

**A.Zh. Kaztuganova<sup>1\*</sup>, A.K. Omarova<sup>2</sup>**

<sup>1,2</sup>*Institute of Literature and Art named after M.O. Auezov, Almaty, Kazakhstan*

*E-mail: <sup>1</sup>ainur\_zhasaganbergen@mail.ru, <sup>2</sup>aklima\_k\_omarova@mail.ru*

*ORCID ID: <sup>1</sup>0000-0003-1248-2759, <sup>2</sup>0000-0002-8681-2207*

## **PROFESSIONAL ACTIVITIES OF Z.B. ZHANUZAKOVA IN THE FIELD OF KAZAKH ETHNOMUSICOLOGY**

**Abstract.** This article is devoted to the activities of Zaure Beisenkyzy Zhanuzakova – a scholar who collected Kazakh songs and kuys, worked in the field of source studies – and her contribution to Kazakh ethnomusicology. The aim is to determine the directions and methodological principles of Z.B.Zhanuzakova's works through a review of her personal and professional self-realization and identification of her individual contribution to the development of ethnomusicology, as well as to analyze and evaluate the experience of her collection (field) and musical-analytical practice in the context of the priorities of domestic musicological science. The main idea of the work lies in highlighting the methodological innovations of Z.B.Zhanuzakova in the collection and systematization of samples of folk musical creativity, which influenced the formation of approaches to the study of traditional music. The scientific significance of the conducted research lies in reinterpreting the results of Z.B.Zhanuzakova's work on the collection of songs and kuys, their notation, stylistic systematization, and historical-typological analysis from the standpoint of contemporary requirements of ethnomusicology. The practical significance is that the conclusions drawn from this analysis can be used in music educational and research practice. The methodological basis of the study includes historical-musical analysis, working with archival materials, textual and stylistic comparison, as well as processing ethnographic data. As a result, previously insufficiently studied aspects of Z.B.Zhanuzakova's life and work, the depth of scientific conclusions in her articles in the field of source studies, and her role in shaping key directions in ethnomusicology have been revealed. Selected objects of reconsideration include individual articles by the scholar and fundamental publication – a reissue of A.V.Zataevich's collection "500 Songs and Kuys of the Kazakh People", analyzed using a comprehensive and descriptive approach. The novelty of the assessment of Z.B.Zhanuzakova's professional activity demonstrated the relevance of this research development for ethnomusicology in Kazakhstan.

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**Keywords:** ethnomusicology, source studies, song, kuy, ethnographic collection.

**А.Ж. Қазтуғанова<sup>1\*</sup>, А.Қ. Омарова<sup>2</sup>**

<sup>1,2</sup>*М.О.Әуезов атындағы Әдебиет және өнер институты, Алматы, Қазақстан*

*E-mail: <sup>1</sup>ainur\_zhasaganbergen@mail.ru, <sup>2</sup>aklima\_k\_omarova@mail.ru*

*ORCID ID: <sup>1</sup>0000-0003-1248-2759, <sup>2</sup>0000-0002-8681-2207*

## **ҚАЗАҚТЫҢ ЭТНОМУЗЫКАТАНУ САЛАСЫНДАҒЫ З.Б. ЖАНҰЗАҚОВАНЫҢ КӘСІБИ ҚЫЗМЕТІ**

**Аңдатпа.** Мақала қазақтың әндері мен күйлерін жинақтаған, деректану бағытында еңбек еткен ғалым Зәуре Бейсенқызы Жанұзақованың қызметіне және оның отандық этномузыкатану саласына қосқан үлесіне арналған. Зерттеудің мақсаты – З.Б.Жанұзақованың жеке және кәсіби өзін-өзі

жетілдіру жолына шолу жасап, оның этномузыкатанудың дамуындағы елеулі еңбегін талдау арқылы ізденістеріндегі теориялық және методологиялық ұстанымдарын айқындау, сондай-ақ отандық музыкатанудың басты мәселелері аясында оның жинақтаушылық (далалық) және музыкалық-сараптамалық тәжірибесін бағалау. Жұмыстың негізгі идеясы З.Б.Жанұзақованың халықтық үлгілерді жинау және ғылыми тұрғыдан жүйелеу ісіндегі әдіснамалық жаңашылдықтарын ашуға, дәстүрлі музыканы зерделеу қағидаларының қалыптасуына ықпалын көрсетуге бағытталған. Мақаланың ғылыми маңыздылығы – З.Жанұзақованың әндер мен күйлерді жазып алу, оларды нотаға түсіру, стильдік жүйелеу мен тарихи-типологиялық талдау жүргізудегі еңбектерін қазіргі этномузыкалогия талаптары тұрғысынан пайымдалуында. Практикалық маңыздылығы – ғалымның ғылыми мұрасын талдау барысында анықталған нәтижелер музыкалық білім беру және ғылым үдерістерінде қолдануға мүмкіндік береді. Тарихи-музыкалық талдау, архивтік материалдармен жұмыс, мәтіндік және стильдік салыстыру, этнографиялық деректерді өңдеу тәсілдері әдіснамалық негіз ретінде басшылыққа алынды. Соның нәтижесінде З.Б.Жанұзақованың өмірі мен шығармашылығының толық ашылмай келген тұстары, деректану тұрғысында сараланған мақалаларының ғылыми тұжырымдарының тереңдігі, оның этномузыкалогияның іргесін қалыптастырудағы рөлі айқындалды. Нысан ретінде таңдалған жекелеген мақалалары мен іргелі басылымы, яғни А.В.Затаевичтің «Қазақтың 500 ән-күйі» жинағының қайта шығарылуы – кешенді талдау және дескриптивтік әдіс арқылы қарастырылды. З.Жанұзақованың қазақ этномузыкатану саласындағы қызметі мен жарияланымдарын жаңаша жаңғырту мәселесі зерттеудің құндылығын көрсетті.

