugur kuyshi tradition. At the same time, the interpretation associated with Tolegen Mombekov reveals the expressive potential of this style through tempo flexibility, rhythmic articulation, timbral contrast, and variant development of the main theme. The interaction between stylistic stability and individual interpretation allows Bozingen to remain a living and dynamically evolving work within Kazakh instrumental culture.

4. Results

“Bozingen” kui is a unique work that reveals the depth of Kazakh musical culture. Not only it conveys emotions but also serves as a bridge between the past and the present, reminding of the inseparable connection of a person with nature, traditions, and spiritual values of their people. Thus, the Kazakh kui remains a living embodiment of folk wisdom, emotional experience, and the philosophy of the nomadic civilization.

“Bozingen” is performed on the dombra, a traditional Kazakh instrument, with characteristic techniques such as tremolo and bow strokes. They help to convey the drama and emotional depth of the piece. The main melodic line of the kui reflects movement – gradual development, a change of moods, reminiscent of the long journey of a mother-camel in search of her calf.

Today, “Bozingen” remains an important part of the Kazakh musical heritage. It is performed both solo and in ensembles. It can be heard at concerts, in educational institutions, and at various cultural events. Its deep meaning and emotional impact make it relevant in the modern world, where traditional values continue to resonate with people's hearts.

The results of the analysis demonstrate that the artistic significance of Bozingen is determined not only by its emotional content but also by the interaction between stylistic stability and individual interpretation. The musical style of the kui is characterized by a consistent mode-intonational framework, a clear metric-rhythmic organization, a compact various-strophic form, and characteristic performance techniques that shape its sound image.

At the same time, the interpretation associated with the performing tradition of Tolegen Mombekov reveals the expressive potential of this style through tempo flexibility, dynamic nuances, rhythmic articulation, and variant development of the main melodic theme. These interpretive features do not alter the stylistic core of the kui but rather enrich it, ensuring

the continuity of the Sugur kuyshi tradition while allowing the work to remain artistically relevant in contemporary performance practice.

As a result, the following musical features of the kui were identified:

1. The melody is formed with two strings using actively basic tones of the open string;
2. Movement of 5/3 and 6/4 sounds and also repetition of third intonations is specific for traditional tune of kuis. Here we can notice the effect of modern songs on its intonation;
3. We can see detail relation- league notes which form exact beats. Using certain single sounds or intonations or their multiple repetition is specific as for Sugur's style;
4. Third and fourth intervals which are played with various techniques and features make the sound specifically gentle, soft and tuneful;
5. In the position whirl g//h, g/c melody mellowing appears in some kuis. ("Tel konyr" ("Brown lamb"), "Ilme" ("Loop").

5. Conclusion

The analysis of the kui Bozingen allows us to conclude that its artistic originality lies in the unity of a stable musical style and a flexible interpretative tradition. The stylistic features of the kui – such as the reliance on open-string sonorities, characteristic intervallic movements, repetitive intonational patterns, and the interaction of two strings – form a coherent sound system rooted in the Sugur kuyshi tradition.

At the same time, these stylistic constants are not static. In performance practice, they are subject to interpretative variation, which manifests itself through rhythmic articulation, melodic development, and subtle intonational nuances. This interaction between stylistic stability and individual interpretation ensures the continuity of tradition while allowing the kui to respond to historical and cultural changes.

Thus, Bozingen should be understood not merely as a set of musical features, but as a living artistic phenomenon in which musical style and interpretation function as interconnected elements. This relationship enables the kui to preserve its traditional identity while remaining relevant within contemporary Kazakh instrumental culture.

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