

DOMBRA, KOBYZ, SYBYZGY – OUR HERITAGE IS AS RICH AS THE SEA

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Abstract. *In this article, it is said that the Kazakhs are the heirs of the wonderful culture of the nomads of the Great Steppe for thousands of years, and they continue to carry the foundations of this great culture to this day. Until now, in scientific terms, Kazakh traditional music and musical instruments have not been listed as a single cultural and spiritual phenomenon. As a result, it is reported that Kazakh music has been studied only as cultural and spiritual evidence in the context of Kazakh history as a whole. The musical instrument is the main factor in the full understanding of musical terminology and music, its only document and material trace. It is very valuable because it reflects the past history, culture, and centuries-old musical traditions of the people. Russian and European ethnographers have left a lot of information about Kazakh folk music, musical instruments, and singing KUIS in the press, which appeared before the Great October Revolution. All of them unanimously say that the Kazakh people have a rich song, content, depth and variety of genres, that there are many talented performers, folk composers from the people, and that the KUIS played on instruments such as dombra, kobyz, sybyzgy, albeit handmade, are built on a programmatic, big event.*

Keywords: *culture, musical instruments, researchers, folklore, status.*

Introduction

The article of the head of State Nursultan Nazarbayev "Bolashak bagdar: Ruhani zhangryu" has become a historical document that shows the clear path of the nation in the coming period. For a person with a high sense of consciousness, a rich worldview, understanding the value of reason, culture, traditions, this article describes the path of the nation in the coming period [P. 1,15].

The second part "modernization of historical consciousness" in the article "seven facets of the Great Steppe" of elbasy N. A. Nazarbayev, in the fifth paragraph "thousand years of Steppe folklore and music", it is necessary to create an anthology of Steppe folklore". Here are collected the best examples of folklore of the past millennium – fairy tales, legends, tales and epics of the heirs of the Great Steppe. In addition, it is necessary to publish a collection of important works dedicated to the performance of Kazakh traditional musical instruments – kobyz, dombra, sybyzgy, sazsyrnai and others – the collection "ancient Sarder of the Great Steppe", the head of state stressed. Folklore and melodies of the Great Steppe should breathe a "new life" in a modern digital format. For the implementation of these projects, it is important to attract domestic and foreign professionals who are able not only to systematize the rich heritage of nomads, but also to increase its relevance. There are no boundaries in the main plots, characters and motifs of our culture, so we must systematically study it and glorify it throughout the Central Eurasian space and the whole world. At the same time, it is necessary to organize several search and research expeditions to different regions of Kazakhstan and other countries in search of common historical foundations of folklore traditions – said the head of State N. A. Nazarbayev [2,54 – 56p.].

The main part. If we turn to various monuments, the works of ethnographers, it turns out that the dombra and similar instruments of other peoples were known even in the distant Middle Ages. In the works of Abu Nasir Al-Farabi, we read about the tambourine. The Uzbek two-string dutar, very similar to the dombra, was first introduced in Al-Huseyni's treatise "The musical canon". The Russian folk instrument domra is found in the writings of the XIV century. Its original appearance and Construction do not differ from the Kazakh dombra. The similarity of such instrument names also indicated that they had the same root origin[3,85-90B.].

Dombra is an ancient chronicler of the nomadic country, the state of the chest of an old man who has seen many. Kazakh musical instrument science took a new path of development only after the Great October Socialist Revolution. Its development is closely related to the names of A. Zatayevich, academicians A. Zhubanov, V. M. Belyaev, candidate of art history B. Sarybaev. The traveler P. S. Pallas, leaving on August 17, 1769 along the route along the Urals, turns there when he hears that he has reached the Kazakh village. With great difficulty, he crosses the Ural River and enters the village. In the second half of the XVIII century, the Kazakhs have not yet covered the other side of the Urals. He wrote about the meeting with these Kazakhs: "in the evening we came to the Kyrgyz, who at that time moved across the vast Sahara with huge yurts. Steppe peoples are able to quickly choose a place for Migration and feel the pleasure of exchanging from one place to another. The gentlemen and their tools gathered, gave us a warm welcome and gave us a sour koumiss made from Mare's milk. Although the Kyrgyz greeted us very politely, we did not dare to land there. Seeing their household chores, we said goodbye to themselves and returned to the fortress in the evening. On this journey, the members of the expedition meet a shaman for the first time. "Three years of witchcraft," wrote P.S. Pallas, " are called shamans and the Kyrgyz believe in them especially. There are also those who ask them for advice. In this case, they first ask for a good horse, sheep or goat. Then the shaman begins to Sarn with a magic Sarn, beats his magic drum, which is surrounded by rings called kobyzy, jumps and waves."

