
BALZHAN JUNUSSOVA

Kazakh National Conservatory after
Kurmangazy, Kazakhstan

junusova_b@mail.ru

orcid.org/0000-0003-4587-5225

SAULE UTEGALIEVA

Kazakh National Conservatory after
Kurmangazy, Kazakhstan

sa_u@mail.ru

orcid.org/0000-0001-9867-8511

DINARA BULATOVA

Russian Institute for the History of the Arts,
Russia

dinara.bulatova@mail.ru

orcid.org/0000-0001-7617-0354

Kazakh *Prima-Kobyz* and Kyrgyz *Prima-Kyyak*: The Experience of the Comparative Study

ABSTRACT

This work is devoted to improved string-bowed chordophones – Kazakh *prima-kobyz* and Kyrgyz *prima-kyyak*. They have almost a 90-year history and have not been studied much so far. In comparative terms, they are considered for the first time. Similar instruments of the same type became widespread in many Turkic republics of Central Asia in connection with the creation of folk orchestras. Later, they became actively used in ensemble and solo musical practice. Their popularity and available repertoire make it possible to pay closer attention to them.

KEYWORDS

Prima-kobyz

Prima-kyyak

String-bow
chordophone

Ethnic instruments

Traditions of
performing
creativity

Introduction

According to the systematics of E. Hornbostel and K. Sachs, the above mentioned instruments belong to the neck lutes with glued bodies and metal strings and are designated by the index 321.322.22. (Hornbostel and Sachs, 1987: 229-261), (Utegalieva, 2013: 418-425), and *prima-kyyak* - by 321.31-71 (Subanaliyev, 1986: 13).

We consider the prerequisites for the creation of improved types of kobyz and kyyak (1); identify similarities and differences in ergological (technology, material of manufacture) and morphological properties (2); instrument setting, techniques of sound production (right and left hand technique), performance techniques (3), as well as their repertoire (4). In order to solve the set tasks, the author turned to the system approach, using comparative-typological, comparative-historical, as well as system-ethnophonic (Matsiyevski, 2007) methods.

We used scientific research on general organology (Belyaev, 1962; Vinogradov, 1958; Vertkov, Blagodatov and Yazovitskaya 1963; Matsievsky, 2007; Vyzgo, 1980), took into account the works of scientists devoted to Kazakh traditional (Zhubanov, 1976; Mukhambetova, 2002; Utegalieva 2006; 2013; Bulatova 2017; Medeubek, 2021) and advanced kobyzs (Sarybayev, 1978; Gizatov, 1994; Tezekbayev, 1980; Urazalieva, 2013; Rauandina, 2001), Kyrgyz traditional and modernized kyyak (Yankovsky, 1982; Subanaliyev, 1986, 1983; Kasey, 2017; Dyushaliev and Luzanova, 1999). Some information was obtained as a result of interviews with performers on the *prima-kyyak* (Ainazar Atilov, associate professor of the Conservatory of Kyrgyzstan, Sana Kirikechova, teacher of a music school), as well as masters of both republics (Valery Abramkin, Marat Berikbayev).

Since the instruments made by Kazakh (Aleksey Pershin, Valery Abramkin) and Kyrgyz (Marat Berikbayev) masters are currently in demand and widespread, we give as an example measurements and characteristics of 4-string *prima-kobyz* and *prima-kyyak* created by them. Their instruments are variants, not standard versions. There are other masters (Turar Akunov, Aleksey Nepryakhin, Zamir Uteshov etc.), whose instrument shapes differ from the types we have given.

Prerequisites for origin and development history of *prima-kobyz* and *prima-kyyak*

It should be noted that the predecessors of *prima-kobyz* and *prima-kyyak* are traditional Kazakh *kyl-kobyz* and Kyrgyz *kyl-kyyak*.

Kyl-kobyz is an ancient stringed-bowed musical instrument, belonging to the all-Turkic musical instruments. Kazakh people treated it as a sacred instrument because it was believed that it fulfills the function of healing and wards off the evil eye. In the past, it was an indispensable attribute of the ritual practice of *baksy* (shaman) and *zhyrau* (epic narrator) (Ibraimova et al., 2018: 135).

Kyyak is an all-Kyrgyz stringed and bowed national musical instrument. It is considered to be the most archaic one among stringed instruments. It was not used in shamanistic rituals like the same-type Kazakh *kyl-kobyz* (Subanaliyev, 2003: 127).

