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Kyl-Kobyz and related musical instruments of central Asian Turkic peoples

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Abstract

This article is for the first time devoted to a comparative-typological study of related bowed instruments such as Kyl-Kobyz, Kyl-Kyyak, Kobuz, which were distributed among the Turkic peoples of mainly Central Asia and adjacent territories of Eurasia. As a result, the main function of the kylkobyz instrument is associated with shamans. Among Kazakhs, shamans reached the XX century. In conclusion, the issue of not losing the traditional theme in the modern world is very important. Research in this direction will help preserve

the traditional features of the stringed instruments of the Turkic peoples of Central Asia.

Keywords: Kyl-Kobyz, Kobuz, Kauz, String-Bowed, Instruments.

Kyl-Kobyz e instrumentos musicales relacionados de los pueblos turcos de Asia central

Resumen

Este artículo está dedicado por primera vez a un estudio comparativo-tipológico de instrumentos arqueados relacionados como Kyl-Kobyz, Kyl-Kyyak, Kobuz, que se distribuyeron entre los pueblos turcos de Asia Central y los territorios adyacentes de Eurasia. Como resultado, la función principal del instrumento kylkobyz está asociada con los chamanes. Entre los kazajos, los chamanes llegaron al siglo XX. En conclusión, el tema de no perder el tema tradicional en el mundo moderno es muy importante. La investigación en esta dirección ayudará a preservar las características tradicionales de los instrumentos de cuerda de los pueblos turcos de Asia Central.

Palabras clave: Kyl-Kobyz, Kobuz, Kauz, String-Bowed, Instrumentos.

1. INTRODUCTION

The article is devoted to musical instruments related to the Kyl-Kobyz of the Turkic peoples inhabiting Central Asia. Typologically kyz-kobyz-related instruments of the above countries have not been studied comparatively as an object of study. For the first time in this article, a comparative typological analysis of the instruments related to the kyl-kobyz of these countries is carried out. At the same time, considering the etymology, morphological and ergological aspects of

the instruments, we concentrate on the operational characteristics of these instruments (AMANOV, 2002).

It is known that the Turkic peoples were one nation until the XV-XVI centuries. Due to historical and political events, many Turkic peoples have become separate states, separate nations. After the separation of common things as common traditions, customs, musical works, instrumental music, etc. each nation developed as a separate culture with its own characteristics. Some common cultural values were well developed in some countries, some were changed, and many were forgotten.

In the second half of the first millennium in Central Asia, a method for producing sound with a bow appeared. At the same time, these musical instruments are common in territories adjacent to Eurasia. Many scholars attribute the fact that bow instruments were encountered among the South Slavic peoples with the fact that Turkic peoples appeared in the Balkan region. In addition, the reason for the spread of Eastern culture to Europe was the Volga Turkic peoples (3.28). Another wave of Volga Turkization was associated with the emergence of the Bulgars in the VIII century (4). Thus, instruments similar to kobyz existed not only in the Kazakh, Kyrgyz, Karakalpak and Uzbek peoples of Central Asia but also in the Bashkir, Nogai and Tatar peoples inhabiting the Volga region (see. Map).



Picture 1

Currently, these musical instruments named among the peoples of the Uzbeks, Nogais, and Tatars are not used. Only the names of these instruments were saved. Kobyz instruments in the culture of the Turkic peoples of Central Asia are different. Instruments differ in their types, sizes, structural and operational methods. Kyl-kobyz-related instruments come with large and small bodies, with long or short necks (kyl-kobyz, kyl-kayak, nar-kobyz, morinhur, igil, etc.). It is known that the Kazakh people did not have a certain volume and size of kylkobyz. In general, these instruments are widespread in large and small volumes (EICHHORN, 1963). These tools were of different sizes depending on the physique of the performer (5,114) and the characteristics of the tree found in these habitats, and on the thickness and thinness of the trunk (the body was chopped together with the tree trunk).

Large-bodied, low-sounding kobyz were used by shamans to enter a state of meditation through the sad sound of a kobyz when they were in contact with a mysterious world. And the sound of a small kobyz does not require much effort from the performer because of a more subtle, delicate, smooth sound than that of a large kobyz, and is easy to use and carry. In the Kazakh people, large kobyz instruments are called nar kobyz.

In the Kyrgyz, Uzbek and Karakalpak countries, nar kobyz instruments are not found. These instruments can be seen among the Nogais, Tatars living in the Volga region. Many scholars wrote about stringed instruments of Turkic peoples, including Kobyz, in their works. However, the problem of a comprehensive study of the Kobyz-type instruments of the Kazakh, Kyrgyz, Karakalpak, Uzbek, Nogai and Tatar peoples has not been resolved. In order to clarify the place of the Kazakh Kyl-Kobyz in the Turkic culture, we can make sure that the source of these instruments is the same, revealing their similarity in comparison with the types preserved in the above countries. The bowed instrument, which we took as an object of research, is used by these peoples for various purposes: the Kazakh people perform kuy, sing songs, and sometimes sing legends on the kyl-kobyz. Karakalpak people often sing poetic legends (SUBANALIEV, 2010).

