

The Art of Kui Performance of Kazakh Ethnic Group in China

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ABSTRACT

The art of kui performance on the Kazakh steppe, its regional and executive peculiarities fall into different performance schools. Compared to the art of kui performance in Western Kazakhstan (tokpe style) that was thoroughly investigated in many scientific works, shertpe kui tradition has recently gained the attention of scientists and started being investigated. However, the performance features of shertpe kui schools, especially the kui heritages preserved by Kazakhs in China aren't fully investigated so far. In light of this, the purpose of this article is to determine the nature of the art of kui performance of the Kazakhs in China, their specific artistic peculiarities as an integral artistic phenomenon. The article uses historical, comparative and theoretical method of investigation. Therefore, for the first time the article: Views three regions of the art of kui performance of the Kazakhs in China separately; Gives general scientific description of the style of performance peculiar to each region for the Kazakhs in China; Scientifically describes the ways of installing the frets to the types of traditional ancient dombra in these three regions.

KEYWORDS

The art of kui; dombra; Chinese region;
nomadic culture;
folklore music.

ARTICLE HISTORY

Received 20 June 2016
Revised 1 October 2016
Accepted 7 November 2016

Introduction

The kui art of our nation is a priceless spiritual heritage that has been passed down from generation to generation, from father to son. In modern kui studies the art of kui performance falls into different execution schools as per the regional and executive peculiarities. They include Eastern Kazakhstan, Zhetisu, Arka, Karatau, Syr Darya, Western Kazakhstan, Mangystau kui performance schools that were formed and constituted seven important performance schools. Eastern Kazakhstan kui performance school among them and a major branch of this performance school - the kui performance school of the Kazakhs in Xinjiang Uyghur Autonomous Region of People's Republic of China. Altay, Tarbagatai, Ili regions, Changji, Buratala oblasts, Kumul regions, Gansu province, Kuytun,

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Shihezi, Urumqi cities in Ili Kazakh Autonomous Prefecture in northernmost Xinjiang Uyghur Autonomous Region of People's Republic of China are populated by over millions of Kazakhs (Masimkhanuly, 2012; Cinar, 2013; Rassadin, 2014).

Their school is an integral part of shertpe tradition of kui performance on Kazakh steppe, particularly of Eastern Kazakhstan kui performance school. If tokpe traditional kui performance was widespread in the Western part of Kazakhstan including Mangystau, Atyrau, Ural, Aktobe, Kyzylorda and Karakalpakstan, Turkmenistan, shertpe kui tradition is a wide-scaled school covering Eastern part of Kazakhstan, Altay, Tarbagatai, Ili regions, Barkol, Nansan mountainous area, from Shyngystau and Ulutau regions to Zhetisu, Arka, Karatau regions (Keikin; Omarbekov et al., 2013; Edelbay, 2012).

Shertpe kui school of Eastern Kazakhstan cover Semei and Oskemen regions, as well as Nansan, Barkol, Fukang regions and Kumul, Gansu prefectures of Altay, Tarbagatai, Ili regions, Urumqi cities in China where the Kazakhs are mostly concentrated, as well as kui performance schools of Mongolia Kazakhs. These regions have formed an integral and individual kui performance school. Its main reason is the unity of the tribes system in these regions. In addition, along with dombra, pipe playing art is well developed in these regions. The story runs that this region was rich with kobyz players in ancient times (Levent, 2016; Johanson, 2015; Mayor, 2016).

The advancement of Turkic culture into China, including into the kui art, was related to the fact that unlike other settled civilizations, the Turkic people had two types of economies: nomadic and settled. Nomadism frequently came into contact with various civilizations, including China (Zhixiang, 2015; Toropov et al., 2016). Another important source of communication between the Turkic and Chinese cultures was the Silk Road, which ran through Turkic territory and ended in China.

The subject of the art of kui performance peculiar to Kazakhs in China being not thoroughly investigated, especially the insufficiency of investigations of the materials about kui performance traditions of this region, requires a special investigation. The work is necessary for musicology, the sphere of ethnic music studies and for secondary and higher musical textbooks.

The development of kuis preserved in these three regions falls into two major stages. **The first** stage is the development of kui performance art in the middle of XIX and the beginning of XX centuries (Abugazy & Mauletuly, 2008; Turlykozhauly et al., 1984; The art of Kazakhs in foreign countries, 2014). This stage is the stage of traditional development of kui performance art formed by ancient kui performers of these three regions.

The second stage covers the middle of XX and the beginning of XXI century. In the first stage, kui performance tradition of these three regions developed preserving the ancient style. And in the second stage there appeared a number of urban (stage) kui performers influenced by European school and instead of advocating the traditional art of their land, they held to a newer view (Magauin, 1976; Makaiuly, 2008). That's why, in XX century the works of kui composers in Ili region deviated from ancient pattern and methods, and started developing in the modern form.

Ancient shappa dombra with a peculiar Kazakh sound color that was used in these three regions has changed to a new form since the middle of XX century, and started losing its specific Kazakh sound color. The sound difference between

the kuis performed with the dombra of new form and the kuis performed with the ancient dombra is obvious.

Today in Xinjiang region of China there are only a few secondary musical institutions aimed at keeping and passing the Kazakh kui performance art to students. They cannot manage to work effectively as to focus on regional and performance peculiarities of the abovementioned kui performing regions and to train the successors of kui art that was passed from father to son in these regions. The reason of this is not instilling a special attitude to the pristine national art of the land where they were born to the young successors of this art, as well as yielding to the stage art and not preserving the pure nature of steppe kui art.

