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Laura Zhumabekova¹¹*T.K. Zhurgenov Kazakh National Academy of Arts
Almaty, Kazakhstan***COMPARATIVE ASPECTS OF STUDYING STRING-BOWED INSTRUMENTS
SIMILAR TO THE KAZAKH QOBYZ****Abstract**

The article is devoted to the comparative study of string-bowed instruments similar to the Kazakh qyl-qobyz. As you know, the Kazakh qyl-qobyz belongs to the oldest type of bowed chordophones, various analogues of which functioned on the territory of Central Asia, Siberia, China, and the Middle East. In the course of the research, questions of the main design properties and timbre parameters of comparable objects of instrumental analysis will be developed, and the idea of the design properties of qobyz in many similar instruments will be based; the dominant function of the qobyz as the "primary tool" is determined; the comparative typological analysis traces the stages of evolution of the qobyz to the violin. The article outlines the ways of development of ancient bowed chordophones, their transformation in the direction of modern bowed chordophones, which reflect the common roots and in-depth cultural and historical ties of the peoples of the Central Asian and Middle Eastern regions and Europe.

Key words: qobyz, bowed chordophones, Kazakh music, music of Turkic-speaking peoples, comparative ethnoorganology.

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САЛЫСТЫРМАЛЫ ТҮРДЕ ТАЛДАУ****Аннотация**

Мақала қазақ халқының қылқобызына ұқсас ішекті-ысқылы аспаптарды салыстырмалы зерттеу мәселелеріне арналған. Белгілі зерттеулерге сүйенгенде, қазақтың қылқобызы Орталық Азия, Сібір, Қытай және Таяу Шығыс аумағында қолданыста болған түрлі аналогтары қияқты хордофондардың көне түріне жатады. Зерттеу барысында аспаптық талдаудың салыстырмалы объектілерінің негізгі конструктивтік қасиеттері мен тембрлік параметрлері мәселелері қарастырылады, ұқсас аспаптар қатарында қобыздың конструктивтік қасиеттері туралы идея негізделеді; қобыздың "алғашқы құрал" ретіндегі басым қызметі анықталады; салыстырмалы-типологиялық талдауда қобыздың скрипкаға қарай даму сатылары ұсынылады. Мақалада Орталық Азия, Таяу Шығыс және Еуропа өңірлері халықтарының ортақ тамыры мен терең мәдени-тарихи байланыстарын бейнелейтін ежелгі ішекті ысқышты аспаптардың даму жолдары, олардың қазіргі заманғы ысқышты хордофондарындағы трансформациясы көрсетілген.

Түйінді сөздер: қобыз, ысқышты хордофондар, қазақ музыкасы, түркітілдес халықтардың музыкасы, салыстырмалы этноорганология.

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Алматы, Казахстан***СРАВНИТЕЛЬНЫЙ АНАЛИЗ СТРУННО-СМЫЧКОВЫХ ИНСТРУМЕНТОВ
АНАЛОГИЧНЫЕ КАЗАХСКОМУ КОБЫЗУ****Аннотация**

Статья посвящена вопросам сравнительного изучения струнно-смычковых инструментов, аналогичных казахскому кылқобыз. Как известно, казахский кылқобыз относится к древнейшему виду смычковых хордофонов, различные аналоги которого функционировали на территории Центральной Азии, Сибири, Китая и Ближнего Востока. В ходе исследования будут

разрабатываться вопросы основных конструктивных свойств и тембровых параметров сопоставимых объектов инструментоведческого анализа, основываться идея о конструктивных свойствах кобыза в ряду аналогичных инструментов; определяться доминирующая функция кобыза как «первоинструмента»; в сравнительно-типологическом анализе проследиваться ступени эволюции кобыза к скрипке. В статье очерчены пути развития древних струнных смычковых инструментов, их трансформация в современных смычковых хордофонах, отражающая общие корни и глубокие культурно-исторические связи народов регионов Центральной Азии, Ближнего Востока и Европы.

Ключевые слова: кобыз, смычковые хордофоны, казахская музыка, музыка тюркоязычных народов, сравнительная этноорганология.

As is known, a musical instrument appears as a memory of thousands of years, a kind of spiritual isotherm of peoples on the path of their historical formation. According to the doctor of art history, Sh. Gullyev, "the development of any national music culture is closely connected with musical practice, in which the leading role belongs to musical instruments. The names of the instruments themselves, their design features, technical and performing capabilities reflect the specifics of the musical thinking of the people to whom they belong" [1, p. 37]. The identical structure of string-bowed strings is observed in many post-Soviet countries, near and far abroad, with Turkic roots in terms of language. There are also connections between them when comparing musical cultures. For example, Azerbaijanis, Turkmens, and Uzbeks were more influenced by the Arab-Muslim culture, while Kazakhs and Kirghiz people retained elements of a stable ancestral cult lesser extent. While living in the Russian Federation – Altaians, Khakas, Yakuts, experienced Buddhist or Christian religions' influence in their time, nevertheless have authentic types of string-bowed instruments (hereafter – bowed chordophones). The evidence of their genetic and typological relationship raises the problem of studying these cultures in their historical connections. The wide range of distribution of the instrument combined with spiritual indicators indicates ordinary moments in these peoples' destinies and the bowed chordophones's unique properties, which contributed to its movement or borrowing.