**Алғыс:** Мақала ҚР Ғылым және жоғары білім министрлігі Ғылым комитетінің 2025-2026 жылдарға арналған BR27101897 «Қазақстан әдебиеттануы, фольклортануы және өнертануы экожүйесінің цифрлық трансформациясы: пәнаралық зерттеулер» жобасының қаржыландыруы негізінде әзірленді.

**Кілт сөздер:** этномузыкатану, деректану, ән, күй, этнографиялық жинақ.

**А.Ж. Казтуганова<sup>1</sup>\*, А.К. Омарова<sup>2</sup>**

<sup>1,2</sup>Институт литературы и искусства им. М.О.Ауэзова, Алматы, Казахстан

E-mail: <sup>1</sup>ainur\_zhasaganbergen@mail.ru, <sup>2</sup>aklima\_k\_omarova@mail.ru

ORCID ID: <sup>1</sup>0000-0003-1248-2759, <sup>2</sup>0000-0002-8681-2207

## **ПРОФЕССИОНАЛЬНАЯ ДЕЯТЕЛЬНОСТЬ З.Б. ДЖАНУЗАКОВОЙ В СФЕРЕ КАЗАХСКОГО ЭТНОМУЗЫКОЗНАНИЯ**

**Аннотация.** Статья посвящена деятельности Зауре Бейсенкызы Джанузаковой – ученого, собиравшего казахские песни и кюий, работавшего в области источниковедения – и её вклада в казахскую этномузыкалогию. Поставленная цель – через обзор личной, профессиональной самореализации и выявление персонального вклада З.Б.Джанузаковой в развитие этномузыкалогии определить направления и методологические принципы ее трудов, проанализировать и оценить опыт собирательской (полевой) и музыкально-аналитической практики в контексте приоритетов отечественной музыковедческой науки. Основная идея работы заключается в экспонировании методологических нововведений З.Б.Джанузаковой в сбор и систематизацию образцов народного музыкального творчества, повлиявших на формирование подходов к изучению традиционной музыки. Научная значимость осуществленных изысканий состоит в переосмыслении результатов труда З.Б.Джанузаковой по сбору песен и кюйев, их записи в нотах, стилевой систематизации и историко-типологическому анализу с позиции современных требований этномузыкалогии. Практическое значение заключается в том, что выводы по итогам предпринятого анализа могут быть использованы в музыкально-образовательной и научно-исследовательской практике. Методологическая база исследования включает историко-музыкальный анализ, работу с архивными материалами, текстовое и стилевое сопоставление, а также обработку этнографических данных. В результате выявлены ранее недостаточно изученные аспекты жизни и деятельности З.Б.Джанузаковой, глубина научных выводов её статей в области источниковедения и её роль в формировании ключевых направлений этномузыкалогии. В качестве отобранных объектов

переосмысления представлены отдельные статьи ученого и фундаментальное издание – переиздание сборника А.В.Затаевича «500 песен и кюев казахского народа», проанализированное с помощью комплексного и дескриптивного подходов. Новизна оценки профессиональной жизнедеятельности З.Б.Жанұзаковой продемонстрировала целесообразность данной исследовательской разработки для этномузыкологии Казахстана.

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**Ключевые слова:** этномузыкология, источниковедение, песня, кюй, этнографический сборник.

## **1. Introduction**

Although the field of ethnomusicology has been frequently discussed in Kazakhstan in recent years, its place in both science and education system has not yet been fully defined. While in other countries ethnomusicology has developed into an independent discipline, systematized through academic schools and research centers\*, in Kazakhstan this area is manifested only through disparate issues and individual initiatives. As a result, the theoretical foundations of ethnomusicology, its methodology, and the system for training professionals have still not received a clear, structured form.

It should be noted that the origins of Kazakh ethnomusicology should be sought in the first scientific and creative endeavors of the early XXth century. During that period, the work of specialists in collecting, notating, systematizing, and analyzing national musical heritage laid the foundation for subsequent musical studies. At the same time, while some researchers' names gained worldwide recognition, the works of others remain undervalued even at the national level and are gradually being forgotten. From this perspective, a current task of modern research is to reassess the creative and scientific legacy of specialists who made significant contributions to the development of Kazakh ethnomusicology but whose names are rarely mentioned in scholarly discourse. One of such figures is Zaire Beisenkyzy Zhanuzakova. Analyzing her scientific activities, the directions of her work, and her place in ethnomusicology has determined the objective of this study.

Zaire Beisenkyzy Zhanuzakova (25.03.1932-23.01.2020) was one of the prominent figures in Kazakh musicology, who left a significant mark in this field. She began her creative and scientific activities in young age at the M.O. Auezov Institute of Literature and Art of the Academy of Sciences of the Kazakh SSR and dedicated her entire professional life to this institution. Actively participating in expeditions, she recorded the musical heritage performed by numerous folk singers and kuyshi (traditional Kazakh instrumentalists) on tape, systematized it, and documented it scientifically. As a result, many Kazakh songs and kuys were transcribed into musical notation and published in ethnographic collections.