To date, only the amateurs of kui art living in Xinjiang region of China have issued a few monographs and albums (The art of Kazakhs in foreign countries, 2014; Makaiuly, 2008 Kamzaiuly, 2008). They were recorded from the successors of the major representatives of kui performance school of this region like Kozheke, Ashim. In addition, the study, collection and advocacy of kui tradition of Kazakh steppe, including the kui art in Xinjiang region is the work of kui performers and art amateurs like B. Alimbekov, Daulet Khalykuly, K. Oraz, Akima Dosmyrzauly who lived in that region from 70-80-ies of XX century («Kui tolkyny», 1984; «Kui kainary», 1985; «Kazakh halyk anderi», 1984, etc.) and issued the musical heritage of Xinjiang region, as well as the works of literary critics, folklorists and philologists who created Kazakh contemporary literature for the collection and advocacy of Kazakh music.

However, we cannot assert that the performance peculiarities of shertpe kui schools, especially the kui heritages preserved by the Kazakhs in China have been thoroughly investigated. It's necessary to compare and reveal the differences between the specific style of the well-known performers like Baizhigit, Tattimbet and others with the specificity of the Xinjiang Kazakhs' art of kui performance. There was a scarcity in not only comprehensive investigation of Xinjiang Kazakhs' art of kui performance, but in the materials about the kui tradition of this region up to day. Therefore, the regional study of kui performance tradition preserved by Kazakhs in China is one of the actual issues that needs to be solved timely.

I have shown interest towards the study of kui performance art of the region where I was born since my childhood, that's why I set to a number of ethnographic expeditions to Ili, Altay, Tarbagatai regions and recorded a vast amount of inestimable materials (songs, kui, kara oleng, syngsu, zhoktau, dastan, folklore, the art of hunting with eagles) that are starting to disappear. In addition to including part of these materials (approximately 100 songs and kuis) to the anthology of «1000 Kazakh's traditional kuis», «1000 Kazakh's traditional songs» in 2009, I issued a chrestomathy collection called «The kuis of Ashim and Ili regions» in 2008 together with M. Abugazy. The note versions of kui legends and kuis of my collection was published in the voluminous work called «The models of Xinjiang Kazakhs' spiritual culture» that was issued in 2009. I also wrote about ten scientific articles about kui performance schools.

It is the first time that Xinjiang Kazakhs' kui performance schools is studied comprehensively and comparatively in regional framework.

Kuis preserved in this region are classified into historical stages and their development is each stage is described. The life and art, the structure of kuis and execution peculiarities of the representatives of kui performance schools of



this region like Kozheke Nazaruly (1823 – 1881), Kongkai Shokyrakuly (1838), Mazak Zhalgabaiuly (XIX-XX) (Masimkhanuly, 2012).

Surveying Xinjiang Kazakhs' historical ethnography, I consider the influence made to the kui performance art of this region. Kazakhs in China, i.e. senior zhuz kazakhs (primarily alban and suan tribes) are settled in Zhetisu region and Ili region of Xinjiang. Middle zhuz kazakhs (naiman, abak kerey tribes) are settled in Zhemenei, Sauyr regions of Altay in the territory of modern China. And the major part of naiman and uak tribes are settled in Tarbagatai region, particularly in Ili region of China. The spiritual culture of multitudinous Kazakh tribes settled in this region, particularly its art of kui performance developed in close connection with traditions of other tribes. That is, Xinjiang Kazakhs' school of kui performance is divided into three regions regarding its performance art: I. Ili region; II. Tarbagatai region; III. Altai region.

Aim of the Study

This research aims to investigate the features of kui art in various regions of China

Research questions

The overarching research questions of this study was as follows:

What are the differences in the performance of kui songs in different regions of China?

Method

This research used a set of methods relevant to the set goal: systems analysis, dialectical approach, structural-semiotic and structural-functional analysis, which allow studying kui art as a holistic conceptual and semiotic system that is based on the human need for informational and semiotic ordering of elements of the surrounding world. Other methods used were deconstruction and content analysis.

The articles uses historical, comparative and theoretical method of research. The comparative and theoretical method of research contributes to the analysis of the peculiarities of dombra frets and artistic features of kui art typical of each region. The historical method of research focuses on the historical data on kui genres and the art of kui composers and performers.

Data, Analysis, and Results

The land of Ili region that is located on the border of Zhetisu region of Kazakhstan is rainy in summer and warm in wintertime. It includes seven countries and one autonomous country as Korgas, Qapqal Xibe, Xinyuan, Gongliu, Tekes, Nilka, Gulja and its capital is Gulja. These eight regions are settled by Han chinese, Kirghizs, Uighurs, Mongols and Kazakhs. Apart from the kyzai tribe of naiman clan, a village of khongirad, alban and suan tribes live there. Source of living of these Kazakhs is mostly nomadic cattle raising and semi sedentary agriculture. The representatives of Ili kui performance school constitute two major Kazakh clans. The great scientist, traveller Sh.Ualikhanov wrote about the history and the culture of people living in Ili region of Xinjiang in his memoirs about his travel to Kashgar and Gulja. The scientist specifically noted that he met the storytellers of two versions of the epic of "Manas" of