Two primary and several intermediate groups were identified during the study of the main design properties and timbre parameters of comparable objects of instrumental analysis. According to their correspondence to qobyz, the stages of the evolution of chordophones as a whole are conditionally outlined. The Asian origins of most of them are also reflected in the European violin, whose origin is considered by many researchers to be Asian. Thus, in the process of identifying a typologically similar bowed chordophones covers an extensive area of their distribution, determines the place and meaning of national instrument in a single system, the development of the spiritual and material culture of Turkic peoples, and the possible evolutionary processes of instruments such as qobyz archaic to the modern violin. Thus, this article aims to compare similar Kazakh qyl-qobyz bowed chordophones in many standard and distinctive features.

For centuries, the archaic form of the Kazakh qyl-qobyz retained its defining features, determined by its national semantics, genetic conditioning, and met the people's spiritual needs.

In the practice of making folk music, several types of instruments were distinguished depending on the application. For example, a drug gang characterized by the larger size and lower sound was used during military campaigns. It was accompanied by Zhyrau, performing heroic zhys, raising the spirits of soldiers before the battle. Also, species such as maccoby, escobas, jacobys, etc., differ in size and the strings' quality. Unfortunately, according to the listed characteristics, their clear differentiation has not been preserved in the national memory. The generalized name "qyl-qobyz" has been applied to almost all types, except drug trafficking.

As you know, qyl-qobyz is made of a single piece of wood; its base reminds the form of an open bowl, stretched to the bottom. It should be noted that the method of its manufacture has remained to this day. The lower part of the instrument-the soundboard-is tightened by the skin. A tiek stand is placed on it. The recess formed between the lower deck and the skin is the resonating

part of the instrument. The upper half of the case remains open. Two strings are strung from an uncoiled ponytail, 30-60 in each bundle. They do not adhere to a short, slightly arched, or curved neck, but as if they hang over it. Hence, the unique extraction of sound peculiar only to this instrument, not by pressing the finger pads on the string, is customary on string instruments, but by the fingernail's unusual location on the string's left side. The bow has an arched shape and resembles a bow: many horsehairs are tied to the two ends of a naturally curved branch and fastened with a strong camel hair thread. At present, common factory-made healthy and strong threads can be used for this purpose.

According to the morphological classification of Hornbostel-Sachs, based on an in-depth study of the instrument's design and the method of sound production on it, the Kazakh qyl-qobyz belongs to chordophones. The musicologist G. Omarova revealed the discrepancy between some of its points in the construction, timbre, and playing qobyz techniques. According to her notable remark, the signs of syncretism are manifested in the fact that "qobyz combines with the typical features of stringed bowed instruments (chordophones) and some constructive features of instruments of other groups (idiophones, membranophones, aerophones)" [2, p.156]. Earlier, B. Sarybayev noted this. According to him, the resulting number of overtones during flageolet reception is similar to the technique of blowing on sybyzgy, shaking the instrument in the ritual practice of Baksa-noise (asatayak), the presence of a leather membrane – percussion (tambourine) [3, p.55-64]. Thus, the combined indicators of various groups in an instrument determine its versatility, indicating the elimination of earlier musical instruments in it, as well as its potential evolutionary capabilities. Timbre characteristics are essential for comparative analysis. In this perspective, archaism is associated with a height that does not lend itself to precise temperament. At the same time, the purity of timbre and accuracy of sound are considered signs of evolution. So, from the point of sound as a musical phenomenon, the musicologist S.Utegalieva, classifying chordophones of Central Asia, divides their vulture types into 1) "semi-musical," so-called overtone, with hair strings (pyzanchi, igil, tobshur, qyl-qobyz); 2) "musical," with intestinal (goat) vein silk strings (komuz, dombra, dutar) and 3) "supermusical elite" instruments with mainly metal strings (tanbur, rubab, tar) " [4, p.59]. Thus, according to the timbre features that depend on the string's quality and sound production method, the researcher traces evolution's possible course. The first and third points of this method are chosen for conducting a typological analysis of the bowed chordophones. The first includes the so-called "semi-musical" with hair strings that can produce overtones-pyzanchi, igil, tobshur, qyl-qobyz, etc. The next stage in the development of musical instruments is the presence of metal strings, which, acting as a sign of "elitism," put forward the presence of achromatized scale (the second group). These are kemancha, gijak, etc. These judgments allow us to generalize the principles of musical instruments' development from hair strings to metal ones based on their historical functioning.

Identification of bowed chordophones typologically similar to the Kazakh qyl-qobyz is fixed on many points, including features of the design, sound, and sphere of functioning. Special attention needs to:

- 1) varieties of the body (hollowed out of a single piece of wood or composite spherical, pear-shaped, etc.), its lower part is stretched on the front side of the skin, which serves as a membrane, the resonator is open (fully or partially);
- 2) the material of strings (hair, vein, intestinal, metal, etc.) located above the curved neck;
- 3) types of a bow (arched, straight) with free hair tension and a particular setting of the right hand (palm up);
- 4) the specifics of the timbre-velvety, muted with a lot of overtones and Bourdon;
- 5) the method of sound extraction-nail plates, the formation of flageolets;
- 6) vertical positioning of the instrument;
- 7) specialization of carriers, characteristic repertoire;
- 8) as well as mythological, religious, and mystical prerequisites for the appearance of the instrument.