P.S. Pallas meets kobyzy for the second time at the hands of those who went to black work near the Semipalatinsk mound. It turns out that one of them is a musician. What he wrote about this in his article: "...a hundred Kazakhs were brought here for loading wood, which are exchanged every three years. For this work, a barracks was built here, intended for workers, and several houses were built. Orpheus was found among them. He played the Kyrgyz instrument and, although he did not show much skill, he greatly entertained us. The strings of the burning instrument in his hand were made of horsehair. The sound and appearance of this instrument is reminiscent of a swan."

This is probably the meaning of P.S. Pallas's interpretation of the kobyzy voice "to the sound of a swan". The performer of the " Swan " State tried with all his might to depict the movements of the Swan. In addition to this state, there were works describing nature: "brass deer", "wolf snail", "Brown state", "state of the Scarecrow", etc.P.S. Pallas and I. Georgi and other travelers of the XVIII century in their scientific writings described the kobyzy and the flute more than anything else.[4,65-70p.].

The traveler I. Gmelin painted a kobyzy, which he met near Astrakhan. The kobyzy painting was hand-painted by the artist Ivan Borisov, a member of the expedition of I. Gmelin. It is one of the most valuable images of the first type of kobyzy. According to the traveler, there is no difference between the same burning instrument and the kobyzy of shamans who came until recently. I. Gmelin describes the instrument as follows:"....the kobyzy is round, hollow and like an empty vessel. On

top there is a wooden handle, the head depicts a heart. Small coins, like silver coins, were hung on it. From the bottom to the knee is attached to a long stick for registration. The hollow surface of the kobyz is not like our instruments. Two intestines are drawn from horsehair. If you run a whistle over it, there will be a sad sound, similar to the tone of SI-flat. When playing with kobyz, the sound of coins in his head often makes him shudder.."[5, 13-15p.].

Drawing by Ivan Borisov, one of the first samples of kobyz. Shamans categorically forbade the use of kobyz at weddings and other gatherings. They opposed the appearance of the kobyz as one of the instruments of folk music. Shamans used the kobyz for the benefit of their black head as a mysterious and powerful force, hiding it from the people. When the instrument is shaken, the ring on the end of the instrument vibrates and gives an additional sound. Shamans used the sound of rattles to intimidate people by amplifying them. The use of leather and horsehair, making a needle, is a common phenomenon for other instruments of that time.

In the XVIII century, along with poems, legends and fairy tales, the tradition of telling kobyz is well developed. When accompanying a fairy tale and legend with an instrument, great importance is attached to the imitation of various sounds of nature. Ethnographer Alexei Levshin, who paid a lot of attention to the study of the history and customs of the Kazakh people, said: ".....the most important musical instrument of the Kyrgyz people is kobyz and sybyzgy"[6,41-45p.].

Kobyz is, firstly, an intestinal bristle, and secondly, it burns pine resin to increase the viscosity of the intestines.

Korkyt kobyz, founder of the kobyz instrument, master, folk composer, philosopher, poet. He was born in Syrdarya. Korkyt Oguz is a great thinker of the Kipchak Thai people who lived in the VIII-IX centuries, batagoy poet, daulesker kuishi, fortune-teller shaman who predicted the coming day. On the ATA side, Korkyt was a well-known Karakozha from the Oguz tribe. "Korkyt is not a hero, but a priest (patriarch), the main bearer and keeper of folk wisdom, whose wisdom is paid attention to." V. V. Barthold. Korkyt for Kazakh is primarily the grandfather of Kui, the first performer of the tradition of Kui in kobyz. [7,85-90p.].

In the process of creating a melody, whistlers make a wonderful impression on the listener by synchronizing three different sounds. These sounds are distinguished by ordinary listeners as the sound of the flute, the echo of the mouth, and the voice of the flute's throat. In the works of A. Zhubanov "Nightingales of the time"[8,14 P.], B. Sarybayev "Kazakh musical instruments"[9,33-34p.], it is said that the master flute players performed in two voices, adding his laryngeal voice to the sound of a flute in the lower register when playing a Kui. This double-voice method of performance is also found in Kurai, noddyyk, TsUR, an instrument of the sybyzgy type. This problem shows the commonality of the sybyzgy in the system of creating musical instruments of this kind of Turkic-Mongolian peoples and sound production, which, along with the levels of compositional spinning, is based on the worldview of tradition.