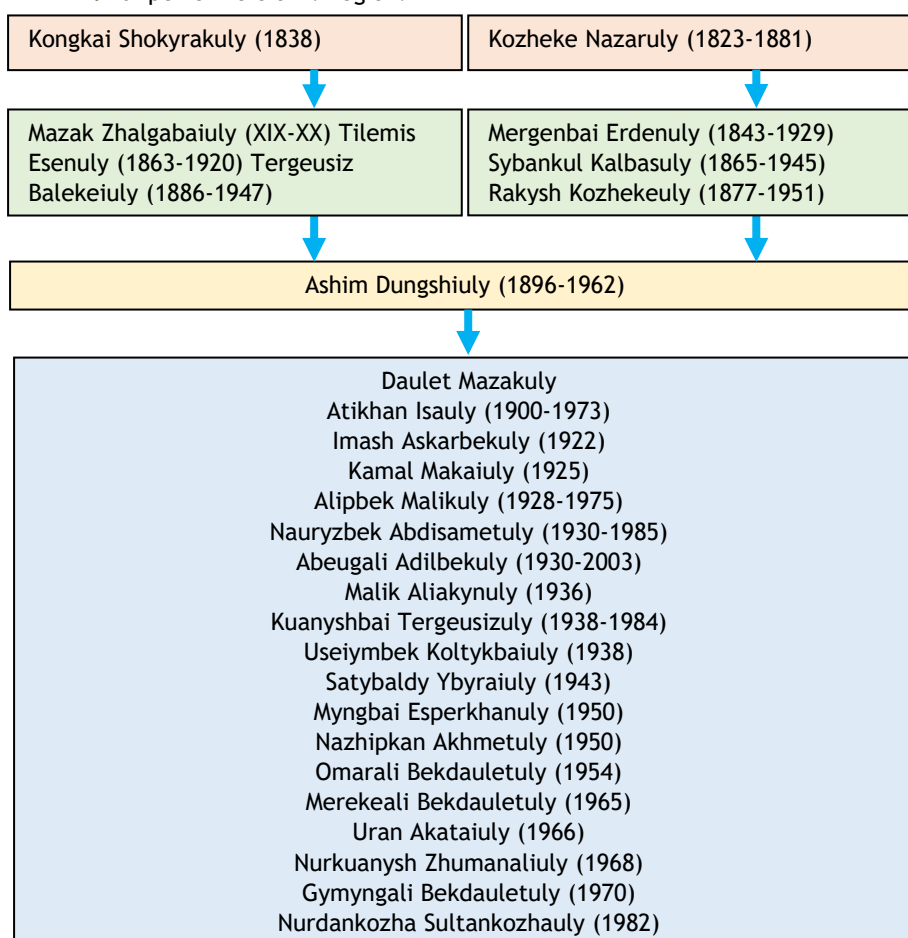
Kyrgyz nation in Ili region. If we review the history of Kazakh kuis in this region, we can find essential information about the kui art called «Kazakh Kyrgyz dostyqy», «Kyrqyzdyng komuzshysy Asanali men kuishi Ashimning tartysy».

Ili region of Xinjiang is located on the border with Zhetisu region of Kazakhstan. The head of the Ili river starts from Belukha Mountain in Kazakhstan and merges with Kas, Kunes rivers through Tekes region of Ili Kazakh autonomous prefecture, flows through Gulja city and through Shapshal, Korgas regions flows into Kapchagay lake and then to Balkhash lake.

These kui performers include Kongkai, Mazak, Tilemis, Tergeusiz, Ashim from lyzai tribe of naiman clan and kui performers of alban tribe of senior zhuz led by Kozheke. Kui performance school of Ili region reached us in a pristine state by means of kui performers starting from ancient Kongkai, Kozheke and ending with modern performers like Mazak Zhalgabaiuly, Tilemis Esenuly.

Kozheke is one of the major representatives of Zhetisu and Ili kui performance schools. Kozheke was born in 1823 in Zhetisu, in 1860-ies he moved to Ili region and contributed to formation of Ili kui performance school. He spent an after period of life in Ili region. The following table lists the kui performers since the ancient times (Table 1):

Table 1. Kui performers of Ili region.





The main peculiarities of the ancient kuis of Ili region that reached our time: ancient baqsy melodies, the melodies of kara oleng, zhoktau, syngsu. Ili Kazakhs have preserved the traditions in pure state. For example: after the wedding of the daughter, when saying farewell to her, according to ancient tradition the dzhigits from her village sing zhar-zhar song to her, put a dot on the bride's head and her good-sisters wish their best wishes to her and sing syngsu with the bride. And they still sing a lamentation in case of a relative's death. The baqsy of Ili region could play dombra and kobyz instruments. They played sad baqsy music that starts from «**re-mi**» sounds of the dombra frets. For example: in 1930-1940 there lived a baqsy named Musa in Ili region. Musa's son Kasein is also a well-known baqsy in that region. Here's the lyrics of the song that Kasein used to sing:

Oh, Allah, the godfather,
The skin of sixty sheep.
Is not a gore for you,
The skin of eighty sheep.
Will not fit you as a sleeve,
The skin of ninety sheep.
Is not enough for your fur coat,

So, we can trace the lyrics of baqsy songs back to the poems of Korkyt and Alpamys batyr. These ancient melodies stand out in all the kuis of Ili region. If the kuis of other shertpe kui schools primarily start from (mostly in quint kuis) «**do-do**» sound of the middle part or the «**do-sol**» sound of the small part, in Asim's quint kui named «**Terme kui**», the basic melody start from «**Mi bemolle-Si bemolle**» sound of the head part and goes straight to end part without stopping in the middle part. And in Ashim's kui «**Ak erke**» the basic melody start from «**Si bemolle**» and comes to the end part. This peculiarity that never before has been observed in kui performance art, is often found in the kuis of major figure of Ili kui performance school - Ashim Dungshiuly (Abugazy & Mazauly, 2008). An example of this is exhibited in Figure 1.

