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## THE CREATIVE APPEARANCE OF KUIISHI MUKEI ABILKHAYRULY

**Annotation.** Kui art is our precious heritage, which occupies a great place in the music art of the Kazakh people. As mentioned above, there is a separate tradition of kui art in the instrumental music of our nation - it is the Altai-Tarbagatai kui region. Kazakh art of kui performance is divided into schools of kui art depending on its location, artistic execution, and historical periods. In the presented article, we will talk about Altai-Tarbagatai, which is located in the eastern part of the country, among the traditional seven places of kui art. In this direction, emphasis is placed on the artistic endeavour of Mukei Abilkhairuly, an outstanding representative of the region with his own unique signature; the «Kosbaskan» kui of the performer is analyzed, and the striking features of his performance skills are mentioned. The main goal of the article was to consider and classify the unique creative heritage of the eastern region, including the performance style of the kuishi Mukei. While carrying out the mentioned scientific research work, we came to some news and results: although it was introduced late into the scientific circulation, the Altai-Tarbagatai region takes a prominent place in Kazakh music, distinguished by its complicated and unique melodiousness among the schools of kui art. The creativity of the kuishi Mukei, which defines the school of kui art distinguished by difficult and complex rhythms in terms of performance, is being promoted to a greater or lesser extent and can serve as a basis for scientific research in this direction.

**Key words:** kui, kuishi, Altai-Tarbagatai, regional style, school of kui art, shertpe.

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## Күйші Мүкей Әбілхайырұлының шығармашылық келбеті

**Аңдатпа.** Күй өнері – қазақ халқының музыка өнерінде үлкен орын алатын асыл мұрамыз. Халқымыздың аспаптық музыкасындағы орны бөлек күйшілік дәстүр ол – Алтай-Тарбағатай күй аймағы. Қазақ күй өнері өзінің орналасқан жеріне, орындаушылығына, тарихи кезеңдеріне байланысты күйшілік мектептерге бөлініп қарастырылады. Ұсынылып отырған мақалада дәстүрлі жеті күйшілік ұялардың ішінде еліміздің шығыс бөлігінде орналасқан Алтай-Тарбағатай туралы сөз қозғалмақ. Бұл бағытта аймақтың өзінің қайталанбас қолтаңбасы бар көрнекті өкілі Мүкей Әбілхайырұлының шығармашылығына баса назар аударылып, күйшінің «Қосбасқан» күйі талданып, оның өзіне ғана тән орындаушылық дағдыларының ерекшеліктері айтылады. Мақалада шығыс өңірінің қайталанбас шығармашылық мұрасын, соның ішінде күйші Мүкейдің орындаушылық мәнерін қарастырып, жіктеп беру – басты мақсат болды. Аталмыш ғылыми-ізденістік жұмысты жүргізе отыра, біз біраз жаңалық пен нәтижеге келдік: ғылыми айналымға кеш енгізілсе де, Алтай-Тарбағатай аймағы күйшілік мектептер арасында күрделі, өзінің қайталанбас әуенділігімен ерекшеленетін қазақ музыкасында тегіреуінді орын

алады. Өзі орындалу жағынан қиын күрделі қағыстармен ерекшеленетін күйшілік мектепті айқындай түсетін Мүкей күйшінің шығармашылығы азда-көпті болса да насихатталуда және осы бағытта ғылыми ізденістерге негіз бола алады.

*Кілт сөздер:* күй, күйші, Алтай-Тарбағатай, аймақтық стиль, күйшілік мектеп, шертпе.

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## **Творческий облик Кюши Мукей Абилхайырулы**