The study of Z.B. Zhanuzakova's publications, which cover a wide range of topics in musical folklore, and her participation in major scientific projects have both theoretical and practical significance for the development of domestic ethnomusicology. Firstly, the expedition materials she collected, notated, and systematized constitute a valuable original

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\* So, let's recall the information that ethnomusicology in Europe began formation in the XIX century: "From the very beginning, ethnomusicology made the sound recording of music one of its most solid foundations. It is no coincidence that the emergence of this discipline in Europe at the very end of the XIX century almost coincided with the invention of the phonograph by Charles Cros and Thomas Edison in 1877" (Olivier, 2023: 34).

source of Kazakh musical folklore and serve as a foundation for contemporary research. Secondly, repeated study of Z.B.Zhanuzakova's works contributes to the preservation of Kazakh musical heritage, its new scientific interpretation, and development of modern directions in ethnomusicology. These aspects underline the relevance of her legacy for contemporary science.

## **2. Materials and Methods**

### **2.1. Research Methods**

In the article "Practical Research Methods in Ethnomusicology" Simon McKerrell notes: "Ethnomusicologists have always been people who played music or danced in their fieldwork, placing different emphasis on their function, role, and perception depending on their personal research interests. However, I argue that historically, performance methods were not a goal in themselves in ethnomusicology, but have always been a method used to gain a deeper understanding of human culture and society worldwide, and that today there is potential for practical research to become both a more central method and an object of study in ethnomusicology" (McKerrell, 2022: 10).

In this article, a comprehensive approach and descriptive method were applied to analyze Z.B.Zhanuzakova's contribution to Kazakh ethnomusicology.

### **2.2. Materials**

Nevertheless, to date, the lack of special studies on the life and scientific activity of Z.B.Zhanuzakova creates significant difficulties for a comprehensive study of her personality. Information on the scientist's work is briefly presented only in reference books published by the Union of Composers of Kazakhstan "Composers and Musicologists of Kazakhstan" (1973; 1983), as well as in a booklet written by S.Kuzembaeva. In this regard, we considered it appropriate to include data from the aforementioned reference books and the booklet into the scientific discourse.

"Zhanuzakova Zaire Beisenovna was born on March 25, 1932, in Tashkent. Since 1943, she studied at the musical ten-year school under the Leningrad Conservatory. From 1950, she was a student at the Rimsky-Korsakov Leningrad Conservatory, in the folklore department of the theoretical and compositional faculty. From 1955, she worked as a music editor at the Jambul Kazakh State Philharmonic, and later at Kazradio. From 1956, she was a senior laboratory assistant, and from 1958 to the present, a junior researcher at the M.O.Auezov Institute of Literature and Art, AS of the Kaz SSR. Member of the Union of Composers of the USSR since 1972 (musicologist)" (Ketegenova, 1973: 53).

"Zhanuzakova Zaire Beisenovna (born on 25 March 1932 in Tashkent) was a musicologist and folklorist. In 1955, she graduated from the Folklore Department of the Theoretical and Compositional Faculty of the Leningrad Conservatory (class of professors S.L.Ginzburg and F.A.Rubtsov). Since 1956, she has been a research fellow at the M.O.Auezov Institute of Literature and Art of the AS of the KazSSR. Zhanuzakova's musicological and ethnographic works are distinguished by a sensitive understanding of the character and stylistics of folk music, precise documentation of the images of song-instrumental culture, and conciseness of literary presentation. She successfully develops studies on professional creativity, the development paths of Kazakh piano and chamber-instrumental music, and the study of original forms of folk songwriting and instrumental

music (traditions of akyns, zhyraus, and kuyshi). Of particular value are the dombra music samples and the kuys for kobyz and sybyzgy that she recorded and decoded. The studies dedicated to various issues of Kazakh Soviet music are also relevant" (Composers and Musicologists of Kazakhstan, 1983: 42).

In the booklet written by musicologist S. Kuzembayeva, it is stated: "Zhanuzakova Zaire Beisenovna was born on March 25, 1932, in Tashkent and was educated at the ten-year music school of the Leningrad Conservatory. In 1955, she graduated from the folklore department of the theoretical and composition faculty of the Leningrad Conservatory. Her teachers were well-known musicologists, professors S.L.Ginzburg and F.A.Rubtsov. After graduating from the conservatory, Z.Zhanuzakova was sent to Alma-Ata, where she initially worked as a music editor for Kazakh Radio, and since 1956 to the present she has been working as research associate in the department of musical art at the M.O.Auezov Institute of Literature and Art of the AS of the KazSSR. She has been a member of the Union of Composers of the USSR since 1972 (musicologist)" (Kuzembayeva, 1973: 3).

These data, complementing each other in content, allow for a stage by stage presentation of the scientist's biography and scientific activity.

The information from the 1973 reference book mainly focuses on the life path, professional development, and official positions of the scientist. It clearly indicates the place and year of birth, educational institution (Leningrad Conservatory), first workplaces (Kazakh State Philharmonic, Kazakh Radio), and scientific activity at the Institute of Literature and Art since 1956. It is especially noted that since 1972 she had been a member of the Union of Composers of the USSR. This information is primarily of a biographical and reference nature.