TERME KYI

Ashim Dungshiuly
Performed by Kamal Makai

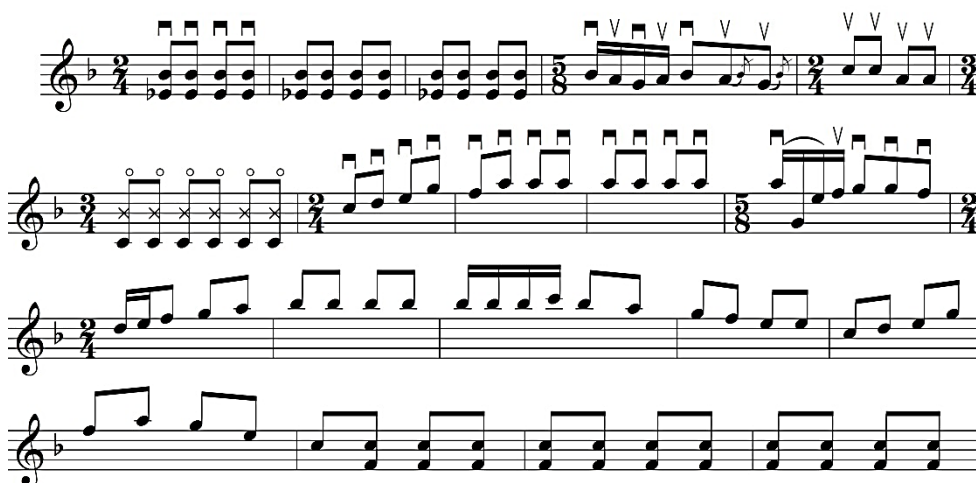


Figure 1. Terme kui

Ancient group of legend-kuis called “Khalyk kuileri” (Folk kuis) that was common in Ili region of Xinjiang. This group covers mostly legend kuis performed in shertpe style like «Akku», «Angshynynh zary», «Sur mergen», etc. (these kuis are performed by the Kazakh in Altay-Tarbagatai, Ili and Mongolia). The kui «Akku» preserved in Ili region has five versions that are performed holding to one story line and with the instrument set to quint interval (Kamzaiuly, 2008), «Akku» performed in this manner is the symbol of love, welfare and peace in folk legends and stories. The mythological and archaic manner of these kuis testify to their ancientness. In its regional and performance peculiarities, the folk kui «Akku» that is preserved in Ili region is similar to «Akku» kuis performed in Zhetisu schools, however, most folk kuis of Ili, Altai, Tarbagatai regions are executed in quint interval. And «Akku» folk kuis of Zhetisu region were performed in quart interval.¹ Furthermore, in Ili region, there are three versions of the folk kui «Angshynynh zary» about hunting performed in quint interval. These kuis were created as a result of traditional hunting activities that often ended up with tragic consequences unawares, when they happened to mistakenly shoot each other or when they fell off mountain and other tragic ends. The story of the kui «Angshynynh zary» is about one of these tragic events. We can refer the folk kuis about hunting tradition stated above to zhoktau (lament) kuis as the storyline turns to tragic mood and impulse; we can feel it in the kui’s melody. Even the folk kuis about animals can fall into zhoktau kuis: camel searching for her colt, bear that has lost her cub can experience grief as the humans do. Actually, all the living beings have the same feelings to their close ones. Therefore, these kuis can be called zhoktau kuis. This manner is peculiar not only to folk kuis, but also to individual authors’ kuis. For example: Baizhigit’s kui «Erke atan», Asim’s kui «Tangzharykty zhoktau», folk kui «Kos kelinshek», folk kui «Zhorga ayu», etc.

The melismata features of some kuis performed with dombra adjusted in quart in Ili region are unique. The listener (learner) can hardly notice these features if these features aren’t acquired by him intentionally or if he hasn’t got tenacious memory. In addition, these peculiarities are rarely recorded in musical notation. Though the **«dombra harmonic»** method used in Ashim’s «Almaly kenes», «Nasihahat» kuis often performed in Xinjiang region and Mazak’s kui «Kenes» produce the sound from lower «re» sound of the middle fret, it is heard as the higher «re» sound. If we don’t listen to this **«dombra harmonic»** produced for the lower «re» sound very attentively, we might hear it as higher free string’s «re» sound as well. For example: Ashim’s kui «Almaly kenes» performed by Kamal Makaiuly starts from the 16th bar and sounds in two different ways when using «dombra harmonic» method in 21st bar. In the last bar «dombra harmonic» is heard as a higher «re» sound (Figure 2):

¹In B. Muptekee in his scientific research about Zhetisy kuis writes that folk kui «Akku» preserved in Zhetisu is performed with the strings adjusted in quart interval.

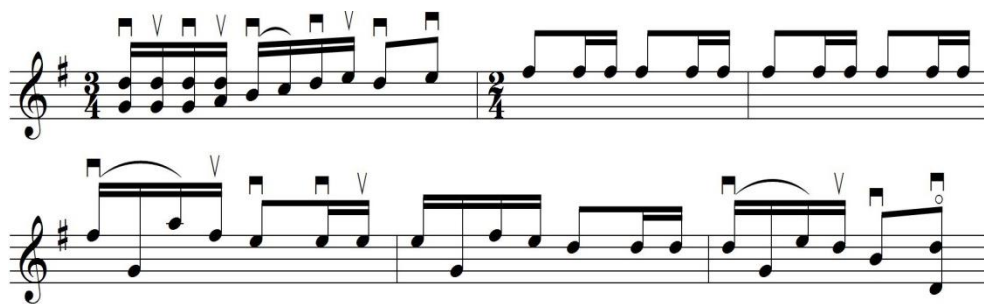


Figure 2. Ashim's kui «Almaly kenes»

If we don't listen attentively, «dombra harmonic» in the last bar is heard as below free string's «re» sound or free string's «re-sol» sound (figure 3).