**Аннотация.** Искусство кюя – это уникальное наследие, занимающее значительное место в музыкальной культуре казахского народа. Как было указано выше, одна из локальных кюевых традиций в инструментальной музыке казахов сложилась в Алтай-Тарбағатайском регионе. Основная научная идея представленной работы – рассмотреть искусство казахского кюя в аспекте разделения на региональные стили в соответствии с местоположением, исполнительской самобытностью, исторических этапов. Объектом изучения является кюевая традиция Алтай-Тарбағатай – одной из семи локально-стилевых разновидностей, расположенной на востоке Казахстана. Особое внимание уделено творчеству Мукей Абилхайырулы – одного из ярких композиторов данного региона, имеющего неповторимый почерк, проанализирован кюй «Косбаскан», определены характерные для его композиторского стиля исполнительские техники. Основной целью данной научной работы является изучение исполнительской манеры кюйши Мукей в контексте самобытного творческого наследия восточного региона Казахстана. В процессе проведения данной научной работы, мы получили некоторые новые результаты: хотя локальный стиль Алтай-Тарбағатай в научный оборот введен позднее других, его можно определить как одного из крупных, самобытных региональных школ, как в плане композиционного строения, так и исполнительском. Важно, что сейчас уверенно ведутся работы по пропаганде творчества кюйши Мукей, носителя школы, характеризующейся сложными исполнительскими техниками (қағыстар), его произведения вошли в учебный процесс, а в дальнейшем данная традиция может стать основой для научных изысканий.

**Ключевые слова:** кюй, кюйши, Алтай-Тарбағатай, региональный стиль, кюевая школа, шертпе.

### **1 Introduction. (Bayandin A.E., Kasimova Z.M. )**

Kazakh spiritual culture is a culture that was born and formed in the places of adventurous history, under special conditions. Kazakhs are a centuries-old nation. This is a nation that has never lost its honor, decency and conscience, attaches great importance to culture and values in any field of development and does not pay much attention to insignificant details (Zhamenkeev, 2016:11428). Since the warrior people, descended from the Kypchak family of the Turkic race, called themselves Kazakhs and opened the first page of their civil history, they have been fighting relentlessly for this fact, for the land, for the original national honor and conscience, for freedom. That is why the Kazakh spiritual culture has a special character unlike any other culture. This is revealed to us by sacred relics from ancient times, such as songs and kuis, poems and legends (Zhusipov, 2000: 4). The first President of the Republic of Kazakhstan N. A. Nazarbayev in his fundamental work «On the Waves of History», devoted to the national history of the Kazakh people, the current situation and directions of bright future, notes that one of the most important problems faced by researchers is the assessment of the unique appearance of the nation. Indeed, it

is clear that without a deep study of the past and our spiritual wealth in the background of history, it is impossible to determine the orientations of the future, to move forward in the way of creating a civilized society (Nazarbayev, 1999:). The most distinctive heritage of our national music, which is the basis of our spiritual wealth, is our tradition of kui art. According to the Academician A. Zhubanov's works: «One of the ancient instruments of the Kazakh people, widespread among the people, is the two-stringed dombira. There are few houses without a dombira hanging from the rafters. The widespread location of the art of dombira was due to a certain lifestyle. First of all, a country, where people lived and migrated, needed a light musical instrument that did not require a lot of labor and materials to make. Secondly, playing the dombira is less requiring strength than playing other instruments. Thirdly, when the accompanist and the singer do not share the work, they should be able to sing together while sitting, standing, or riding a horse. (Zhubanov, 2002: 25)». The tradition of shertpe kui, which is widespread in the Karatau region, Altai-Tarbagatai, Central Kazakhstan, and Syr region, and is connected with music sounds, song and depth of melody, occupies a great place in Kazakh music. (Anel Bekenova, 2021: 108) One of the areas of the art of playing the dombira of the Alash people is the tradition of kui art, which was formed in the Eastern Kazakhstan region. The kuis of this region passed from hand to hand, from mouth to mouth, from generation to generation according to the tradition of oral distribution of music, which was formed among the peoples of Central Asia. Until today, that is, up to our time, Kazakh kuis have passed through many periods of evolutionary development. That is why it should be fair to say that many schools of the art of playing the dombira were founded in our national traditions. These schools differ from each other from the point of view of creativity and performance aesthetics. In this article, we are going to talk about the creativity of Mukei Abilkhairuly, a prominent representative of the Altai Tarbagatai school of kui art, which was established in the east of the country.

## **2 Materials and methods.**

### **2.1 Methods.** (*Bayandin. A.E.*)

As mentioned above, Mukei kuis have a positive effect on human life. We used various scientific methods to study the artistic endeavour of Mukei Abilkhairuly. Information about Mukei Abilkhairuly has been collected from some books, well-known performers of kui art, and teachers by oral information. While collecting these sources of information and putting them into a system, we discovered the image of the outstanding kuishi, whose performance of kui art in the Altai-Tarbagatai region is unique, and got acquainted with his performance mastership. At this point, the following methods were used: interviewing, conducting a survey, and evaluation of works. Comparative and theoretical methods are used. The comparative and theoretical method of research contributes to the analysis of the characteristics of the performers of playing the dombira and the artistic features of the kui art specific to each region.

