

**ANNOTATION**  
**to the text of dissertation of**  
**Maulet Ardabi**  
**“Artistic and creative experience of Kazakh dombra kyuis in Xinjiang as a**  
**factor of national identity preservation”,**  
**submitted for the philosophy doctor (PhD) degree**  
**on specialty 6D041600 – Art studies**

**Relevance of research**

Relevance of research lies in the fact that respect for the previous history, sources of art is truly respect for the conscious existence, spiritual experience of mankind, caused by the desire to know the world and master it. The desire for scientific research of the historical stages of the kyui of Xinjiang land is part of a certain direction of scientific research of the system of general humanitarian sciences. New universal mechanisms of advancement and spiritual modernization without studying thoroughly accumulated historical relics will not be available for the society now. Each person, along with his material existence, should regularly analyze his spiritual world. In particular, due to the recent methodological, methodical and technological achievements in the humanitarian sphere, it is possible to give appropriate scientific and expert assessments to all historical relics of the spiritual sphere.

Currently, in the Kazakh dombra art traditions of "tokpe" and "shertpe" kyuis from the point of view of the period of development the region is characterized by performing, compositional, instrumental systems of development. Kyui art of Western Kazakhstan was studied in many scientific works, only recently reliable conclusions were written about shertpe-kyui. Especially at present, the heritage of the kyuis, preserved by the Kazakhs in the Xinjiang region of China, has not been studied. Therefore, at the present stage, the study on the regional scale of kyui traditions preserved by the Kazakhs in Xinjiang, is one of the urgent problems in the whole art science of Kazakhstan, including musicology.

**Object of Research**

The art of kyui, including the formulation of artistic and creative features of dombra kyui of Xinjiang Kazakhs.

**Subject of Research**

Regional performing and artistic and creative nature of the Kazakh dombra kyuis in Xinjiang.

**Purpose of Research**

To study kyuis of Kazakhs of Xinjiang in historical and cultural terms through a broad study of the Kazakh musicology to formulate ways to strengthen national identity, by individualization of the representatives of the kyuis and artistic performance features inherent in the traditions of the dombra, representatives of the Kazakh kyuis, which are still unknown to the Kazakh musicology.

In scientific alignment of actual problems for these purposes the following **tasks** are set:

- Consideration of the influence of historical, cultural and ideological, social factors of the Kazakhs living in Xinjiang on the formation and development of the kyui art here;
- Arrange, organize information about kyuishi, who unfamiliar to us and lived in Xinjiang (the XIX century);
- Comparative study of regional and performing schools of kyui art of Xinjiang Kazakhs with schools of shertpe-kyui of the Kazakh steppe (Zhetisu, Altai, Tarbagatai);
- Determination of the origin of the kyui schools of the Kazakhs of Xinjiang, also in the course of the study considering the legend (context) of the kyui systematic description of the artistic language and performing techniques of kyui from the point of view of national identity;
- Comparison of artistic and performing linear kyuis of legends with the semantics of the structure of the archaic kyui;
- Comparison of the frets system of old dombra preserved by the Kazakhs of Xinjiang with samples of ancient dombra schools of shertpe kyui of Zhetisu and Central region.
- Definition of features in the system of performing methods and techniques of Xinjiang kyuis from the point of view of national identity.

#### **Level of study of the topic**

According to the topic of our study is provided in-depth study based on the work of domestic scientists, who studied the kyuis of Xinjiang Kazakhs in historical and cultural terms, such as T. Bekkozhin, U. Bekenov, A. Seidimbek. B. Muptekkev, T. Mukishev, M. Abugazy, D. Bekenov, B. Igilik and others scientists` works and Xinjiang folklorists, philologists such as D. Turlikozhauly, D. Mazakuly, A. Dosmirzauly, E. Dauletuly, A. Sharipuly, B. Alimbekuly, D. Halykuly, K. Kusainuly, O. Toynbayev, M. Daripbek, M. Abdikadyruly and other scientists. In the study of kyuis in this region, the author has deepened the topic in theoretical and historical terms based on the works of scientists-researchers of the kazakh kyui of the same region (China and other foreign) and domestic scientists.

#### **Scientific Research methodology**

In the thesis, methodological approaches and research methods in the scientific works of the founders of the research of kyuis in the Kazakh musicology, including A.V. Zataevich, B. Yerkovich, L. Khamidi, E. Brusilovski, A. Zhubanov, B. Amanov, B. Karaulov, A. Muhambetova, S. Amanova, S. Kaliyeva, G. Omarova, S. Elemanova, S.Otegalieva were rationally used as a guide to achieve the main scientific results.