The information from the 1983 reference book focuses more on the scientific directions and creative legacy of the scholar. It highlights in detail Z.Zhanuzakova's deep analysis of folklore materials, the accurate reproduction of the natural essence of folk music, and systematization of the Kazakh people's song and kuy traditions from a scientific perspective. Her role in professional musical research is also especially noted, particularly in the formation and development of Kazakh piano and chamber music, the study of the art of aitys, zhyrau tradition, as well as in the recording and notation of dombra, kobyz, and sybyzgy kuys. This information undoubtedly characterizes her scientific and creative activities.

Mentions of her works can be found not only in domestic but also in international publications. For example, in the article "Kazakh Musical and Poetic Art in the Context of Globalization", along with other studies, her work is also cited: «Thus, the following collections were published – "Folk songs of Kazakhstan" (Erzakovich, 1955), "Instrumental music of the Kazakh nation. Kuy for dombra, kobyz and sybyzgy" (Zhanuzakova, 1964), "200 songs of the Kazakhs" (Bekhozhina 1967), "Dombyra sazy" (Mergaliyev, 1972), "Kazakh folk songs" (Temirbekova, 1975), "Kazakh musical folklore" (Erzakovich, Karakulov, Kospakov, 1982) and many others. In the 1980s, records from the business trips of the Institute staff indicate that some of them were focused on certain personalities and their creative works» (Omarova, Kaztuganova, Akimzhanov, Sultanova, Zhamanbalinov, 2020: 391).



Presenting these data not only strengthens the documentary basis of the research but also contributes to a comprehensive depiction of the scholar's creative profile.

### **3. Discussion**

The limited data on Zaure Beisenkyzy Zhanuzakova created significant difficulties for a comprehensive study of her personality. Although relatively little time has passed since the scholar's death (January 23, 2020), to date, aside from the aforementioned reference books, there is no systematic information about her. Therefore, in order to supplement details about the researcher's life path and creative profile, it was necessary to turn to additional oral sources. In particular, during an interview with Uldana Zhanuzakova, the daughter of Z.B.Zhanuzakova's father's brother, new and valuable information was obtained about the scholar's family environment, her childhood and youth, life principles, and specifics of her scientific and creative pursuits. This data allows for a deeper revealing of the researcher's scholarly legacy as well as a better comprehension of her human essence.

Zaure Beisenkyzy Zhanuzakova was born on March 25, 1932, in the city of Nukus. Her father, Beisen Januzakuly (February 25, 1906– June 29, 1959), was an educated and cultured man who attached special importance to the role of knowledge and culture in society. In his time, he actively participated in the opening of a mathematical technical school in Tashkent and made efforts to educate the younger generation in science. Despite his deep knowledge in mathematics and broad outlook, during the years of Stalinist repression, he, like many members of the intelligentsia, was accused of "hostile activities", exiled to labor camps in Kolyma, and subjected to unjust punishment.

The mother of Z.B.Zhanuzakova, Kulyaisha Bayankyzy (01.01.1910-16.09.1999), was gentle in nature but strong-willed, taking care for her family and having given birth to five children. However, harsh trials and difficult years left a deep mark: out of five children, only 11-year-old Zaure survived. This tragic period became a turning point in her life. Thanks to her mother's care and faith in the future, Zaure was admitted to the tenth-grade music boarding school at the Leningrad Conservatory, which opened the way for her professional musical education.

This period, on the one hand, combined the historical fate of the national intelligentsia and personal family tragedies, and on the other hand, became the beginning of Zaure Beisenkyzy's future creative biography, as she was one of the first Kazakh girls to had the opportunity to study at a major music school.

Zaure's mother, Kulyaisha, showed determination and resilience in caring for her daughter's future. She personally went to Leningrad to ensure that her daughter was studying safely, which became a source of comfort and hope for her. Moreover, she sought to reunite the family, overcoming enormous difficulties, and went to Kolyma to find her husband, who had been exiled there.

Wanting to see her husband again and partially reunite the family, Kulyaisha went to the camps where Beisen might be kept in detention. Despite the harsh conditions, she did not lose hope and did everything possible for his release, repeatedly submitting complaints and petitions to the authorities over several years (about 3-4 years), striving for her husband's exoneration.

These actions of Kulyaisha demonstrate, on one hand, the devotion of a wife, and on the other, the willpower and patience of a mother. Confronting the severe Stalinist policy

of repression, she did everything possible to preserve her family. This fateful period left a deep mark on Zaure's life, shaping her into a strong, just, and determined person.

In the 1950s, Zaure Zhanuzakova was enrolled in the folklore department of the theoretical and compositional faculty of the N.A. Rimsky-Korsakov Leningrad State Conservatory. These were the years of intensive development in Soviet musicological science and formation of systematic study of musical folklore as a scientific field. Zaure deepened her professional knowledge, laying the foundation for musical thinking. She attended lectures by renowned Soviet musicologists, music critics, cellists, teachers, and translators, including professor Semyon Lvovich Ginzburg from the Leningrad Conservatory, as well as the outstanding Russian musicologist-folklorist, composer, and Candidate of Arts Feodosiy Antonovich Rubtsov, associate professor at the Leningrad Conservatory and senior research fellow at the Leningrad Scientific Research Institute of Theatre, Music, and Cinematography. During her studies, she mastered modern scientific methods for researching musical theory and folk creativity.