### **2.2 Material description.** (*Bayandin. A.E.*)

The kuis of the Altai-Tarbagatai region, according to the tradition of oral transmission of music, which has developed in other Central Asian peoples, passed from hand to hand,

from mouth to mouth, passed down from generation to generation. Until today, that is, until our time, of course, the Kazakh states have passed many stages of evolutionary development. Including the Altai-Tarbagatai region. Murat Abugaz's book «Kazakh dombra tradition» became the basis for the study of this region and Mukie kuishi. The researchers of the Altai-Tarbagatai region are M. Abugazy, E. Shukman, A. Maulen, A. Akiyashev.

In the article, a musical and theoretical analysis was revealed by analyzing the specific features of the musical language and style of the region. Fundamental works in the same field of musicology applied the methodology of these scientists, putting forward the works of B. V. Asafiev on intonation, E. Nazaykinsky on the problems of genre and style, S. Utegaliyeva, G. Omarova, O. Kislova, A. Kaztuganova.

### **3 Discussion.** (*Bayandin A.E., Kasimova Z.M.*)

Mukei Abilkhairuly is a kuishi of Naiman ancestry with a skin mark who lived in the XIX-XX centuries and settled the Altai territory. At the beginning of the XX century, he escaped from the oppression of the Soviet government, and spent his life in East Turkistan and he was destined to die in Barcol. (Murat Abugazy, 2016: 97) Mukei's kuis, like any artist's work, were developed in the connection with the adventurous events that happened in his life. In the book «Legend of Kui» ("Kui anizi"), published in 1994 from the Xinjiang People's Publishing House, the legends of kuishi Mukei's kuis "Atten zhalgan tul dunye", "Zhetim konyr", "Zhetim tory", "Kos kagu", "Kos baskan", "Kuzetshi kiz", "Sagynysh sazy" etc., are given. His kui «Kosbasar» is a sample kui from Eastern Kazakhstan, Central Kazakhstan, Zhetysu, Karatau region, the tendency formed in the direction of shertpe kui. In general, it is known in history that every kuishi-composer created a kui on the theme of «Kosbasar» and expanded its range. Joy and sorrow, happiness and sadness are flowing in the "Kosbasar" kuis. «Kosbsaar» comes from the idea that everything has a second meaning, that the world is allegoric.

It is worth mentioning that Mukei's kuis are different in the terms of their melodies. That is, when the kui begins, it is a melody full of thoughts in an average rhythm, which then suddenly changed into a speedy rhythm. For example, in such kind of kuis as "Kosbaskan konyr", "Kur oinak", "Kosbasar", the music is played in unison at the beginning, and changed into a speedy rhythm in the middle of kui. This feature is found only in Mukei's kuis. Two strings are constantly ascended one by one and played. Also, Mukei's kuis are very close to Kazakh dance art, a sudden stop while performing kui, and then rising of rhythm – imagines as if a slender bird or animal is crawling before your eyes. Within the work, during a general interview with the Honored Artist of the Republic of Kazakhstan, kuishi and teacher Murat Abugazy, we have answered the main questions about the thoughts, conclusions, and opinions of a researcher on the main Mukei's creative heritage. At this point, let's pay attention to the interview:

- There is very little information about Mukei kushi, we only know his kuis. In general, there are reports that he lived in the Kazakh country and went to the other State. Mukei is a major representative of the Altai-Tarbagatai school of kui art. Kuishi created the only school, which is unique in performance and features of the delivery of kui, especially ascending strings, pentatonic harmony, preserving the tendencies characteristic of the Altai