Following the above factors, the first group includes the most ancient and close to the Kazakh qyl-qobyz: kayak (Kyl-kyak) – Kirghiz, kobuz – the Uzbeks, Tajiks, Karakalpaks, Nogai,

of yyh, homes, LIH (LIH) – the Khakas and Tuva, ikili – in Altaians, meringur, Hur – the Mongols and Buryats, Huur – Kalmyks, Chica-pshina (kobuz) among Kabardino-Balkars, ia Cowie – at Mari, abhaza – Abkhazians, hamlets – from Karachay-Circassian, nerp – the Khanty, sikachin – the Adygei, sigudek – Komi, eingange – of the Chukchi.

In these tools, mainly a single piece of wood (pine, larch, cedar) is used, creating round, oval, elongated, or elliptical shape. The membrane is camel, deer, goat, or lambskin. For strings and a bow-shaped bow, the only horsehair is used. The soft sound is reminiscent of viola or cello flageolets. The low string acts as a melodic one, while the high string sounds like a Bourdon. Build – quarto-Quint. The total range covers one and a half, a maximum of two octaves. They perform function-accompaniment to singing ancient heroic tales, instrumental pieces, and shamans in magical activities (among the Bashkirs, Kazakhs, Karakalpaks, etc.).

For example, the Kyrgyz kyyak has a curved neck, a hollow Cup-shaped wooden body. The lower part of the kyyak is covered with camel skin, while the upper part remains open. It can be set to a quart or a fifth. A bow-shaped bow is called "kamancha." In musical practice, kyyak is used as a solo and accompanist in epic tales' performance – dastans, poems, legends. The scope of application of the kyyak has much in common with a similar tool among the Kazakhs, Tajiks, Uzbeks, and Karakalpaks.

Along with the characteristic features of a solid piece of wood body, two horsehair strings, a bow-shaped bow, and a quart system, the Mari kovyzh has distinctive features in using a bull's bubble as a soundboard.

The Mongolian two-stringed morinhur occupies a special place among the identical qobyz chordophones. "Morin khuur" literally translates from Mongolian as "fiddle with a horse's head." It is also related to the Kazakh qobyz in its sphere of application, characterized by singing epic tales' solo and accompanying function. The difference can be traced in the image prototype: the Kazakhs have a Yellow camel, the Mongols have a winged horse.

The main points of the Kazakh qobyz are also close to the Kalmyk two-stringed khuur with its characteristic timbre. According to N. Lugansky, its broad distribution among the people and the epic sphere of its functioning are captured in numerous references in the epic "dzhangar," folk tales, sayings, and other Kalmyk literary sources [5, p. 36].

It should be noted that inside the ancient group closest to each other in external form and design, form a binary ratio of qyl-qobyz and Kyl-kyyak, ia Cowie and abhaza, sigudek and eingange, Huur and moorinhur, yyh and LIH, ikili the Kalmyk and Altai. In some peoples' culture, there are several types of similar bowed chordophones: yyh, homes, LIH – Khakas and Tuva, meringur, hur, and byzaanchy – the Mongols and Buryats.

The Slavic and Finno-Ugric peoples' instruments belong to one of the transitional periods of the bowed chordophones development, which preserved the most ancient features. These are gadulka for Bulgarians, gudok for Russians, gusli (gusla) for South Slavic Croats, pushlya viole (Dudas) for Latvians, pyyspill and hiiukannel for Estonians, lyrica for Yugoslavs, jouhikko, HIU – Kantele for Karelians and Finns.

In their design, the hollowed-out wooden body of various sizes is preserved. However, its shape varies; there is an oval, pear-shaped, rectangular, elliptical, sometimes in the form of an eight with side recesses. During the post-war years, there were cases made of tin powder boxes. The tin can was also used instead of the body of the Turkmen gidzhak. There are resonator holes on the flat wooden deck. The neck is short, without frets. Carvings are often used to decorate the flat trapezoidal head. Three strings in the past were wire-like, in modern species-metal. They were played with a bow-shaped bow, holding the instrument in an upright position. The system is quarto-Quint. They were performing the function of the accompaniment of folk songs and dances.

Essential points of sound extraction on the horn are noted in the aspect of Parallels with qobyz. According to Alexander Agajanov: "Melody played on the top string, bottom two, tuned in unison and Quint concerning the first, served for the pedal point, the strings to hit at the same time; this is 35 in the game is achieved polyphony" [6, p.22]. As shown from the above quotation, hair strings and similar execution methods produce similar moments in sound patterns, marked with Bourdon.

Meanwhile, typological distinctions clearly show their conditional nature, which is manifested in the presence of such constructions that may belong to different groups. For example, the Komi sigudek, which means "hair horn," also has a weak sound and a soft, muffled timbre, making it one of the most ancient varieties. But at the same time, the scope of its application, represented by dance and dance games and folk songs of a recitative nature, indicates a characteristic feature of a later time.

It is necessary to note and bowed monohordi – Estonian myspell and dokaka the Nanai and Ude in a series of identical specimens. Their distant similarity lies in the body, which is a slightly bent wooden Board, to the ends of which a vein string was attached, and a bow was played on it. Interestingly, its improved appearance is more similar to the Kazakh qyl-qobyz. In it, the shape of the body becomes complete; the body and neck stand out.