Study and creative pursuits during this period had a decisive influence on Zaure Zhanuzakova's subsequent professional and scientific development. She received theoretical training for the systematic analysis of folk heritage and identification of structural and stylistic features of traditional musical culture, which allowed her to adapt to the new scientific paradigm of studying national art.

In 1955, Zaure Zhanuzakova successfully graduated from the Folklore Department of the Theoretical and Compositional Faculty of the N.A. Rimsky-Korsakov Leningrad State Conservatory and returned to her homeland. This was an important milestone in her life and creative activities. For her family, which had endured many years of severe trials, this period was filled with special joy. Upon her return, Zaure has reunited with her mother Kulyaisha and her father Beisen, who was unjustly convicted and faced difficult years of repression. Over time, the charges against her father were officially recognized as unfounded, and Beisen was rehabilitated, and returned to his family and a peaceful life.

This historical and personal phase had a significant impact on Zaure Zhanuzakova's worldview, as well as her professional and scientific development. Having overcome difficult life challenges, she dedicated herself to preserving and promoting the spiritual values of her nation. After returning to her homeland, Zaure settled in Almaty, in a small apartment on Belinsky Street. It was from this time that a new phase of her professional activity began.

Since 1955, Zaure Zhanuzakova worked as a music editor at the Zhambyl Kazakh State Philharmonic. In this position, she was actively engaged in systematizing the repertoire of folk music and preserving and promoting performing traditions. Later, she worked at Kazakh Radio, contributing to the wide dissemination of traditional musical heritage through broadcasting. During her work period at the radio, she prepared programs on both folk and classical music, scientifically and editorially enhancing the promotion of works by folk composers and professional kuyshi-dombrists.

This period became a time when Zaure Zhanuzakova's professional development and her contribution to the national musical culture began to manifest most vividly. Through her work on the radio and at the philharmonic, she contributed to the popularization of

Kazakh folk music, scientific systematization of the folklore heritage, and development of musical and educational activities.

Thus, Zauze Zhanuzakova combined creative and professional experience with scientific research, and since 1956 she began working in the Department of Musical Art at the M.O.Auezov Institute of Literature and Art of the AS of the Kazakh SSR as a senior laboratory assistant\*2. This period coincided with the formation of a new direction in Kazakh science – the systematic collection and study of musical folklore and development of ethnomusicology as an independent scientific discipline.

In the early period of her work at the institute, Z.Zhanuzakova actively participated in the collection and description of traditional Kazakh songs and kuy heritage, identifying regional characteristics and scientifically documenting performance traditions. She participated in musical expeditions, recorded performers' works, transcribed them into musical notation, and compared textual and historical data. This practical experience became a solid foundation for the development of her future ethnomusicological views.



Zauze Zhanuzakova  
Leningrad State Conservatory named after  
N.A. Rimsky-Korsakov (Leningrad, 1950s)



B.Erzakovich, A.Sharipov, M.Akhmetova, F.Karomatov  
(first row) Z.Zhanuzakova, T.Bekhozhina, S.Kuzembay,  
Z.Kospakov, B.Karakulov (second row)

In 1958, Zauze Zhanuzakova was appointed as a junior research associate in the music department. This appointment was a recognition of her scientific potential and the beginning of her independent research career. During this period, she conducted scientific studies on the genre nature of Kazakh musical folklore, regional schools, and stylistic features. In addition, she began work on the historical and analytical study of the works of folk composers and specifics of the oral professional musical tradition.

The scientific research of Z.Zhanuzakova corresponded to the methodological principles of the leading figures of the Kazakh school of musicology at that time – Academician A.K.Zhubanov and B.G.Erzakovich.

\* Information about the hiring of Z.B. Zhanuzakova and other young researchers at the M.O. Auezov Institute of Literature and Art is provided in the article "The First Academician in Art Studies of Kazakhstan", dedicated to Academician Akhmet Zhubanov (Kaztuganova, 2023: 279).



Thus, the scientific activity of Zaure Zhanuzakova, which began in the second half of the 1950s, became an important part of the formation and development of Kazakh ethnomusicology. Her early research laid the foundation for subsequent scientific concepts and works.

As a young researcher, she was very active and responsible in the scientific community. In 1958, she was directly involved in the preparation of the scientific collection "Zataevich A.V. Researches, Memoirs, Letters, and Documents", which was specifically prepared for the Decade of Kazakh Literature and Art in Moscow. This collection became an important scholarly work in the history of Kazakh musical culture, which comprehensively presented the folklore and research activities of A.V. Zataevich.

Z.B. Zhanuzakova made a direct contribution to the implementation of this project and published her first scientific article – "On the Manuscript Collection of A.V. Zataevich", which was included into the collection and clearly demonstrated the young researcher's professional approach to the documentary basis of Kazakh musical folklore and its scientific systematization. This work became not only the beginning of her scientific research but also an important stage in the formation of the future ethnomusicological direction.

Z.B. Zhanuzakova's article is one of the first comprehensive works in Kazakh ethnomusicology. In it, she conducted a systematic analysis of the handwritten music collection of A.V. Zataevich, discovered after his death, including the structure of the collection, its content, geographical and ethnic classification of musical materials, as well as methodological features of A.V. Zataevich's field recordings.