region. An obvious difference is that in the case of rolling to the opposite side, the upper string makes a bourdon sound, and often the lower string is pulled. And in Mukei's kuis, by this kind of hanging on the right turn, a bourdon-like sound can be heard in the lower string, as if there are three voices in a two-stringed dombira. It is necessary to note the peculiarity of two hanging knocks at the same time. Mukei's kui «Kosbaskan» was brought by a young man named Shalkar, who came to improve his knowledge at the Kazakh National Conservatory named after Kurmangazy in 2009 from Altai. At that time I was teaching at the conservatory. Sitting together and playing a kui with Shalkar, I finished playing Mukei's kui «Kosbasar», and then Shalkar said «I also know Mukei's kui «Kosbaskan». So, I immediately liked this kui and added it to my repertoire. Shalkar learned this kui from the village elders. As a matter of fact, our respectful Gabdykhak Barlikov brought more or less information about Mukei and the kui «Kosbasar» to the Kazakh land. He found the son of Mukei, Rakhmetolla on the other side and wrote down this kui. I learned that kui «Kosbasar» by listening to the record of our uncle Gabylkhak. Gabdilhak said that he had another kui, but unfortunately, I did not have enough time to write that kui. That person has passed away, - he said in an interview. However, the contribution of teacher Murat's research works to the tradition of kui art is huge. It is concluded with the idea that it is necessary to carry out a large study of Mukei's traditional individuality in kui art, which corresponds to his educational and research work. In today's professional teaching practice, Eastern kuis are often performed, it shows that it still needs to be studied thoroughly, Although the kuis were recorded in music notes, the opening of the performance culture is not under full control. The real performers, who excelled in their art in their time, are leaving one after the other. It is difficult to say that their old school of shertpe kui is completely passed on to the next generation.

As for the performance characteristics of Mukei's kuis, among the Altai-Tarbagatai kui-shi-musicians who have reached us, we took the «Kosbaskan» kui of Mukei, which shows that he was a special kuishi, with an extraordinary style of performance.

1-Example

## 20. ҚОСБАСҚАН

Мүкей  
орындаушы Мұрат Әбұғазы

The musical score consists of two staves. The first staff is in 4/4 time and features a melody with various ornaments and a bass line with chords. The second staff is in 7/8 time and continues the melody and bass line. The score includes the following text: "Асықрай, баппен" above the first staff and "біркелкі, жүрдек" above the second staff. The notation includes notes, rests, and dynamic markings such as 'v'.

The famous kuishi-researcher Murat Abugazy said during the interview that he had written this kui from a performer named Shalkar, a Chinese citizen. In general, the tune of

kui starts in a steady, slow performing. It is carried out by a special forward movement related to the motives of the main kui. Despite the fact that everything sounds evenly, it is performed briskly. In a higher tune the differences are specific. Mukei's kuis have been developed exceptionally in terms of melody. That is, when the kui begins, it is a melody full of thoughts in an average rhythm, which then suddenly changed into a speedy rhythm. As can be seen in the 1st example of note picture, the kui starts with the rolled chord (arpeggiato) method, and as it moves from sentence to sentence, the accent sounds as if it accelerates. We have mentioned above that this feature is found only in Mukei's kuis. Two strings are constantly ascended one by one and played. The most difficult in implementation and mastering Altai-Tarbagatai kuis among shertpe kuis from a technical point of view is a school, because even if we don't mention the methods which include "hook" tapping, recitative-like (string ticks) ticks, a slippery method, sliding manner, occurring on the left hand, the legendary, programmatic trace of the kui requires the lectures of the traditional methodology. (Zhuzbai Zhangali, 2009: 14)

2 Example



Generally, the tapping shown in the 2-example above is found only in the kuis of Mukei and his learners. This kind of tapping cannot be usually found in a tradition of shertpe kui in other regions. The trick to his playing is his constant use of the "hook tapping". The fact that there are various types and methods of performing kui art on Kazakh musical instruments is of particular interest. This is because the preservation of tunes and melodies, rhythmic qualities of the kui is directly related to the skillful mastering of the methods and techniques in performing that kui. For example, let's pay attention to the names and concepts related to the methods and techniques of performing kui art on only one dombira. Kazakh performers of playing the dombira pay particular attention to the way of playing the kui, especially the movements of the right hand. That's why it is also important to know that kuis performed by the dombira are divided into three main types, called «ticks play» (kagip tartu), «tapping play» (shertip tartu) and «hook tapping» (ilip tartu), depending on the movement of the right hand. (Seidimbek, 2002: 87 ) After the key ticks mentioned in the previous example, the kui crawls, the sounds continue one after the other without interruption, and stop after the end of the sentence. This is not just a way of playing, we can consider it as a sign, a «symbol» that separates and clarifies the kui from another.