The second group features are represented in the Caucasus peoples' instruments, both Turkic and other language groups. These are kemancha - for Azerbaijan, Armenians, Georgians, Dagestan, Uyghurs; gidzhak-for Turkmens, Uzbeks, Tajiks, Uyghurs, Karakalpaks; kissyn-fandyr – for Ossetians. Some peoples had several types of bowed chordophones in their Arsenal. For example, the Armenians and Georgians have chuniri, chunir, and chianuri; they also have Kamani and Dagestan – Chagan. The presence of common premises in the structure and application of samples similar to qobyz in the Turkic-speaking peoples' culture indicates their historical roots' commonality. It determines its place among typologically related samples. Thus, determining and identifying related chordophones is the central part of the music of Turkology and Turkic instrumentality.

This group of bowed strings' distinctive features is the following: the body in the form of a regular hemisphere is made of bronze metal or coconut wood, the individual segments glued together. Sometimes coconut or pumpkin shells are used in the finished form. The body is covered with fish scales, snakeskin, or mutton skin. The long thin neck is made of almond, walnut, mulberry, or solid black wood. Resonator holes are sometimes made on the membrane. In the lower part (through the resonator from under the membrane), a metal pin is attached. The bow's form is preserved from the previous group, a straight or slightly arched shaft with a loose lock of horsehair attached. It is called "Kaman" or "kamoncha," the degree of hair tension during the performance is regulated by the fingers of the right hand.

In this group, there are strings of horsehair (Kissin-fandyr, the Chagan), wire, and metal. Currently, metal strings reach from two to seven (among them there are steel and wire strings, tuned in a quart or fifth, mostly coinciding with the violin system, but chuniri and chianuri have a second-tertz system. The sound is creaky, muffled, with a characteristic mumbling timbre, sometimes sharp and creaky. These instruments are found in solo, accompanying, and ensemble performances. The repertoire is dominated by songs and dances of a cantilevered nature, and the presentation of musical thought is dominated by one-voice melodies richly decorated with melisms.

The same types are kemancha and gidzhak. Only the latter has a more extensive (usually wooden) body. Suppose it is most famous as a gijak in Uzbekistan, Tajikistan, Turkmenistan, and Karakalpakstan. In that case, it is called kemanche or keman in the Transcaucasian republics and Iran, Iraq, Afghanistan, Turkey, and others.

Georgian traditional chuniri, unlike the improved one, does not have a "bayonet." It is very close to Ossetian Kassin-fandyr (goyisher with the hair string) and the Chechen-Ingush adhocopondur (acupuntur, Chan dirg) (it should be noted that the playing of the Georgian Chinuri is similar in shape Nanai monochord of duchacka).

The Uzbek kobuz is a complete analog of the Kazakh qyl-qobyz in its preliminary design and application. It has a bucket-shaped body, two strings of uncoiled strands of horsehair. By lightly touching the strings with the left hand's fingers, various flageolets are formed on it. Similar features are shown in the techniques of sound production and the specifics of sound formation. As Professor F. writes: Often, along with simple folk song melodies, developed instrumental parts of makoms were performed on it and dance melodies of different structures. They are currently performed from lyrical to marching nature of various genres of modern plays [7, p. 113].

According to historical data, the first bowed chordophones examples in Europe were Fidel and rebek, viola, and zhiga. These predecessors of the violin are conditionally assigned to the third group. The pear-shaped or lute-shaped body was first made from a single piece of wood, had a short neck, the head – in the form of a snail with transverse pegs, 2-3 strings. Since the X century, the body's components began to stick together, and the shape gradually took on a classic shape. On the fretboard of the five-string Fidel, Bourdon strings were separately attached, on which "flageolet-like consonant with the melodic sounds simultaneously received by the bow, quarts, fifths and octave intervals were extracted" [8, p.804-805]. In this circumstance, its genetic connections with the first group are revealed.

Fidel and rebeck were used as solo and accompanying Church and secular court instrumental ensembles and since the 15th century-among traveling jugglers or minstrels.

The transformation process was also reflected in the gradual transition of the instrument setting from vertical to horizontal. So, both (da gamba and da braccio) staging methods simultaneously existed in the XI century. For example, initially, the hooter, as well as Fidel, was held, leaning the body on the knee or clamped between the knees (sitting), pressed to the chest (standing) [9, p. 99]. Both types of bowed chordophones influenced the formation of the violin family, and by the 18th century, they were entirely out of use.

The ubiquity of the violin is reflected in its use instead of traditional instruments. According to the materials of E. Gippius, evidence of this is "many images of folk violinists playing with a bow-shaped bow or holding a violin like a horn (!) (on their knees)" [10, p.16-17]. Revealing the ethnomusicological connections between Mari and Turkic peoples, O. Gerasimov notes that despite the dominance of the violin in musical life, " some performers still prefer to play on its traditional prototype, that is, on the kovyzh [11, p. 149].

To sum up, it should be noted that the closest to the qobyz of the bowed chordophones is the Kyrgyz kyyak, Karakalpak kobuz, Uzbek kobuz, Tuvan igil, Khakass yykh, Altai ikili, Kalmyk khur, and Russian Gudok. Combining their results appear in the features of construction, "buzzing" sound. The characteristic of these instruments with a vertical setting emphasizing the knee is the high position of the strings above the neck, which generates a flageolet-nail way of playing, extracting a lot of overtones Bourdon. The bow-shaped bow is held with the palm turned out, the fingers pull the hair.