Figure 3. Free string's «re-sol» sound

In 7-8th bar of the kui «Nasikhat», «dombra harmonic» set to «re» sound of the middle fret is heard as a higher «re» sound (Figure 4):

NASIKHAT

Ashim Dungshiuly
Performed by Kamal Makai



Figure 4. Kui «Nasikhat»

If we don't listen attentively, the sound produced by means of «dombra harmonic» method set to the lower «re» sound of 7-8 bars of the kui «Nasikhat» is heard as a free string's «re» sound (Figure 5):

NASIKHAT

Ashim Dungshiuly
Performed by Kamal Makai



Figure 5. Set to the lower «re» sound of the kui «Nasikhat»

Mazak's kui «Kenes» performed by Kamal Makaiuly starts from the 14th bar and sounds in two different ways when using «dombra harmonic» method in 19th bar. In this example «dombra harmonic» set to lower «re» sound of the middle fret in the 19th bar of the kui «Kenes» is heard as a higher «re» sound (Figure 6):

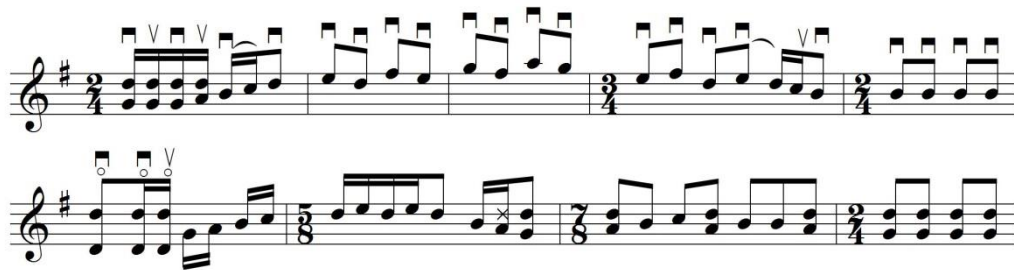


Figure 6. Kui «Kenes»

In this example, if we don't listen attentively to «dombra harmonic» set to lower «re» sound of the middle fret in the 19th bar of the kui «Kenes» is heard as a higher «re» sound (Figure 7):

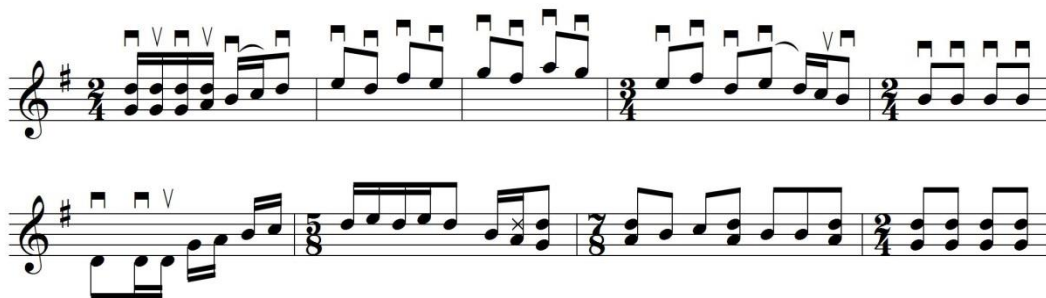


Figure 7. Sound of the middle fret in the 19th bar of the kui «Kenes»

The methods above are grasped if shown intentionally. The melodies are similar if we listen with an ordinary attention, but actually their sound color is different. Generally, «dombra harmonic» method is the method that is often used in Kazakh kui performance art. Kozheke kuis are distinguished by zhoktau, syngsu, kara olen melodies and ancient methods of performing kuis that are becoming extinct nowadays. The above analysed «dombra harmonic»



method is found in Kozheke's kuis like «Nurgazaryn bulbul», «Sarybarpy bulbul», «Kyzailarmen koshtasuy» (Turlykozhanuly et al., 1984).

The kuis of Ili region in their structure and range preserve the kui development structure, sprout from the main fret (main side) to the ending «re» sound, and convey the story of each kui. The kuis of this region are also distinguished by strokes using **kurep tartu** method. «**Kurep tartu**» method is an ancient method of shertpe kui performance that consists in stroking with four fingers of right hand at the same time (Asemkulov, 1989). This method is also called «**kazaky shertis**» (Kazakh stroking method) by the folk.

In the past times, ancient Ili kui performers used to participate in a kui contest with each other. It is recorded that kui performer Ashim contested against Kyrgyz komyz player Asanali in front of the folk. According to kui performer Kamal Makaiuly, in 1944, Ashim and komyz player Asanali and several artists turned out to be the co-workers in Ili oblast artistic group. During this cooperation Ashim and Asanali used to contest with each other on kui performance. Asanali used to play Kyrgyz kuis, and Ashim replied to him with Kazakh kuis. One day Asanali performed one kui several times. Ashim asked the name of kui. Asanali answered that this kui's name is «Kyzyl shashakty burama» (Don't touch the red fringe). Ashim learned this kui at a dash and decided that this kui needs an answer and created two kuis called «Kyzyl shashakty dombyra» and «Nasikhat». Similarly, the well-known kui performer Tergeusiz's successors Shezhinbek and Nurseit's legends called «Sairam kolining zhagasyndagy tartysy» are often performed. This tradition was carried on by kui performers like Kamal Makaiuly and Daulet Khalykuly. And I also witnessed their performing of ancient folk kuis of our ancestors and Ashim's kuis. There is also a story about Kozheke's son, kui performer Rakysh's contest on Ashim's kuis. Assuming from the abovestated, we know that kuis of Ili region reached us in individual performance and in contest manner. Some kuis were created right in the contest. One more point to note: there are the first kuis performed before the main kuis called «Kui basy», «Kui shakyr» in many of the kui performance schools of Kazakh steppe. The successors of Kazangap school Bakyt Basykaraev and Saduakas Balmaganbetov performed «Kui shakyrghysh akzheleng» or «Kui base» prior to performing «Alpys eki tamyrlы akzheleng». Kui performance school of Ili region practice this tradition as well. For example, there are Kozheke's «Kui shyrkau», Ashim's «Kui shyrkau», Atikhan's «kui shakyrtyky». It is certainly not the duplication of the works of representatives of other kui schools of Kazakh steppe, on the contrary, we can say that it is a tradition established between the kui performers. Let's consider the story of Ashim's kui «Kui shakyr». In 1930 kui performer Ashim with his successors visited Kokymsha's village in Aduynger valley of Shakpy region. The joyful gathering of akyns and kui performers who were reciting and performing composition was joined by the singer and akyn Auesbek. Auesbek moved to Narat from Taldykorgan region of Kazakhstan. He was given the place of honor, and was offered kumiss, and when he was seated comfortable someone who knew him stated his wish to listen to his song.