The scientific value of music collection transferred to the funds of the AS of the KazSSR in the 1950s lies in the fact that it contains 4021 Kazakh songs and kuys, including 232 previously unpublished musical notation samples, as well as musical samples of other peoples (Uyghurs, Tatars, Koreans, Dungans, Karakalpaks, and others). Z. Zhanuzakova considers this evidence of A.V. Zataevich's broad range of activity as a folklorist and his principles of ethnic tolerance and cultural diversity.

The article provides a detailed description of the structure of the collection: systematization by regions and districts (for example, Southern Kazakhstan – 2002 records, Eastern Kazakhstan – 54, etc.), indicating the performers and the repertoire list in each section, as well as A.V. Zataevich's musical and ethnographic comments on each record (for example, on the songs "Zhastarga", "Kereku", "Zhetym kyz Kunayim").

Thus, the structure of the work is based on the principles of description, grouping, and placing musical data into a historical context.

Z. Zhanuzakova perceives folklore not merely as ethnographic material, but as a musical-cultural monument and spiritual heritage. Her scientific approach combines three directions:

1.	Historical-documentary analysis	determining the structure of manuscript, the source of the data, and conditions of its recording
2.	Musical-analytical characterization	accuracy of musical notation, mode basis, presence of dombra parts
3.	Historical-cultural interpretation	assessment of A. Zataevich's expedition work and his contribution to Kazakh culture

This approach characterizes Z.Zhanuzakova's scientific position as the beginning of a new direction in Kazakh folkloristics, combining the documentary and interpretive levels of ethnomusicological analysis.

The scientific novelty of the article lies in the fact that for the first time, A.V.Zataevich's manuscript heritage is being studied at the level of original materials. Previously, studies were limited only to published collections ("1000 Songs", "500 Songs and kuys"). The author also considers the idea of preparing a third volume of A.Zataevich, demonstrates the ethnosymbolic connections of Kazakh folklore with the cultures of other peoples, and highlights specific linguistic and transcription difficulties in recording folk music.

The methodological significance of the article lies in the development of research culture in Kazakh musicology based on archival materials.

This work of the 1950s coincides with a new stage in Kazakh musicological science. At that time, well-known scholars such as A.Zhubanov, B.Erzakovich, M.Akhmetova, P.Aravin, I.Dubovsky, G.Bisenova, and V.Dernova studied folk art from a historical-theoretical perspective, while Z.Zhanuzakova complemented them as a researcher who introduced archival data into scientific circulation.

The article "On the Manuscript Collection of A.V.Zataevich" is one of Zaure Zhanuzakova's first successful works in her scientific career and defined her direction as an ethnomusicologist. The main significance of the work lies in the development of a culture of analyzing Kazakh musical folklore based on manuscript materials and musical sources (Kereeva, 1958: 172). This article was later expanded in her subsequent works and became a methodological foundation for theoretical studies of the typology of Kazakh music and regional musical schools.

In the summer of 1961, the Academy of Sciences of the Kazakh SSR, at the M.O.Auezov Institute of Literature and Art, held an aitys of folk poets. A report about this event was published in the newspaper "Qazaq adebieti" in 1962 under the headline "The Melody of Aitys". In 1963, an article by Z.Zhanuzakova titled "On the Musical Structure of Aitys Melodies" was published in the collection "Akyndar zhyry", issued by the Academy of Sciences of the Kazakh SSR (Kereeva, 1963).

The article examines the musical nature of aitys, the interconnection between poetic and melodic structures. The author emphasizes the need to study the musical characteristics of this genre based on materials of aitys collected by the M.O. Auezov Institute of Literature and Art. Previously, aitys was studied primarily from a literary perspective, and its musical aspect remained out of attention. For the first time, the article describes the experience of recording the voices of akyns on tape and subsequent musical notation analysis, which has become a new direction in the study of Kazakh oral poetic heritage using methods of musicology.

Ten akyns from different regions participated in the aitys, which resulted in the recording of eleven different melodies. The author notes that each melody has its own unique structure, and aitys are primarily performed in the forms of terme and zheldirme. In these genres, the rhythmic nature of the poetic text, word stress, and melodic movement are closely interconnected. The modal and rhythmic features of aitys melodies, major-minor relationships, and melody variability are described in detail. Especially in the

example of Halima Utegaliyeva's aitys, the complete alignment of poetic and musical text is demonstrated. The author shows that studying aitys melodies allows to reveal the inseparable unity of poetry and music, as well as the poetic foundations of national musical thought.

The content of the article reflects an important stage in the development of Kazakh musical folklore studies and ethnomusicology. For the first time, the musical nature of aitys was studied as a specific object. The work provides a detailed analysis of the interaction between poetic text and musical structure through specific examples, revealing the syncretic nature of Kazakh musical poetics.

The scientific value of the article lies in the fact that aitys is considered not only as a literary, but also as a musical and folkloric phenomenon. The ideas presented can serve as a methodological guide for subsequent researchers, as the author explains the modal, rhythmic, and intonational analysis of aitys melodies from the perspective of music theory. The style of presentation in the article is scholarly-journalistic, and the evidence base is concrete. The material consistently reveals the connection between performance experience and folk tradition.