It should be noted that the signs of common roots could contain the following main methods of term formation, among which are: a) applied meaning within the framework of a ritual, b) conditionality by external characteristics and C) generalized application to many musical instruments.

a) sacred premises. I. Matsievsky wrote about the magical purpose of the bowed chordophones in his time, drawing analogies between the Turkic govus and the Slavic gusla(guslyat), which "among the Slavic – speaking peoples means witchcraft, sorcery, divination, a musical instrument, and hence-to conjure, enchant, play a musical instrument" [12, p.44]. Based on the provisions of the scholar, in the meaning of the term "qobyz" G. Omarova traces a kind of evolutionary line: "a word for exorcising an evil spirit → the name of a ceremonial ritual musical instrument → a musical instrument in General" [13, p. 7]. The established persistence of archaic features associated with the ritual and magical sphere of functioning and the possibility of establishing a connection with the other world can be traced throughout the entire historical path, indicating the primacy of applied significance in the Genesis of the bowed chordophones. However, researchers are not always unanimous in this interpretation of the term. For example, P. Nikiforov's opinion about the " diabolical " genealogy of the Mari kovyzh [14, p. 70] was refuted by O. Gerasimov, who connects the appearance of the kovyzh with neighboring Turkic peoples [15, p. 210].

b) indicators of external characteristics. As German scholar, K. Stumpf states, " the prototype of all strings in many parts of the world " could be a bow [16, p. 37]. Subsequently, the researcher of Azerbaijani instruments S. Abdullayeva, as well as A. tsitsikyan, who conducted organological interpretations of Armenian historical sources, unanimously believe that the appearance of the bowed chordophones was associated with the appearance of the bow and string since in their

languages, the "arrow bow" and the bow of a musical instrument have the same name [17, c.6; 18, c.175]. The Bulgarian researcher Slavi Donchev saw the connection of the Kazakh traditional qyl-qobyz with a hunting or military bow, not only in the form of a bow but also in the curved shape (side) of the instrument itself, expressed his opinion in more detail. His hypothesis he explained the coincidence of the invention of the bow and primitive CCI in the period of I century B.C. – I century ad, and the assertion that the original form of the game at the bow was the friction of two hair bows bowstrings each other, thereby concluding that the bow could be a model like a bow and a hull [19, c.102-158]. This point of view is also shared by the well – known organologist I. Matsievsky, who wrote: "a Bow directed against the living is hunting; a bow directed against a bow is war; a bow about a bow is music and love." European and Russian travelers (p. Pallas, A. Eichhorn, etc.) also saw similarities with the Swan appearance in the qobyz's appearance.

In the origin of the term qobyz, there is another definition coming from "kauyz," which in ancient Turkic means "kovy" (Koby), in Kazakh – "KUP," "Kubi," "kauys" means a hollow and round bowl inside and is directly related to the design of the instrument and is consonant with its name. Hence, the term originated from a resonator's presence, reflecting the musical sound extracted on the string. According to other sources, a similar "kabz" "is mentioned in the meaning of" vibrations "(repeated movement of the hand) " [20, p. 208]. Thus, the fundamental meaning of related words indicates the ancient origins of the name "qobyz," which was widely used in related meanings.

Identical provisions can be traced to the Mongolian morinuur. According to the etymological analysis of B. Smirnov, from Mongolian "Morin" means horse, and "Huur" - string, voice. Once in China, morinuur, preserving its appearance, acquired the name "matouqin," which meant a bowed instrument with a horse's head [21, p. 70]. A similar point was noted in the past with the Tuvan Isil. The emphasis on the head's shape can also be traced in the English name of morinuur-horse-head fiddle, the last word of which coincides with the European predecessor of the fiddle – Fidel. According to legend, Morin Huur was created in memory of a winged horse, whose image is imprinted in the design of the instrument: its skin is used as a membrane, its mane is used for strings and bow, and Mongolian performers in music depict the trampling of a horse, neighing, galloping, etc.

The name of the bowed chordophones could also contain its sound characteristic or performance technique. According to the Estonian musicologist G. Jusufi, for example, varieties of pronunciation "of gijak" such as "ghichak," "IGRAC," "cihak" and "Issak" imitated his raspy tone coming from metal strings, and the reception of the bow across the strings [22].

C) The instrument's name is related to the material and/or strings, which could also mean a bow. The names of many of the instruments indicate their chordotonal nature. So, for example, the Latin fides (Fidel) and Chechen Merz (Merz-pondur) appeared from the string value. Various prefixes indicate its composition: "Kyl "(khyl, Kil, Gil, ky, khy, Ki) [23, p.307] – hair, in" serme-Kubas " the first word means metal, the second – string. The tool's name from one nation to another could mean bow kyaka, kamancha, and gijak – Kaman. Sometimes the reference to the bow was contained in the term itself, as indicated by the first part of the Chechen adlok-pondur, emphasizing the method of sound production.

d) the generic name of a musical instrument. Many string instruments analogues have names that are used in a general sense. European Rebeca comes from the Arabic "rebab" (rabab, rabob), qobyz according to the Tajik researcher A. Nizamov - from the Arabic root "qabaza," which means "take in hand, squeeze, shorten," and the form "qobyz" is translated as" holding, squeezing " [20, p.208]. This semantic meaning of the term is entirely consistent with its generalized application.