The Uzbek people perform kuys. Kyrgyz people perform kuys, sing songs, and sometimes they sing legends on this instrument. It is important for us to identify the features of each instrument and revive forgotten things, with the help of a comparative study of the

constructive features of these instruments, their methods of performance, differences, and similarities. Noting that today in many countries instrumental music and instruments have been lost and that the problem of a comprehensive study of Kazakh, Karakalpak, Kyrgyz, Tuvan, and other instruments is very important, as well as pointing out the special importance of studying instruments related to the kobyz of the Kazakh, Karakalpak, Kyrgyz peoples, scientist OMAROVA (2009), thereby revealed the relevance of our topic (MAHMUD, 2005).

Many scholars of Turkic peoples wrote about bow instruments, including Kylkobyz in their works. However, the research work done in a comparative form on kyl-kobyz and kobyz-related instruments of other countries is relatively small. Complex research works in which the Kazakh kyl-kobyz and typologically related instruments in the musical culture of the Central Asian Turks are taken as an object of research, and in which the traditional methods of performance and structural features of the instruments are determined, are absent. From this point of view, we believe that our topic is relevant and necessary.

The article is written for a comparative study of Kobyz type instruments in the Kazakh, Kyrgyz, Uzbek and Karakalpak countries in order to identify their unique features and common similarities. The object of the study was taken the kobyz of Kazakh, Kyrgyz, Karakalpak peoples in Central Asia. The Kyl-Kobyz of Astrakhan and Kuban Nogais inhabiting the Volga coast and the Kyl-Kobyz of

Crimean Tatars and Tatars on the Cheremshan River are considered comparatively.

2. METHODOLOGY

When writing the article, comparative-typological, comparative-historical, system-ethnophonic methods were used. During the study, various materials were used. In general, information on bow instruments in Central Asia was obtained from the works of V. Bachman, S. Utegalieva. In addition, the works of such scientists as OMAROVA (2009) regarding the Kyl-Kobyz were taken into account. There are not many works written about Uzbek kobuz. Images of Uzbek, Tatar and Nogai kobyz that have become obsolete are depicted in several scientific works. The image of the Kyl-Kobyz of the XVIII century Astrakhan Tatars is shown in the book of the scientist (GMELIN, 2000).

The image of the kobyz of the Crimean Tatars is contained in the book of the travel of academician PALLAS (2010) to the southern province of the Russian Empire in 1793-1794 (7). Drawn according to the characteristics of I. Georgiy in the XIX century, the reconstruction of the Tatar kobyz on the Cheremshan River was shown in the book of G.M. Makarov. Characteristics and drawings of the kobyz of the Kuban Nogai were taken from the personal archive of the Honored Art Worker, researcher of the Republic of Adygea Z. L. Guchev.

As the kobuz of the Uzbek people, we take as a basis two pictures of kobuz from the Turkestan album. In the Turkestan Album, which is stored in the Navoi National Library of Uzbekistan, there are several photographs of kobyzists. One of the images depicts Uzbek folk instruments like dutar, nai, karnay, doira. Among them, you can see the instrument kobuz. It is this kobuz in this image that is shown in another image in the Turkestan Album. Thoughts related to the aforementioned kobyz-related musical instruments are generalized and require further study.

3. RESULTS

As a result, after a comparative study of the etymology of the names kobyz/kobuz, kayak and the ergological, morphological, executive features of the kobyz-related instruments of the Kazakh, Kyrgyz, Uzbek, Karakalpak, Tatar, and Nogai peoples, we are convinced that these instruments have one ancestor and that they are one instrument. These instruments stand out only by the manufacture and structure.

GMELIN's (2000) Astrakhan Tatars should probably be Astrakhan Nogais. Because his drawing is very close to the Kazakh and Nogai kobyz. The volumes are large, the bodies are flat. And the bodies of the Tatar kobyz are oval and long. The reason was that the instruments of the influence of the violin and the horn were palpable in

the Tatar kobyz. You can see the effect of the horn instrument on the body of the Tatar kobyz.

During the study, in the culture of Nogais and Karakalpaks, there is a lot in common in Kobyz art. Even the basic functions of these instruments are similar. The storytellers of the Karakalpak peoples sang tales with a kobyz. At weddings, they held festivities, singing the tales of Edige, Forty Girls, Alpamyz and others. As mentioned above, at the weddings of Nogais, with the support of a kobyz, epics were performed as Edige and other tales and epics. The necks of the Nogai kobyz are curved. The head of the instrument is tilted forward like that of a Karakalpak kobyz. Also in the picture of GMELIN (2000) on the kobyz neck you can see the iron hoops that are found in the Karakalpak kobyz.