This wish was supported by the others and to satisfy them, Auesbek sang his song called «Shakyr sam anim keler me?» (Will my song come if I ask it to come?):

«Will my song come if I ask it to come?
Will it come trotting as a racer?
Sing one more time, silver tongue,
I'm sitting in the passage.
A seamless country you are
And I'm very glad of you,
If you don't meet me with open arms,
Will I be eager to come?»

And when he finished someone offered «Ashim to reply with his kui». At that moment Ashim took his dombra in his hands and started the kui «Kui shakyr».

Similarly, the kui performer Atikhan Isaully who lived in Ili region, prior to performing other kuis, firstly always performed «Kui shakyrtyky» and explained it: «I should tell the legend of the kui, there is primary cause of every action and I should invite my kui». And to the folk who asked him the name of the kui, the kui performer answered «this kui's name is «Kui shakyrtyky». So, this is the tradition established in Kazakh steppe from ancient times.

The structure of dombra instrument in this region changed according to historical periods. Due to the change of the instrument, the kui structure either developed differently. The form of the dombra in these three regions was designed specially for shertpe kuis and had wide body (plain), thick fretboard; the number of frets was up to (in original models) 13-14 frets. The string of these dombra instruments in ancient times was made from the goat's intestine. The kuis performed by the dombra with string made from goat's intestine was distinguished by a powerful Kazakh sound color and *қоңыр* (pleasant deep sound) sound prevailed in them. Then a Chinese specialist from Shanghai who specially studied Kazakh dombra instrument constructed new instrument. The body of this dombra was broader compared to other dombra instruments and it had 17 frets. Its strings were made from a wire. The structure of dombra instruments first made in Shanghai was based on ancient shappa dombra structure, its body was round, it had more frets and longer fretboard. These dombra and performed kuis were recorded in anthology «1000 kazakh traditional kuis» in the performance of Daulet Khalykuly, Kamal Makaiuly (The anthology of 1000 Kazakh traditional kuis, 2009). As the strings of dombra made in Shanghai were made from the wire, the sound of the kuis resemble dutar's ringing sound.

The Chinese dombra model for the first time was made in Shanghai in 1955 based on the model of dombra instruments preserved in these three regions. Later in 1975 they relied on the models of dombra made by Kazakhstan masters. Below are the images of ancient dombra (Figures 8, 9, 10) of Ili region and dombra model made in Shanghai in 1955:

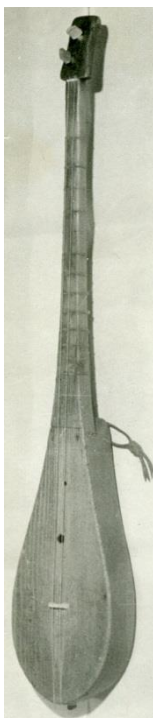


Figure 8. Ili region, kui performer Ashim's shappa dombra with 13 frets

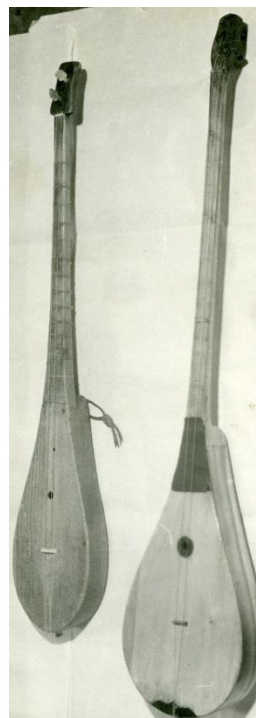


Figure 9. Ashim's dombra and dombra made in 1955 in Shanghai

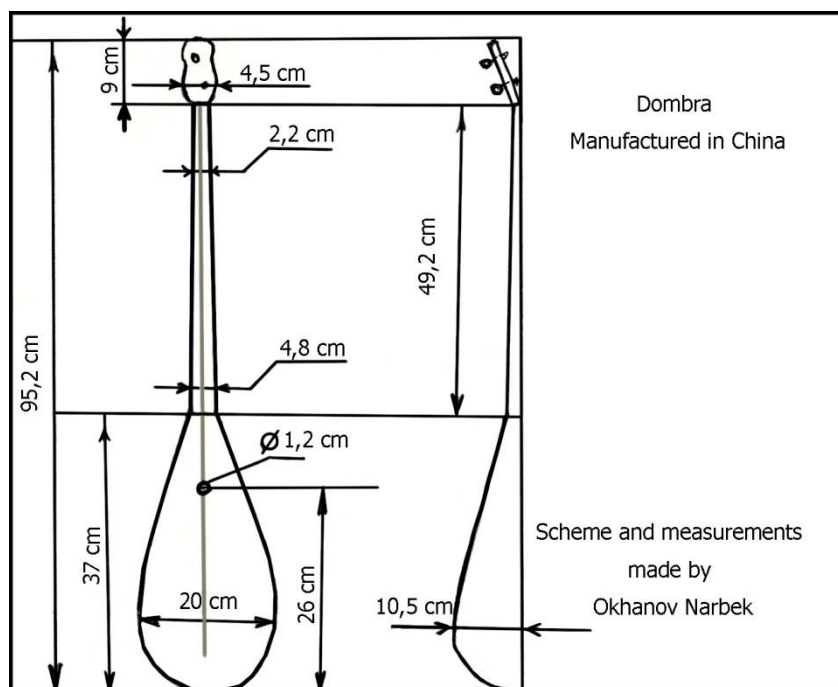


Figure 10. Dombra made in Shanghai (in 1955).