In Kazakh, sybyzys and kylkobyzists became more famous in the first half of the XIX century, the vast majority of them performed folk songs. The zhyrs usually accompanied the zhyrtolgau sagas with kylkobyz. That is why this instrument is so common among the country.

Kui is a long-standing ancient musical concept. It is quite possible that in ancient times Kui was the name given to works of instrumental and solo voice music. In some Turkic-speaking peoples, both instrumental music and Song continue to be called Kui.

It has been known since the fourteenth century that the word "Kui", which comes from the mouth of the most steppe country, is a characteristic name for instrumental music, its roots go back to even more distant times. The state, which has always been closely connected with the life and life of the Kazakh people, is a genre that has been spreading its wings and flourishing for hundreds of years. The approach of KUIS to life, the emergence of social need and a different historical character can also be seen from the names of KUIS. "I'm sorry," he said, " but I don't know what you mean.", in addition, the Kazakh composers created many images in honor of their time. Kazakh folk instrumental music extends to a diverse genre, such as Kui and songs. The music of folk composers who lived in the second half of the XIX-early XX centuries is especially rich in genre specifics. The epic Saryn with a wide Kulash can be seen from the Kui of ancient times. "I don't know," he said. It is widely used by Lyric, lyric-epic and ritual genres. Among such many branches of Kui, a special place is occupied by the lyrical and philosophical genre, which is dedicated to the mysterious and deep mystery of art. Despite the inhumanity of the material basis, that is, the musical instruments were too wild primitive, Kazakh musicians were able to find opportunities to play dombra, kobyz, sybyzgy in a way that is not enough for a person [10.50-55p.].

No matter what day the people went through, the Kazakhs were able to capture it in the language of a mirror error. Legends, stories, historical, construction, customs, military stories, stories describing the beauty of nature, kobyz, dombra, sybyzgy, therefore Kui has a great place in the traditions of Kazakh folk art. The Kazakh people have a deep understanding of the essence of the state and respect for it. The Kazakhs listen to the songs of the zhyrau, as well as to the state. It is not difficult to see the passionate love and respect of the people for art in some legends, which speak of the significant impact of music on the consciousness, life and nature of the country. The history of "Tepen-Kok" is also interesting, one of the wonderful legendary Kuys that remain in the memory of the country. A poor young man, who has no father, mother, brother, relatives, or property in his only name, will join the race at one Ulan-assyr wedding. In addition to the fact that there is a lot of work to be done, it is necessary to take into account the peculiarities of the development of the economy. There is no one to turn on your horse at the moment when it shrinks and breathes out. Only you have hope! If the sound of dombra reaches your ears, you will probably end up with flying wings. "I don't know," he said, " but I don't know what you're talking about, and I don't know what you're talking about." The young man will win the race and become the dominant figure in the eyes of the ruling class. In folk musical creativity, nature is not considered as a separate World, separate from Man. Again, the great power of art is devoted to glorifying and rewarding a person with his dreams and intelligence. One of the most common in Kazakh KUIS is the method of imitation of sounds. For example, accurate transmission of the chirping of birds, the cry of animals by imitating sound ("Swan", "Howl Of A Wolf", "Nightingale"), which is also used to reveal the image of a person. Imitation of sound is not a pleasure of the will, it enriches the ability to reflect the state and contributes to a deeper understanding of the human soul. Dozens of sayings and hand notes written by Russian travelers, ethnographers, geographers and others have been published about Kazakh music. They all wrote in unison that the day of Kazakh folk music is a great professional art, for which there is a very rich foundation that is ready to fall in a number of genres and come out. In the second half of the XIX century, Kazakh KUIS became rich and rich in thematic, programmatic, ideological content and genre, which contributed to the improvement of Kazakh folk instruments, albeit at a very slow pace. Their former, too primitive, motherly type could not respond to the demands of their time. If we talk about one of the next ancient Kazakh

musical instruments – kobyz, then it was common among shamans to play the instrument by hand. Sometimes it was necessary to remove the lid of the casket and hit it with any hard object. Kobyz was not born outside of them, without contact with the instruments he used before him. Thanks to the development of our art, the kobyz instrument was revived and raised to the rank of the main musical instrument. "I'm sorry," he said. If we talk about one of the ancient Kazakh musical instruments – the sybyzgy, it is known that the trumpet and trumpets are the most widely used wind instruments of that time, judging by the constant parallel pronunciation of the two. The flute is the oldest type of wind instrument. It was often made from Kurai by Kazakh sybyzu-KUIS. There were many such artists, especially among pastoralists. They walked along the slopes of the mountains, on the slopes of the mountains, and knew where the Withers grew. And he was constantly monitoring and caring for what he needed. Life experience has shown that kokkurai, Raspberry, zhauzhapyr Kurai are suitable for making flutes. The flute player made a flute at arm's length. Today's specimens of his flutes have a length of 55-70 cm and a thickness of 10-25 mm. At first glance, the flute is a simple instrument, but among wind instruments it is distinguished by its complexity in terms of sound production.