It should be noted that the Kazakh researchers of kyui and the sphere of general musicology began to focus in the scope of regional studies. In proof of this G. Omarova, B. Muptekeev, T. Mukishev, K. Zhuzbasov, O. Musakan, S. Daukeeva, B. Turmagambetova, A. Raimbergenov, Bolat Kazgulov, SagatbekKaliev, A. Sabirova, Sabyrova focusing on objects of regional scale engaged in the study of this sphere. Based on the methods of these researchers, we decided to consider kyuis of Xinjiang Kazakhs as an integral artistic complex. For the scientific disclosure of requirements of the research work, methods of complex research are used in combination with

existing sources and methods in Xinjiang in the scientific study of the kyuis of the region, along with historical-typological and comparative-theoretical, systematic ethnophonic research methods.

### **Scientific novelty of research**

In dissertation at first time:

- Studied the formation of the kyui art of Xinjiang Kazakhs, being considered from the point of view of the impact of the influence of the assumptions of the historical and cultural bases on tradition of kyuis, in the framework of the formation and development of worldview and identity of the nation have studied the basic social phenomena and concepts.

- Data on unfamiliar kyuis in Kazakhstan were analyzed and systematized. Published in China by direct writing (in Arabic graphics) studies and music collections, journalistic works, their data sources are fully covered, their sources are introduced into scientific circulation.

- Regional and performing schools of kyui of Xinjiang Kazakhs are comparatively studied with schools of shertpe-kyui of the Kazakh steppe (Zhetysu, Altai, Tarbagatai), artistic signs of outstanding personalities and differences of regional art of kyui of Kazakhs of this region are revealed.

- In the course of analysis and further study of the foundations of schools of art of the Kazakhs in China are considered legends (backgrounds) by kyuis were systematically describes the artistic and performing techniques of kyui from the point of view of national identity, identified a peculiar system of ancient legendary kyui and kyui of the Soviet era in this region.

- Artistic and performing features of the Kazakh kyuis were compared with the semantics of the archaic structures of kyuis, the old samples of dombra, preserved by Kazakhs in Xinjiang, were compared with samples of dombra in other schools of shertpe-kyuis in the Kazakh steppe;

- Frets of old dombra preserved among the Kazakhs in Xinjiang, has been studied in combination with samples of ancient dombra in schools of shertpe kyui of Zhetisu and the Central region and in a systematic way the scientific digital sheet music version of kyuis of Xinjiang land are introduced.

- During the study of national identity and preservation of cultural heritage in the system of performing approach of Xinjiang kyuis on the basis of the "Rukhani Zhangyru" Program through systematic research spiritual value aspects of kyuis schools in Xinjiang were revealed.

### **Thesis for presentation:**

- Notwithstanding the fact that established national traditions, customs, moral values, principles and nomadic life have formed historical and spiritual foundations of the Kazakh culture and art of kyui, forming national spiritual identity in general, tradition of dombra art of Kazakh people in Xinjiang is a local school, which preserved ancient, original musical and linguistic features of Kazakh dombra music. Identification of original sources of Xinjiang Kazakhs and determination of artistic language and distinguishing features of local tradition, preserved in this region in terms of national identity, is associated with geographical and landscape zones, tribal society organizational system and other factors;

- Sheet music (in number notation) and audio records of field expeditions and archives of author, and studies in various branches of knowledge, publicistic papers in Chinese and Kazakh languages (Arabic-script) had a significant meaning in research of heritage of dombra music of Kazakhs in Xinjiang in the context of structural and musical-syntactic characteristics;

- Traditional tribal organization of society, preservation of the foundations of nomadic civilization and oral form of music until the middle of the twentieth century among Kazakh community in Xinjiang and its prevalent development under influence of shamanic themes (saryny baksy) have determined formation of local regional composition and performing schools (Ile, Altay, Tarbagatay);

- Bourdon two-part fifths dombra kyui-legends, kyui-zhoktau, consecrating kyui (arnay kyui) of Ile school, solo performed or performed during tartys competition by simultaneous or alternate string touch, are originating from ancient shamanic themes, funeral conclamation (zhoktau), lamentation (synsu), daily life songs (kara olen). Fourths and fifths bourdon kyui pieces with simple stroke technique of shertpe style in works of outstanding representatives of Ile dombra school, Konkay, Ashim, Mazak, Tilemis, Tergeusiz, Kamal Makay, are characterized by performing technique with prevalence of downstroke wrist touch;

- The oldest stroke techniques of conventional plucked technique (shertis), hooking (ilme), techniques "tebegen", "zhap ta kymta", "tuidek" of dombra tradition of Altay in China, are implemented in ancient fifths crying kyui, kyui-legends, and cyclic kyui, dedicated to sacred animals and birds, which originate from the period of hunting magic, and in performance of kyui "Kenes" of Beisenbi;