It is known that the main function of the kylkobyz instrument is associated with shamans. Among Kazakhs, shamans reached the XX century. That is why such elements in the instrument structures as a mirror and a rattle have been preserved to this day. Looking at the kobyz of the Crimean Tatars and Kuban Nogais, we see that in the XVIII century the main function of these instruments changed, and we also see the effect of European culture. The Kobyz body is covered with wood, and the mirror mounted inside the beam has moved to the main part of the instrument. The methods and materials of creation are preserved in the same form. The fact that instruments related to kylkobyz are found in the aforementioned countries, and that they came to us without changes in the forms, structures, and performance

characteristics, may indicate that they have the same root and that they all share the same ethnocultural concept.

This type of instrument with a scoop-shaped body is characteristic only of the Turkic peoples who inhabited Central Asia. In addition to the Kazakhs, Kyrgyz, Karakalpaks, Uzbeks, these devices were found in the Bashkir, Nogai and Tatar peoples. The article consists of several sections: 1) the etymology of the names of the instruments; 2) ergological and morphological characteristics; 3) the technique of holding and execution on the instrument.

4. CONCLUSION

Thus, in our study, comparing the kyl-kobyz instrument with those types that is found in Central Asia, and becoming familiar with the etymological features of the word Kobyz, and the ergological, morphological features of the instrument and its executive sides, we developed a brief description of the instruments and identified common similarities and differences.

It is known that inside all musical instruments it is empty (Kazakh, Karakalpak kyl-kobyz), kyl-kayak, komuz (Kyrgyz), etc.), or that some instruments sound with the human oral cavity (shan-kobyz (Kazakh), zhygach komuz (wooden), temir-komuz (Kyrgyz), khomus (Yakut, Tuva), etc.). At the same time, in the words of the Turkic peoples, there are roots of kob, kab, kap, and others, which are often

used mainly for hollow objects or places with a hollow. In addition, depending on the sound the suffixes *yz*, *ys* are used. Thus, based on these facts, we assume that the word *kobyz* means sound (*dybys*) coming out of a hollow (*koby*). For these reasons, *kobyz* can also mean the name of musical instruments.

These instruments were used for various purposes in each population. In the Kazakh people, the *Kyl-Kobyz* were attributes of shamans. With the accompaniment of this instrument, epics, *kuys*, and songs are sung. Kyrgyz people with the help of *kyl-kayak* performed *kuys* and sang songs. Some scholars do not exclude that this instrument was a tool for shamans. Karakalpak people usually sing epics and legends, sometimes perform short *namas* (songs). Among the Uzbek peoples, shamans used *kobyz*, and they also performed *kuys* on this instrument. It is worth noting that among the Turkic peoples of Central Asia, only the Karakalpaks preserved *kobyz zhyrau* art. Currently, the *kobyz* instrument is not used as an attribute of shamans in any of these peoples.

According to morphological and ergological characteristics, the instruments are made of one material: wood, horsehair, leather. In the manufacture of the instrument, local materials from the habitats of the aforementioned peoples are used. The materials used to make the *Kyl-Kobyz*, *Kobuz* and *Kyl-Kayak* instruments are closely related to the livelihoods of nomadic people involved in animal husbandry, and this indicates that these instruments were formed among the nomads. In addition, we noticed that the structural, operational and technical

characteristics of the instruments are determined by the need for a specific sound in every nation.

The manufacture and structural features of the instruments are very similar to each other. The shapes of the instruments and some of the percussion features vary depending on their core function. Also, the shape, size, body structure, twist of the ears, describes the color of the sound character of each of these peoples. If Kazakhs, Kyrgyz are characterized by low, thick sounds, then the Karakalpakhs are characterized by the colors of high sounds.

All the instruments found in the Turkic peoples of Central Asia (Kazakhs, Kyrgyz, Karakalpaks) usually developed common executive features. All these peoples hold kobyz-type instruments while sitting tucking their legs under themselves (karakalpak, kyrgyz), putting it on their knees (karakalpak, kyrgyz) or put it in the center of two knees (Kazakh, karakalpak, kyrgyz).

There are commonly used techniques (methods of pressing the strings):

To press the string with a fingernail (Kazakh, Karakalpak);

To press the string by clinging by the inner soft side of the finger (Kyrgyz, Kazakh, Karakalpak);

To press on the string from above (Kazakh, Kyrgyz);

Today, the traditional methods of holding instruments of these peoples are changing in accordance with modern trends. To play by the method of tucking legs under oneself decreased and switched to execution while sitting on a chair. The instrumental repertoire is expanding, and now complex structural composition with high technical capabilities are being performed (in Kazakh Kyl-Kobyz). Therefore, the issue of not losing the traditional theme in the modern world is very important. Research in this direction will help preserve the traditional features of the stringed instruments of the Turkic peoples of Central Asia.

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