3-Example



In the above example, there is an upper stringed triplet back ticks (arkala kagu). It sounds like a triplet in the tokpe kui, but the tapping method is different. When it is played to the upper manner and ticked down with forefinger, the upper string is tapped with three fingers one after the other. According to this style of performance, it is performed with the finger itself, without the help of the spoke bone. It is also called triplet tick (triol kagisi) or tied tick (suiretpe kagis). This tapping is often found in the tokpe kuis. For example, «The most widely used tradition from the times of Abyl is a tied tick (in quick triplet). This tick greatly enhances the dynamic aspects of kuis. Especially when it goes from conditional separation to pair-separated sounds, it shows a great difference of the latter” (Zhubanov, 1976: 136). Mukei masterfully put into practice the tick used in this tokpe kui in his own kui. In general, when managing positions, it is necessary to pay more attention to the separate movement of fingers of the left hand. Because, when performing a composition, especially the creation implemented in a single string, movements of fingers of the left hand often change from string to string all over the neck of the dombira, and the movement of the hand is based on the individual movements of the fingers.

We can observe the wavy development of the kui through increasing the distinctive feature of the sound to a higher level and decreasing it to the lower. Quietly playing the dombira with a forefinger of the right-hand and string-picking performing characterize this creation. Generally the creative connection of two hands draws attention by covering the melody strength and pleasant sound of the kui. Pleasant melody can show the performance mastership through making the finger ticks of ten hands, accuracy of every finger on the left hand and producing all sounds. The soft tapping and tick game is typical of the Eastern school of kui art in general, due to it the main thing is to pay more attention to the fact that the connection of two hands is accurate and full of sound. The development of the general sounding through high and low notes clearly defines the significance of the kui in the tapping play. From Mukei’s artistic endeavour, it is possible to understand the interrelationship and historical similarity of his kuis. The technique in ticks of the right hand and the touch notation of the left hand are of the separate importance. Along with it, it is also a great value to have the rhythm of the kui constantly changing. The mentioned characteristics are related to the peculiarities of Mukei’s school of performing the kui art.

It is possible to mention the uninhibited free development of the syllabic structure, the method of synthesis of syllabic and figurative structures in the kuis as the Mukei’s signature of kui art. This condition leads to the significance of the kui in the directions of slow movement in the areas of the performance of shertpe kui. Let’s totally analyze in what direction

the main part of the tradition of the shertpe kui is. They are often tied to the tapping. That is, the method of playing with a single finger in shertpe kuis is characteristic of the traditions in Eastern, Central, and Southern Kazakhstan. "Sukpa kui" is a method of ticks with the middle and fore fingers at the same time, "Ilme kui" is a method of hook tapping in a string played with forefinger to the upper manner, "Zhapta kimta kui" is performed only by the left hand, in "Saulama kagis" strings are ticked by four fingers. All these particular qualities describe the tradition of the shertpe kui. Because, the occurrence of various ticks, their transformation in accordance with such an instrument, as dombira is the peculiarity of the shertpe kui, and it is performed by tapping. That's why the structure of the kuis is also related to the special characteristics of ticks. (Kazakh music, 2005: 205). Ilme kagis is performed by different methods in it such as dara ilme, sanama ilme, kosak ilme, tabandatu. No matter what method is used in Ilme kagis, as the name suggests, the nail does not touch the string, it is played by tapping with the fingers of the right hand to the top. It is these hook ticks that produce the cleanest sound of the dombira. Most of the kuis in the eastern and southern regions of Kazakhstan are performed by this tapping. As the name of methods of Ilme kagis suggests, if in a "dara ilme" only one index finger ticks the string upwards, in sanama ilme this method is repeated several times according to the melodic demand of the kui. In the method of kosak ilme the index finger and middle finger should cross one after the other in a tapping. And in the method of tabandatu the flat of the hand is opened widely; a string is ticked by covering. For example, Tattimbet's kui «Kokeikesty» is performed in this way. (Seydimbek, 2002: 88)