- Widely applied techniques in kyui of Kairakbay: arpeggiato, slur, alternating with up-and-down plucking by index finger, and widely used performance technique with prevalence of downstroke wrist touch, determine deep relations of dombra music with ancient sybyzgy kyui of Tarbagatay. Touch of modes by the first and third fingers of the left hand, and more frequent use of the first finger instead of the index finger, which facilitate intensity of sound in kyui of Kairakbay. Soft and tender phonation is provided by simultaneous playing with four fingers of the right hand and effect of continuous sound, ensured by playing with index finger. Thus, structure of fifths kyui of Kairakbay, consisting of small sentences ended with repeat of chorus part (kaiyrma) with alternate or simultaneous string playing on the basis of pentatonic scale, is similar both to composition logic of kyui of sybyzgy tradition and to repeat of song choruses;

- System of modes on ancient dombra in Xinjiang community of Kazakh people consists of 12, 13, 14, 15 cords, flute feature is kept, which is different from modern modified dombra. Such dombra is made by old masters, and each dombra has its form corresponding to the region. This feature is related to old-world dombrists (dombra players) of the East Kazakhstan and Zhetisu; we also can observe differences and similarities in performing traditions of Xinjiang kyui in the Eastern region of the country and Zhetisu. Complex analysis of a number of cyclic kyui "Kenes" has shown its popularity among Kazakhs of three regions of Xinjiang: Ile, Altay and Tarbagatay districts.

### **Approbation of Research**

The main results of the research were prepared in the form of scientific articles, published in national scientific journals and collected volumes on International conferences:

1. Ardabi Maulet, Zaure N. Smakova, Balzhan B. Junussova, Aigerim A. Karsakbayeva, and Assel Rakymzhan. The Art of Kui Performance of Kazakh Ethnic Group in China // International journal of environmental & science education. 2016, vol. 11, no. 18 (Scopus) – P. 11449-11465.

2. Маулет А. Күйші Тергеусіз Бәлекейұлы // Қазақстанның ғылымы мен өмірі. № 1 (43) 2017. – Б. 38-41.

3. Маулет А., Сабырова А. Іле қазақтарының күйшілік өнері // Қазақстанның ғылымы мен өмірі. № 2 (36) 2016. – Б. 345-349.

4. Маулет А., Сабырова А. Шыңжаңдағы қазақтарда сақталған ескі домбыралардың үлгісі // Қазақстанның ғылымы мен өмірі. № 6 (42) 2016. – Б. 37-40.

5. Мәулетұлы А., Сабырова А. Тарбағатай аймағы күйшілік мектебінің қалыптасуы // Абай атындағы қазақ ұлттық өнер университеті, Хабаршысы. Алматы, № 3 (48) 2016. – Б. 50-54.

6. Мәулетұлы А. Әшімнің шәкірті – Күйші Камал Мақайұлы // «Музыкалық білім беру мәселелері мен болашағы және қазақстан республикасында көркем білім берудің жаңа моделін қалыптастыру» атты ҚР Тәуелсіздігінің 25 жылдығына арналған халықаралық ғылыми-тәжірибелік конференция материалдары. Құрманғазы атындағы Қазақ ұлттық консерваториясы, Алматы, 2016. – Б. 252-256.

7. Мәулетұлы А., Хуаң Ж. Қазақ халықтық музыкасының шығу қайнары ең алғашқы діни салтында – қазақ бақсыларының бейнелеу салтын мысалға алғанда // «Қытай музыка теориясының баяндау жүйесінің тұңғыш ғылыми конференциясының ғылыми мақалалар жинағы» Қытай Халық Республикасы, Жыжияң өлкесі Жинхуа қаласы, 2017 жыл. – Б. 55-56.

8. Мәулетұлы А., Хуаң Ж. Қазақ халқының дәстүрлі музыка аспабы – домбыраның эволюциялық ерекшеліктері // «2017 жылы 6-кезекті мемлекеттік дәстүрлі музыка аспаптары және шығыс музыка аспаптары жөніндегі халықаралық ғылыми конференциясының мақалалар жинағы». Қытай Халық Республикасы, Пекин, 2017. – Б. 21-23.

9. Мәулетұлы А. Кетбұға күйлері хақында // «Рухани жаңғыру – Алаштың асыл мұраты: Тіл, жазу, мәдениет» атты Халықаралық ғылыми-теориялық конференция материалдары. – Алматы: Елтаным баспасы, 2018. – Б. 279-281.

The thesis research was discussed at the Academic Council of Kazakh National Academy of Arts named after Т.К. Zhurgenov and Traditional musical art Department and recommended for defense.

### **Structure of the thesis**

The research work consists of an introduction, three chapters and a conclusion. It contains a list of references, applications at the end. Each Chapter of the thesis: 1. "Historical and cultural bases of formation of kyuis of Kazakhs in Xinjiang ", 2. "The role of the Kazakhs of Xinjiang in the formation of the national mentality in the schools of art of the nineteenth century" 3. "Artistic and performing character of the

Kazakh kyuis in the Xinjiang region and its influence on the strengthening of modern national identity". Each Chapter is divided into 3 sub-chapters.

**In the conclusion**, the main scientific results and conclusions of the research work were presented and the issues of determining the traditional direction of the kyuis of the Kazakhs in Xinjiang in the future were highlighted.