Thus, the work became one of the first studies to open the way for a scientific analysis of the musical nature of Kazakh aitys. It allowed for a deeper understanding of the relationship between national music and poetry, broadening the understanding of its aesthetic and theoretical significance. It is important to note that the article was published in two languages – Kazakh and Russian.

In Z.Zhanuzakova's scientific research, a special place is occupied by the comprehensive study of the genre and regional characteristics of Kazakh musical folklore. During expeditions to various regions of Kazakhstan, she recorded folk songs and kuys, transcribed them into musical notation, and conducted scientific analysis. These works enriched the documentary and theoretical foundation of Kazakh ethnomusicology.

The study of musical folklore in the Kyzylorda region is one of the important innovations in Kazakh musicology. In it, Z.Zhanuzakova revealed the musical and poetic nature of the work of the zhyrau, introducing previously unknown names of zhyrau and their dynasties into scholarly circulation.

When discussing Zaure Zhanuzakova, she is primarily noted as a successful folklorist. S. Kuzyembay writes:

"Z.B.Zhanuzakova paid much attention to the study of various aspects of Kazakh musical folklore. These are expeditions to different regions of Kazakhstan, recordings and transcriptions of folk songs and kuys and their scientific processing, participation in gatherings and aitys of folk singers. A special place is occupied by the study of Z.Zhanuzakova on the musical folklore of the Kyzyl-Orda region, in which for the first time in Kazakh musicology new facets of folk art are revealed, in particular, the polysemantic art of zhyrau, which is the leading one in this region. Along with the analysis of traditional and modern folklore, she revealed new names and dynasties of zhyrau" (Kuzembayeva, 1973: 2).

In her work, Z.Zhanuzakova studied the epic art of the Kyzylorda region not only as ethnographic or textual material but also as a musical-poetic whole, being the first to

scientifically analyze the style and intonational features of the tradition. Her methods of working with field materials and analytical approaches made it possible to identify the natural development and historical continuity of Kazakh musical culture. Thus, Z.Zhanuzakova's legacy is rightly considered as an example of integrating documentary material and theoretical analysis in contemporary ethnomusicology.

The fundamental work of Zaure Zhanuzakova, related to A.V.Zataevich, was prompted by preparations for the 2007 reissue commissioned by the director of the M.O.Auezov Institute of Literature and Art, Doctor of Philological Sciences, and Academician of the NAS RK S.A.Kaskabassov. This edition is '500 Songs and Kuys of the Kazakh People by A.V.Zataevich (Zataevich, 2007: 7).

The preface by Z.Zhanuzakova to the academic edition of "500 Songs and Kuys of the Kazakh People" is one of the key documents in the history of Kazakh musical folkloristics and textology, allowing for a new evaluation of historical, scientific, and cultural significance of A.V.Zataevich's work. In her text, she provides a detailed description of his ethnographic approach to studying Kazakh music, as well as the evolution of his scientific position. While in the collection "1000 Songs" materials were mainly collected in the city of Orenburg among various social groups, in the collection "500 Songs and Kuys" the researcher focuses on collecting material directly from performers, in their natural ethnographic environment.

This approach made it possible to reflect and preserve the authentic performing nature of folk music and to demonstrate its stylistic precision. In addition, the collection "500 Songs and Kuys" covers the genre and artistic system of Kazakh music: epic, historical, and daily life songs, as well as instrumental kuys, and works by professional folk composers – Kurmangazy, Tattimbet, Dauletkerey, Mukhit, Birzhan-sal, Akan Seri, Yestay, and Baluan Sholak. Z.Zhanuzakova evaluates this work as the first scientific code of Kazakh professional musical culture.

From the perspective of ethnomusicological and documentary value, A.Zataevich's notes in the collection are considered not merely as additional comments, but as a source of ethnographic data. They contain important information about the performers' and kuyshi's styles, regional traditions, and specifics of oral schools.

Thus, the author particularly emphasizes the performing skills of the singers Amre Kashaubayev, Kali Baizhanov, and Magira Shamsudinova. It also demonstrates A.Zataevich's cultural connection with the Kazakh intelligentsia of that time: K.Satbayev, A.Margulan, I.Zhansugurov, Zh.Shanin, and others. This information helps to understand the social and intellectual 'dimension' of Kazakh music in the first quarter of the XX century.

In the preface, Zaure Zhanuzakova gives a detailed description of the restoration process during the preparation of the edition. To revive the legacy of A.V. Zataevich, a special group was created at the M.O. Auezov Institute of Literature and Art, which included experienced musicologists: M.M. Akhmetova, Z.B. Zhanuzakova, K.T. Zhuzbasov, Z.K. Kospakov and T.B. Sarybaev.

The main directions of the restoration work included				
comparing and supplementing texts from different sources	restoring the rhythmic connection between melody and text	adjusting the measure structure in musical notation	preserving the original numbering and regional grouping by A.Zataevich	taking into account the phonetic and lexical features of the Kazakh language

As a result, the academic edition was prepared in a two-part structure: a facsimile of the 1931 original and scholarly additions and corrections by the restorers. This approach allowed the authenticity of the source to be preserved while bringing the materials in line with contemporary scholarly and performance standards.