Total length of dombra – 95.2 cm.

Dombra length- 9 cm, width- 4.5 cm

The length of the fretboard – 49.2 cm.

The width of the head part of the fretboard– 2.2 cm, the lower width of the fretboard - 4.8 cm.

The length of the dombra cover - 37 cm. The width of the cover – 20 cm.

The height of the dombra body (two sides)– 10.5 cm.

The length from the bottom of dombra to the hole – 26 cm.

The width of the hole in dombra cover – 1.2 cm.

Dombra with a broader body and 17 frets made in the center for the study of musical instrument in Shanghai city of the People's Republic of China in 1955: the head and the fretboard are made from solid birch, the body is made from seven pieces of birch wood, the cover is mad from pine wood. The string is made from brass. Fretboard head is made from elm. (From scientific study materials of the doctoral candidate's scientific internship in China in the period of 15.05.2016-30.06.2016 funded by the academy after T.Zhurgenov) (Figure 11).



Figure 11. One of the representatives of kui performance schoos of Ili region, Atikhan Isaul'y's dombra with 17 frets.This is the kui performer's grandson Gmyngali Bekdauletuly.

Discussion and Conclusion

Starts from the Semey region of Kazakhstan and covers the entire Taragatai region of the modern People'e Republic of China. Tarbagatai region of China is called Tacheng prefecture. Tarbagatai prefecture consists of 5 regions including Emin, Toli, Hoboksar, Shawan, Yumin regions and Sihui city, its capital is – modern Chochek city. These regions are mostly populated by Kazakh Middle zhuz tribes including argyn, naiman, kerey, uak. They have preserved the spiritual culture of our nation in a pristine state.

The local Kazakhs call the northern outskirts of Tengri mountain «Erenkabyrga». The eastern part of the Altai mountains lies in Mongolia, south-western part of the Altai uplands in the north-east of Kazakhstan. Zhongar lowlands are located between Tien Shan and Altai mountains. Tarbagatai's



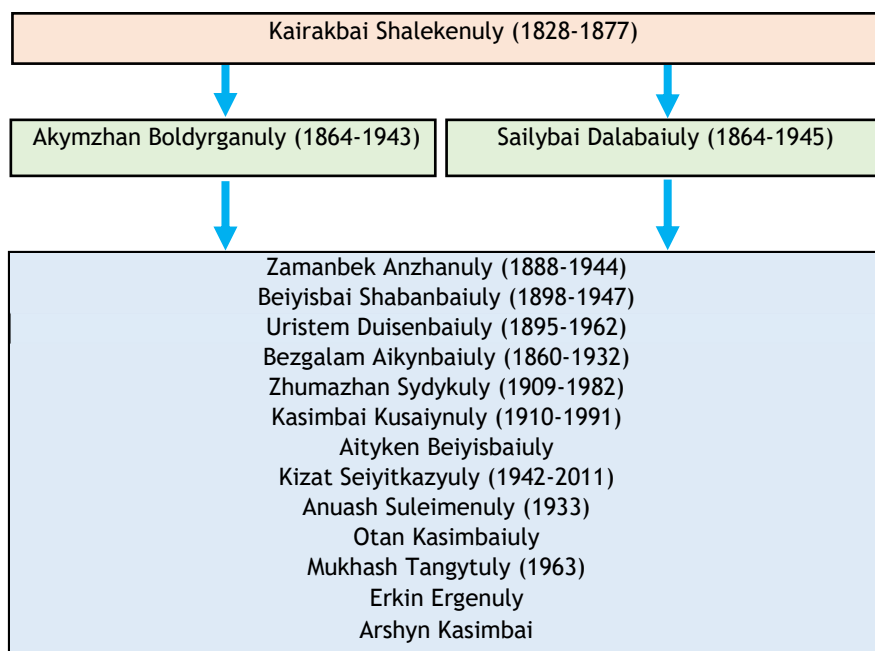
Barlyk, Zhaiyr, Orkashar mountains extend from the western part of this lowland.

Kairakbai, Bezgalam, Anzhan, Nasilbai, Akymzhan, Sailybai, Uristem, Zamanbek, Beiysbai, Zhumazhan, Kasimbai, Anuash, Kizat, Aityken, Otan, Mukash, Uran, Arshyn and other kui composers are the representatives of this performance school.

These three regions cover the less mentioned places like Nansan, Barkol, Kanas, Bogda located near Urumqi; the kui performance art of these places requires a special study. The art of playing dombra, kobyz, pipe was widely spread in these places in ancient times. The successors of ancient pipe players still live mostly in Nansan region. One of them is well-known pipe player Beiylkhan Kaliyakparuly living in Nansan.