Multi-national words denoting the subject (object) and semantic (object image) reflection of the same type of musical instruments were expressed in various phonetic versions of the term "qobyz" and its generalizing application. According to B. Sarybayev's research, the phonetic variants of the word "qobyz" are - "Kobus," "kobza," "kubyz," "Kubas," "kupas," "kumuz," "khomuz," "komyz," "khomys," "kovyz," which, respectively, were found among Kazakhs, Karakalpaks, Tuvans, Tatars, Kirghiz, Turks, Turkmens, Uzbeks, Uyghurs, etc. and had a

generalizing meaning of a musical instrument, "differing not only in semantic variations but also in phonetic modulations" [24, p.12]. N. Findeyzen, V. Vinogradov, and G. Omarova also wrote about the use of the term "qobyz" among many Asian peoples. In such cases, the type of a particular analog is specified by the prefixes. From the Kazakh Kyl-qobyz, shanqobyz, kagaz-qobyz, Teal-qobyz, the rod-qobyz, the Kyrgyz – kagaz-komuz, temirkanat.

The range of application of the term "qobyz" also includes reed instruments such as a Jew's harp. Distinguish wooden Jew's harp (Giac the ooz komuz – Kyrgyz, yogoch kobuz – the Uzbeks, the AGAS of kumys – Bashkirs), metal (sa-qobyz – the Kazakhs, Chang-obus – the Uzbeks and Tajiks, gopuz – Turkmens, Temir-omuz – the Kyrgyz Temir Komus – in Altaians, Temir homes – the Khakas and Tuvan khomus – the Yakuts, kubyz or kumys – the Tatars and Bashkirs) and bone (soak Chang obus – Uzbeks and Tajiks); he mainly met in the area of women's (partly children's) use. As you can see, the word, as mentioned earlier concerning the lingual, retains its generalizing meaning. Variants of the term in folklore were also used with plucked samples of the same type as the Kazakh dombra-two-and three-stringed komuz - in the Kyrgyz, kumuz - in Dagestan, khomys - in Khakas.

Thus, in the term formation of many bowed chordophones, there are common points noted in the presence of the following stages: description of the appearance of the bowed chordophones → indication of the material of the strings and bow → generalized name of the musical instrument. The term "qobyz," coming from the bucket-shaped body, was the most archaic link that preserved the ancient unity. Therefore, the subject meaning of the word "qobyz" among the Turkic-speaking peoples had some discrepancies but was most often associated with a two-stringed string-bow. This is evidenced by the prevailing prerogative of the term in its general meaning, later reinterpreted as a sound formation source.

The bowed chordophones transformation is characterized by the parallel functioning of similar instruments in one nation's culture, differing only in the strings' quality. Thus, in the Uzbeks' musical practice, the kobuz with hair strings and the identical Sato (Sator) with metal strings coexisted. Under such circumstances, the sphere of application of some in musical practice passed to others, and this process proceeded, as history shows, mainly in favor of metal strings. Over time, the same instrument is used as both plucked and bowed, respectively, differing in terminology (Sato-when playing with a plectrum, tambour – when playing with a bow). Different types of sound production were observed in the identical form and construction of the Buryat bow Chur and Khakas plucked explore. As a result, in these instruments, the difference is noted only by the method of sound extraction.

The above Parallels together historically lead to the violin. One of the indirect evidence is the introduction of the violin into traditional life, manifested in the fact that in some peoples it replaces the folk samples of the bowed chordophones: kubyz - Udmurts, qobyz-serme kupas (serich-kubos, serme-Kubas) – the Chuvash, qobyz – the bardym Bashkirs and immigrants-Mari, Shi-gudek – the Komi-Permyaks. Despite the displacement of some traditional bowed chordophones types by the European violin, they often use traditional playing techniques (for example, prima qobyz). Thus, the influence of Europeanization was manifested because the violin bow was used in improved types of traditional bowed chordophones.

According to the leading indicators, the systematization of instruments made it possible, following the dominant trend in developing chordophones to the purity of tone, assuming the area of their origin and possible ways of their migration.

The hypothesis about the Asian Genesis of the bowed chordophones is based on some provisions that indicate: a) the introduction of similar bowed chordophones from outside in other peoples. For example, the Mari Iya-kovyz was borrowed from the Turks, which is indicated by the common noun of its name, which expresses the concept of "alien," "unknown object." "This instrument is not of Mari national origin, but came from outside, adopted from other peoples," says the researcher of Mari folk instruments P. N. Nikiforov [14, p.70] and others.

b) a specific indication of the homeland-Central Asia, nomadic peoples. According to T.Vyzgo, importation from Central Asia was assumed concerning the Uzbek gidzhak by many researchers, noting the perfect, centuries-honed form of gidzhak and its absence early miniatures

[25, p. 106]. The Chinese huqin (hu-chin) was also considered to have been brought from there, as V. Bachman wrote when researching Chinese sources of the IX century [26, p.353-355]. Identical evidence is also noted for huqin and matouqin, which were adopted in ancient times from the Northern nomadic peoples [27, p. 518].