In the XVII-XIX centuries, most of the flute instrument and KUIS, which were popular among the people, have not fully reached us. Along with the rarity of the sybyzgy among the country, the KUIS performed on this instrument became rare, performed on other kobyz and dombra instruments, and over time they became the KUIS of these instruments. After all, among the kobyz and dombra KUIS, the most common are the so-called "sybyzgy KUIS".

Sh. Ualikhanov depicts such musical plays as "Dusty zhayyk", "Korzbyn Kapay" performed on kylkobyz and dombra, the content of which is related to the campaigns of Abylaykhan. The feat of modern heroes was accompanied by instruments called "Dudka" and "Honbe", which were included in the song by musicians. The first of these instruments is undoubtedly the blow-played instrument that we use on hikes. "The state Ethnographic Museum of the peoples of the USSR houses a flute donated by Shokan Ualikhanov. / Collection list No. 13520/, about this instrument: Sh. The flute is well preserved. It is made of birch, it has three holes. A strong wooden box with a round flute was put on an iron ring in three places. The stopper of the wooden box is tied to a bayonet passed into the upper ring. This flute was kept until 1948 in the former Museum of the peoples of the USSR. The date of admission to the museum is unknown. It can be assumed that the instrument Shokan, along with other ethnographic objects, brought to St. Petersburg after the famous Kashgar expedition. Shokan Ualikhanov wrote that "all Steppe zhyrs usually sang with the love of kobyz." In the Republican Literary Memorial Museum of Abai in Semipalatinsk, two three-string dombra, kabyagi simple Kyl kobyz, sybyzgy and asatayak are stored [11,78-80p.].

Instruments of sybyzgy origin are common in the Turkic-Mongolian peoples. In flute States, imitation is performed. The freedom of measure and the frequent occurrence of restrained, calm, calm accents, which are characteristic of traditional music, reveal the symbols of antiquity. The Legends of the flute states are also intertwined with the hunting world ("wounded white antelope"). It is known that in the desire not to eat for the success of the hunt, before the hunt there were rituals dedicated to the ghost-owner of the same place and country. This ritual was carried out by the Hunter himself or by representatives of our spiritual world: shamans, songwriters and Kui. "Until now, Kazakh and traditional music as a single cultural and spiritual phenomenon has not been scientifically translated. Kazakh music is studied as a cultural and spiritual testimony

in the context of Kazakh history, Kazakh philology or Kazakh culture and art in general. The reasons for this trend were that before Kazakhstan gained independence, the state monopoly in the system of public science and education, strict ideologism, and especially the dominance of European views on the interpretation of cultural and spiritual values did not give priority to the teaching and research of Kazakh music.

The historical and ethnographic materials collected so far about Kazakh music have not been radically differentiated in scientific terms, as a result of which the historical nature and qualities of Kazakh music have not been fundamentally determined. The history of Kazakh music was limited to being described in the context of General History or details about general culture. The lack of opportunity to present Kazakh music as a whole cultural and spiritual phenomenon, in itself, led to a vague form of teaching this area, a scattering of the research system, Kazakh traditional music was considered only in the context of history, in the next, Cultural Studies, folklore studies.

Conclusion. Since the future of Kazakhstan is young people, we trust them very much in the future. In order for young people to fulfill this belief, we must show a great way. We hope that each teacher will raise the Kazakh flag in the sky and increase the number of educated and qualified young people. The task is heavy, the goal is clear. We will definitely achieve good results if we increase the number of critically thinking young people to improve our functional literacy, guided by the best ideas in the world practice on the basis of domestic practice. Despite the fact that after Kazakhstan became an independent country, it was easy to immediately form the former ideologized content of Social Sciences, the formation of a new methodological trend in this area, a new systematization of the structure and features of disciplines takes time. One of the most pressing problems in the system of Science and education is the differentiation of values inherent in the national identity.

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