In Tarbagatai region the art of pipe playing has developed from ancient times. Kairakbai, the performer that is well known in these three regions, was an outstanding pipe player in his time. The kuis of Tarbagatai kui performance school that started from Kairakbay reached our days by the following kui performers (table 2):

Table 2. Kui performers of Tarbagatai region

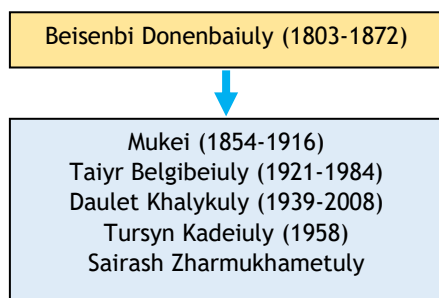


The kui structure and melody in Tarbagatai region is very close to kui performance school of Semey, Oskemen regions. Ancient kuis are mostly performed in quint interval and historically they are legend kuis. «Aksak ayu», «Zhorga ayu», «Mergen kuiyi», «Shyngyrau» often performed and common for Ili and Altay regions are also performed in Tarbagatai region. However, the structure and versions of these kuis performed in this region differs from Ili and Altay regions, but the melody is similar. Kuis of this region performed in quint intervals start from «do-sol» sound of the dombra's small lower neck or «do-do» sound of the middle fret. The kui melodies performed in quint interval in these three regions are very close to pipe melodies and kobyz kuis. Most of the kuis are

even translated from pipe to dombra. An ancient representative of Tarbagatai kui performance school was an outstanding pipe player (Alimbekuly & Khalykuly, 1985). Later the performers of Kairakbai's kuis played his pipe melodies with dombra. One of the peculiarities of Tarnagatai kuis are the kuis dedicated to the theme of nature, animals and other important topics. For example: kui performer Kairakbai was one of the four beys of Altay-Tarbagatai region and carried out judging by means of kuis. He created many kuis about the cases that he settled called «Kenes» and kuis «Mal konyr», «Maida konyr», «Tel konyr» dedicated to the pacers that he rode during celebrations. Similarly, an outstanding representative of Ili kui performance school Ashim performed seven kuis on the theme of «Kenes».

Altay prefecture consists of six regions and one city including Qinghe, Fuyun, Fuhai, Jeminay, Habahe, Burqin regions, its capital is modern Altay city. The summer is chilly and winter is cold. The nature in Altay is very beautiful. The eastern part of the Altai mountains lies in Mongolia, south-western part of the Altai uplands in the north-east of Kazakhstan. These regions are mostly populated by Kazakh Middle zhuz tribes including argyn, naiman, kerey, uak. They have preserved the spiritual culture of our nation in a pristine state. The kui performance school of Altay region covers Altay prefecture of People's Republic of China and kui school preserved by Kazakhs in Mongolia who live on the other side of Altay mountains (The art of Kazakhs in foreign countries, 2014). Kui performance school of Altay region reached our time by the ancient Beisenbi Donenbaiuly and his successors (table 3):

Table 3. Kui performers of Altay region



One of the major representatives of Altay kui performance school Beisenbi was one of the four beys in Altai-Tarbagatai region (Abdollauly, 2006). Beisenbi also has the kuis dedicated to the theme of «Kenes». These kuis describe important board meetings among the folk, and depict the morals of that time. As we lack information about Beisenbi's direct successors to date, most performers modify his kuis and play one kui in different versions. Therefore, Beisenbi's kuis are to be studied in the future. Mukei's kuis have different melody. They start in a middle pitch in the beginning and abruptly acquire a fast pitch. For example: in Mukei's «Kosbaskan konyr», «Kur oinak», «Kosbasar» the melody starts evenly and speed up in the middle of the kui. This is a typical feature of only Mukei's kuis. Two strings are stroked alternatively.

In addition, Mukei's kuis are very close to Kazakh dance style, they abruptly stop in the middle of the kui, and speed up with a more tempo, this depicts the flight of some bird or an amble of some animal. One of them is



Mukei's kui «Kosbaskan konyr», our well-known dancer Shugula performed a dance to this kui. In Altay region, there are special types of dances performed under kuis that are called *был буй* (*dance of the limbs*), *бүркін буй* (*eagle's dance*). The legend kuis in Altay region have developed in quint and quart intervals since ancient times. There are lots of kuis like «Alakoz attyng zhurisi», «Aksak marab», «Akku», «Shyngyrau». The performance method of these kuis is very specific, along with pressing the frets Kazakh sound colors require a special mastery. The kuis of three regions are very close to Eastern Kazakhstan kui performance tradition in their structure and melody. The famous writer, historian M. Magauin writes about the influence of kui performance tradition of eastern region to kui performance schools of Zhetisu, Arka regions: «One of the major representatives of Arka kui performance school is kui performer Kyzylmoiyn Kuandyk, he is a successor of Tattimbet's mentor, the kui performer Baizhigit» (Magauin, 1976). And Kyzylmoiyn Kuandyk's kuis reached us in performance of Ili region's representative Kamal Makaiuly and fulfilled our national wealth. Baizhigit's kuis are distinguished by dombra harmonic method, as well as sliding with one finger on two frets, making three sounds with one stroke, etc. These methods are often practiced in these three regions and require a special mastery from the performer.

Implications and Recommendations

This article describes a specific artistic language and performance peculiarities of kui performance art of the Kazakhs in China. We've carried out a comprehensive analysis of the representatives of kui schools and performers. The nomadic lifestyle minimized the transfer of tangible cultural objects, which predetermined the prevalence of spiritual intangible culture, including kui art.

For Kazakhs who live in China, kui art is a form of folklore that is related to national traditions.

It is worth noting that kui music was perceived not only as music art that performs a purely esthetic function, but also as spiritual music that performed the functions of education and entertainment. Kui music contest are indicative of the popularity of and respect to this genre.

The future step in this direction is the study of the region's kui performance art, performance peculiarities compared to Eastern Kazakhstan, Arka region's kui art, and enter it into the scientific and theoretical circulation. This research can also serve as a theoretical source for studies on Turkic folklore and culture.

Disclosure statement

No potential conflict of interest was reported by the authors.

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