Referring to the musical treatise of al-Farabi, as well as drawing on various iconographic and written sources, the German musicologist, Dr. V. Bachman, argued: "about the Asian origin of bowed instruments (Central and Central Asia) with their subsequent distribution in Europe in the VIII-IX centuries and their evolution to modern stringed bowed instruments" [26, p.353-355]. In his work, he gives the names of "qobyz bowed chordophones" in Central Asian sources. This – kobuz Uzbeks in the regions of Khiva and Fergana, kobuz, Cavus, Cowes, United Kubus the middle course of the Syr Darya, komuz or kayak – Kirghiz, qobyz – the Kazakhs, Cowie – at Mari and Huur – Mongolian peoples". Summing up these data, he concludes that "Central Asia can be considered the birthplace of playing bowed instruments" [26, p. 353-355], as well as [28, p.31; 29, p. 10].

C) definition of the " ancestor " of the violin. German musician A. Eichhorn, noting the common elements of European instruments with Asian ones, identified the Kazakh qobyz and Russian Gudok as analogs of the viola da Gamba-the predecessor of modern bowed chordophones [30, p. 43]. This evidence is essential when considering that Fidel is known presumably from the VIII century and rebek - from the XII century.

Numerous ethnic contacts in Central Asia's territory may have contributed to the formation of identical bowed chordophones or their spread. In this aspect, the Turks' history since the antiquity of the first group's tools is determined along with their structural properties and their distribution area.

The famous historian M.Aji claims that the Turks descended from the Altai to the Steppe and then in the II-V centuries moved West, systematically developing and settling territories under the leadership of the mighty Attila. According to the researcher, "the Steppe is the Turks' birthplace, but the Altai is considered the cradle" [29, p. 19]. Today, the Altai territory is divided into four States: most of them belong to Russia, the rest belongs to Kazakhstan (its Eastern region), China, and Mongolia. Perhaps the process of penetration of kobetamendi in Europe could pass through Mongolia and China. It is not by chance that the most ancient types of tools similar to qobyz were used in these regions: qobyz for the Kazakhs, Gudok for the Russians, morinhur for the Mongols, ikili for the Altaians, igil for the Tuvans, and Erhu (erhuqin, huqin) for the Chinese.

The prototype of similar bowed chordophones-qyl-qobyz-according to legend originated in the Syr Darya. As a source of life and "the border of the worlds – Northern Turan and southern Iran, pastoralists and farmers, steppe dwellers and townspeople," the river attracted many, as evidenced by its definitions in different languages: the ancient authors – Yaxart, the medieval Turkic-Yinchu-uguz, the Arab-seyhun [31, p. 16]. Thus, different nationalities and types of life activities found a contact in the Syr Darya. The routes of the great migrations may have been due to political reasons, the fertility of the land, and the passage of trade routes. These factors presupposed the active interaction of different peoples and, accordingly, their cultures.

Migration path. The paths leading to the South-East could run through Semirechye, which had a unique geographical position. According to the enlightenment scholar K. Khodzhikov (1880-1938): "Being located between East and Central Asia, on the one hand, and Central Asia, On the other, it has long played the role of a channel through which waves of nomadic hordes periodically passed, heading South and West... History has noted that for 20 centuries – from the III century B.C. to the XVIII century. The last – about fifteen peoples visited Semirechye, starting with the ancient uysuns and ending with the Kalmyks-the the last wave of movement of nomadic peoples" [32, p. 42-43].

In the other direction, the road ran northeast. From the point of view of the famous archaeologist K. Baipakov, the Eastern Aral sea region (the Kazakh part of the Aral sea region) was "a place of traditional wintering of pastoral and sedentary tribes, not as a zone of constant contacts between the pastoralists of the Great Eurasian steppe belt and Central Asian agricultural

oases, but as a kind of "crossroads" of migration and trade routes. It was here that the conditions for stable coexistence of various ethnic groups were formed over the centuries" [31, p. 16].

The migration process, according to researchers, began in the IV-V centuries. A. Modr believes that the Moors, having adopted the bowed chordophones samples from the Persians or the Greeks of Asia Minor, brought them to Europe in the VIII century [33, p. 15]. It is in tune with the opinions of Turkmen music researchers, as well as M. Chulaki, according to which the movement of the bowed chordophones was carried out with the help of the Arabs, thanks to whom it began to spread in Spain, Byzantium, and further in Europe [34, p.36; 78, p. 5]. For a more specific hypothesis of the Bulgarian scholar S. Donchev during the Great migration hunno-Bulgarians and kindred tribes moved to Europe early examples of a bow and string instruments (bowed chordophones), where, over time, changed their form and purpose, respectively to local ideas about music, aesthetic traditions and available natural materials [19, pp. 102]. The participation of various European peoples, including Slavs and Scandinavians, in the Attila Empire, helped spread the bowed chordophones and the pluckers to various countries in Europe. For example, the Bulgarians moved some of their samples to Italy in 568, 632, 633. to prove this, S. Donchev gives the example of the gadulka, the ancient Central Asian and Central Asian Kushan string-bows, and the medieval pear-shaped Fidel. One of the indirect evidence is the mention of bowed chordophones (Fidel) and tsigulari (Fiedeler) among the Huns in Europe in the old German epic "Song of the Nibelung." The importance of theory S. Donchev – in what he first says about the Genesis of bowed chordophones Europe connected with the Central Asian qobyz and possible migration through gonorrhea. According to researchers M.Aji and S. Donchev, the ways of spreading the bowed chordophones to Europe began with the Great migration of peoples. These variations in the time and distribution paths of the bowed chordophones suggest a more in-depth study of the task at hand, which is to identify the causes that led to cultural interactions that contributed to the intensive promotion of the bowed chordophones to the European mainland.