Zaure Zhanuzakova particularly emphasizes A.V.Zataevich’s dedication to the Kazakh people and his cultural mission, noting that the folklore materials were collected not from a colonial perspective, but with the aim of respecting and preserving the spiritual world of the people. His opinion that “without them it would be impossible to achieve inner harmony” reflects the mutual understanding between Kazakh and Russian cultures. Thanks to this spiritual harmony, the Kazakh people recognized A.V.Zataevich’s name as “eternal” in the history of national musical culture.

Thus, Zaure Zhanuzakova assesses the scientific significance of A.V.Zataevich’s legacy and reinterprets its textual, ethnographic, and cultural value from a contemporary perspective. The academic edition “500 Songs and Kuys of the Kazakh People” demonstrated a new scholarly level of publishing Kazakh musical folklore, established a methodology for musical restoration and textology, and also provided the opportunity to incorporate folkloric heritage into educational and performance practice. Overall, this edition is a vivid example of spiritual and scientific revival, giving a “second wind” to Kazakh music.

4. Results

Zaure Beisenovna Zhanuzakova holds a special place in the history of the formation and development of Kazakh ethnomusicology. Her scientific and creative activities are closely connected with an important stage in the development of national musical folklore studies in the second half of the XXth century. The professional education she received at the Leningrad Conservatory and her methodological training in the field of folklore enabled her to successfully apply this knowledge in domestic science.

The core of Z.Zhanuzakova’s scientific legacy consists of systematic collection, processing, and introduction of Kazakh folk music into scholarly use. Through the expeditionary collection of songs and kuys and their musical notation, she brought the study of Kazakh ethnomusicology to a new level. One of her earliest works is the article “On the Manuscript Collection of A.V.Zataevich”, which is regarded as the beginning of a new direction in Kazakh musical folklore studies, based on the scientific analysis of archival materials. This research not only presented A.V.Zataevich’s heritage from a new perspective but also offered a modern scientific approach to interpreting Kazakh musical folklore.



A thorough analysis of textological, ethnographic, and restoration work of Z.Zhanuzakova in preparing the academic edition of A.V.Zataevich's "500 Songs and Kuys of the Kazakh People" demonstrated the establishment of a new scientific level in the study of Kazakh musical folklore. The simultaneous presentation of facsimiles and scientific corrections in a single edition made it possible to preserve the accuracy of the original while adapting the materials for contemporary scientific use.

Rethinking A.V.Zataevich's method by Z.Zhanuzykova, her analysis of ethnographic approaches, performance data, and regional characteristics created an important scientific foundation for understanding the spiritual and historical "space" of Kazakh music. The scientific guidance and expert work of Z.Zhanuzykova in the reissue of this work are recognized as a valuable contribution to the development of ethnomusicology.

### **5. Conclusion**

The life path and scientific pursuits of a scholar are inseparable from the history of her family and fateful trials. The life of Zauze Beisenovna Zhanuzakova was intertwined with the complex fate of a Kazakh intellectual family, which had a significant impact on the formation of her spiritual and scientific principles. This life experience shaped the scholar's deep respect for folk culture and her scientific mission to preserve national values.

Z.Zhanuzakova's scientific interests were distinguished by their breadth and versatility. She studied various aspects of national culture – folklore heritage, traditional musical art, and the processes of development in academic music. Her works include comprehensive analyses of ancient folklore samples, articles revealing the artistic nature of folk music, as well as studies dedicated to professional compositional activity\*3.

As S.A.Kuzembayeva notes: "The works of Zauze Zhanuzakova, devoted to various problems of Kazakh Soviet music, are of current relevance. The content of works in this field indicates the researcher's ability to objectively assess new phenomena in music, determine their artistic qualities, and identify the distinctive features of a composer's style. This is also confirmed by her articles, reviews, and presentations at specialized meetings. They, being a direct response to the urgent demands of the present, testify to the musicologist's constant interest in the diverse events of the republic's musical life" (Kuzembayeva, 1973: 3).

In other words, Z.Zhanuzakova's research on various aspects of Kazakh Soviet music demonstrates her ability to objectively evaluate new musical phenomena, identify their artistic features, and highlight the individual traits of a composer's style. Her articles, reviews, and presentations at academic forums reflect a consistent interest in the diverse events of musical life and systematic scientific analysis of these phenomena.

The data collected during the study and archival materials allow for a comprehensive examination of Z.Zhanuzakova's personality and confirm the relevance of rethinking her scientific legacy within modern framework of ethnomusicology. Her works laid the methodological and documentary foundations for the study of Kazakh musical culture and have become a part of the history of national science.

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\* Let us emphasize that in 1964 Z.B. Zhanuzakova prepared and published the collection "Kazakh Folk Instrumental Music (Kuys for dombra, kobyzy and sybyzgy)". In addition, a number of articles devoted to piano music were published. These works, taken as objects of study, represent independent scholarly interest.

In conclusion, it can be noted: "Ethnomusicology contains valuable epistemic ideas for analyzing how to measure and evaluate research for scholars, as well as for research policy and management professionals" (Raigesberg, McKerrell, Korn, 2022). Therefore, advances in ethnomusicology provide valuable insights and stimulate new scientific searches.

In this regard, rethinking the scientific legacy of Z.B.Zhanuzakova today contributes to fostering the younger generation's interest in national art and the study of traditional culture. Her scientific legacy is a valuable source for a deep understanding of the spiritual roots of Kazakh musical culture and confirms that musicologist-folklorist deservedly takes a prominent place in the history of national science among the founders of ethnomusicology.

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