Among tarmakti kuis, the kuis named «Kochbackan» is more widespread in the East Kazakh region. It seems that they should be more performed in the era when Bi and Beks ruled the steppe of nomads. The evidence of this is not only the name of the kui, but also the story of the kui's legends. According to the data of such legendary stories, the kuis "Kosbaskan" were played usually at social gatherings, before a great campaign, or when reporting the news of a major event in the country's life. A fair bi, when there is an important council, or a fair judgement in large gathering groups, organized a board with the support of kui, deeply thought before making any decision to some cases, pondered over in detail, attracted public with beautiful songs, pleasant melodies and kuis, got out a message through kui art, drew the conclusion, every time he attended big and small events, he created many kuis as the core idea.

In the process of structural adaptation of the kuis in the instrument like Dombira, the kui often dramatically changes. That is, the main subject-matter of the kui is distinguished depending on the performance characteristics of the instrument, and it is manifested through development. There are some differences in the performance characteristics of this kui as well.

#### **4 The result. (Bayandin A.E.)**

Altai-Tarbagatai region takes a prominent place in Kazakh music, distinguished by its complicated and unique melodiousness among the schools of kui art. The creativity of the kuishi Mukei, which defines the school of kui art distinguished by difficult and complex rhythms in terms of performance, is being promoted to a greater or lesser extent and can



serve as a basis for scientific research in this direction. Altai-Tarbagatai kuis, as one of the main branches of kui art, will undoubtedly continue to develop passing from generation to generation. Performance colors and features typical of this region are shown and determined. The kuishi Mukei Abilkhairuly was taken as an object and his kui «Kosbaskan» was analyzed. Performance methods of this kuishi were identified and analyzed in comparison with other schools of kui art.

### **5 Conclusion.** (*Bayandin A.E., Kasimova Z.M.* )

As the famous musician Bilal Iskakov said: “The kuis of this region are developed by relying on the naturalness of the instrument’s sound, the meaningfulness of the sound, and the emotional richness of the melodic result, rather than flashy skill. The Altai-Tarbagatai kui, which is a separate stylistic process of our kui heritage performed on the dombira, will undoubtedly continue to develop and pass from generation to generation as one of the main branches of kui art. The study of the kuis in this region from a functional and structural point of view is still ahead, waiting for its turn” (Zhumalieva, 2005: 458), in the future, the kuis of the East, which form a branch of Kazakh classical instrumental music, should be edited within many issues; they lead to the recognition of infinite points and concrete scientific results of kui art. In today’s dynamically changing world, in a state of unification, a certain problem has arisen in society, related to the risk of losing knowledge about traditions and history (Kislova, 2022: 164). That is why the music of kui art was not only accepted as a musical art that fulfills an aesthetic function, but also as a spiritual music that fulfills educational and entertaining functions. Music contents of kui art shows the popularity and respect of this genre (Ardabi Maulen, 11464). It is necessary to emphasize the necessity and significance of a new appeal by researchers of the Kazakh kuya to identify and realize its purely immanent characteristics, on the one hand, and to interpret its unique “nature” in the context of the entire system of monodic cultures (Kaztuganova, 2022: 295). Eastern Kazakh creations showed that a wide scope of content; traditional folk kuis and their place in the tunes of modern singer-composers, passed down from generation to generation from ancient times; various characteristics in terms of musical uniqueness. Since the kuis of East Kazakhstan are in shertpe tradition, the fact that its structural design has not yet been formed creates difficulties for the analysis of kuis, we believe that its solution lies in the future. It is assumed that the history of formation of Eastern Kazakhstan kuis goes back to the period of ancient Turkic and multilingual peoples. The main stylistic distinguishing characteristic is connected with the common worldview, religious-magical and artistic-aesthetic concepts of the people of that century. And the musical nature is based on natural - acoustic, timbre - phonemic, overtone sounds. The content of national music education increasingly includes the study of the music of the peoples of the world. For musicologists, composers and performing musicians, this topic is widely represented in the academic disciplines (Ovchinnikova, 2019: 43). In conclusion, kuis from Eastern Kazakhstan still requires a lot of research. Therefore, these regional kuis, which have their own characteristics, after putting on notice the continuance not only with Kazakh art in general, but also with Turko-Mongolian music culture, their scope of research should be carefully examined from a historical and theoretical perspective.

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