Thus, the hypothesis about the Asian origin of the qobyz-type .I.string instruments is based on the multi-sided problems of interactions, influences, and borrowings, imitation, diffusions, integration, etc., reflecting the role of ethnic contacts in history. According to S.Utegalieva centers of origin of the bowed chordophones were East Asia and southern Siberia, where the ancient Turks preserved chordophones with hair strings. In her opinion, further migration routes moved "from East to West and from South to North. At the same time, in the East, there is a tendency to the preservation, in the West-to changes" [36, p. 17-18]. Even A. Eichhorn was "convinced that the music of the East's peoples is historically frozen and preserved to his days the culture of ancient times" [30, p. 17].

In the modern existence of string-bowed instruments, the phenomenon of historical projection, which the researcher M. Gettat expressed, is observed with their Asian origin hypothesis. In his opinion: "...If the East's folk viols gave birth to the violin, today, the same violin replaces the Kaman and kemancha in classical music. Sometimes, for example, in Pakistan and Northern India, you can find an old stringed instrument along with a violin" [28, p.32]. As can be seen from the quote, in the East and some European continent regions, modern folk music groups use classical violins instead of traditional string-bowed instruments. This phenomenon is observed mainly in those cultures where folk instruments were more similar in quality to the violin's strings; they were metal. These include kemancha, gijak, and others. Based on the quotation's content, it is theoretically logical to reconstruct many bowed chordophones of the Eurasian region in the twentieth century.

The above factors determine the Kazakh qyl-qobyz as a kind of analog of the same bowed chordophones type in different world peoples. As B. Sarybaev wrote: "instruments that go back to the same prototype later begin to acquire distinctive features in connection with the formation of an original musical culture in each nation" [24, p. 16]. Following the logical sequence, it is quite possible to assume a historical evolution from the magic qyl-qobyz to the secular violin, from the velvety, rich in numerous overtones of qyl-qobyz, kyyak, morinkhuur, igil, kobuz, and gudk, through the sonorous timbres of gidzhak and kemanchi-to the European family of violins, with a flying, smooth, classical and academic sound.

As noted above, in the distribution of qobyz analogs, their relationship with life activity types is traced. Thus, it is known that "already in ancient times, two parallel lines of cultural development were outlined: the agricultural urban population and nomadic tribes. Intersecting and interacting, these lines do not merge, do not absorb one another in later epochs" [25, p.10]. Nomads had an excellent opportunity to have their horse, which could be the basis for creating the bowed chordophones. As the musicologist S. Utegalieva writes: "one of the most important unifying signs of preservation was nomadism, that is, the nomadic way of managing" [36, p. 11].

The importance of the type of life activity in the spread of archaic bowed chordophones was also shown because they entered the culture of sedentary peoples much later. In the urban culture, there was a tendency towards metal strings and chromatic scale. This is indirectly confirmed by the results of ethnomusicological expeditions on the outskirts of Uzbekistan. According to F.Karomatova, the last plays for kobuz were recorded "mainly in those regions of Uzbekistan, whose inhabitants, making up certain Uzbek tribes, led a nomadic lifestyle until relatively recently" [7, p.110].

Differences are noted in the functioning of the Kyrgyz kyyak closest to qobyz, which is used as a soloist and accompanist in collective music performances, the presence of which is typical for court music, which had a predominantly entertainment orientation. The proof is the opinion of T.Vyzgo, who argued that "the presence or absence of instrumental ensembles (or ensemble performance) is one of the characteristic features that have long distinguished the cultures of the settled population of the agricultural South and pastoral, nomadic tribes of the Central Asian steppes" [25, p.128].

For other Eurasian peoples, the bowed chordophones analogues have undergone significant changes. Comparative typological analysis has shown that the distinctions are not clear. Initially retaining their original features, they further spread, adapted to a different musical life, partly retaining their dominant features. Thus, revealing the commonality at the level of tools as an indicator of material culture, the signs of the "Central Asian type of musical civilization" are revealed [35, p.83] as a single culture.

The origin and specifics of the qyl-qobyz functioning reflect the history of the Kazakh and many peoples of the post-Soviet space, near and far abroad, who have or used to have an identical pattern string-bowed structures. As a result of the study of names similar to qyl-qobyz bowed chordophones, ubiquitous categories have been identified: a) sacred prerequisites for the emergence of the instrument exist along with opinions about its borrowing; b) the origin of the term from the appearance and appearance of the instrument is based on the presence of a resonator that reflects the musical sound extracted on the string; c) the origin of the term from the material and/or the name of the strings, which could also mean a bow; d) the generalized name of the musical instrument. The hypothesis about the Asian origin of the qobyz-type bowed chordophones is based on multilateral problems of interactions, influences, and borrowings, imitation, diffusions, integration, etc., reflecting the role of ethnic contacts in history. Generalizing the works of scholars about borrowing bowed chordophones seeks to explore: a) bringing the outside similar to bowed chordophones in other Nations; b) the specificity of the Motherland – Central Asia, nomadic peoples; c) the definition of the Asian roots of the violin.

Thus, the article outlines the ways of development of ancient bowed chordophones, their transformation in the direction of modern bowed chordophones, which reflect the common roots and in-depth cultural and historical ties of the peoples of the Central Asian and Middle Eastern regions and Europe.

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