Vyzgo believes that *kobyz* and *kyyak* have much in common; they can be considered as one and the same instrument (Vyzgo, 1980: 142). It has a ladle-shaped chiseled body and two strings made of untwisted horsehair; its lower part (narrower) is closed with a leather membrane, and the upper part (rounded) is open. It is played with a horsehair bow, simultaneously on both strings, tuned to fourth or fifth (Ibraimova et al., 2018: 137-138). The pitch level is regulated by *pressing the fingers* to the string. It has two methods of sound production: ordinary and flageolet. It is played with the nail method, using complete or incomplete finger pressure.

In the dictionary of Mahmud al-Kashgari (XI century) “*Diwan Lughat al-Turk*” the word *kobyz* was mentioned as a musical instrument formed from the word *kubuz* (lute) (Mahmud al-Kashgari, 2005: 63). Kazakhstani scientist-linguist K. Zhubanov wrote that the etymology of this term probably comes from the word *abyz*, which meant *shaman*. (1966: 315), in Mukhambetova’s opinion, the meaning of the word *kobyz* as a musical instrument refers to later time. Originally, as a derivative of *abyz* - the oldest in the clan, *abyz* - shaman, it meant a senior, main, sacral instrument (Amanov and Mukhambetova, 2002: 189). *Kobyz* can be used as a collective name denoting a musical instrument in general. The same term is applicable to various musical instruments – *kobyz* (bow) – *kubyz*, *khomus* (idiophonic), etc. (Utegalieva, 2006: 18)

Kobyz was the name of several varieties of musical instruments. The additional word

defined the device and type of the instrument. For example, *kyl-kobyz*, *shan-kobyz* (a Jew's harp-type instrument), *kagaz-kobyz*, *til-kobyz* (harmonica), *zhez-kobyz* (*zhez* is iron; it is intended to be a kobyz with a metal body) (Sarybayev, 1967: 5). Explanatory words like *kyl* (translated from Turkic languages as 'hair') *kyl-kobyz* indicate on strings (*kobyz* with hair strings) (Utegalieva, 2006: 19). *Kobyzs* of large size are called - *narkobyz* (*nar* is a kind of a camel), it sounds lower than *kyl-kobyz* (Medeubek, 2021: 16), it was used for fighting purposes. The *narkobyz*, decorated with a mirror and owl feathers, was more often played by folk healers (Tattibaikyzy, 2022: 47).

The term *kyyak* is used to describe the Kyrgyz traditional instrument. According to S. Subanaliyev, the *kyyak* comes from the word *gidzhak*, a string-bowed instrument found among Turkmens, Uzbeks, and Tajiks. It is similar to the word *kyzhak*, which is widespread among the Ichkiliki, an ethnic group of Kyrgyz living in the southwest of the Osh region of Kyrgyzstan. The word *kyzhak* has acquired the sound *kyyak* (Subanaliyev, 1989: 85).

The term *kyyak* is also used in combination with the word *kyl* - *kyl-kyyak*. This variant of the name of instruments, apparently, began to be used at a later time (Bulatova, 2017: 79-88). We think that, in instrumental art, the word *kyl* may have been added after the appearance of orchestral subspecies of *kobyz* and *kyyak* - such as prima, viola, bass, and double bass.

The term *prima*, added to the instruments from the family of string-bowed instruments we are considering herein, has several meanings in the musical dictionary. In the interpretation of Vakhromeev, *prima* (Latin *Prima* - "first") is the first step of a diatonic scale, a basic tone (note) of a tonality, an interval, the first part (*primo*) (usually the highest one (first)) in groups of homogeneous instruments of an orchestra or ensemble (Vakhromeev, 1959: 14-20). Other names of instruments are *zym kiyak* and *sym kobyz*. The word *zym*, translated from Kyrgyz language and *sym* from Kazakh, means *wire*. This designation is rarely used.

The 30s of the twentieth century, the period after the Great October Socialist Revolution, was marked by important events in the cultural life of the peoples of the former Soviet Union, including Central Asia.

Participation of the masses in revolutionary festivals, creation of national theaters and concert organizations required to take the instrumental music into the streets, theatrical scene, and concert platform. The existing forms of music-making associated with solo artistic performance no longer met the new requirements. In many republics and autonomous regions began to appear collectives of musicians on the model of the Russian orchestra of folk instruments, founded by Vasilij Andreev (Vertkov, et al. 1963: 12).

In 1934, an orchestra of folk musical instruments was created in Kazakhstan; its founder and artistic director was A.K. Zhubanov (1906-1968), academician of the Academy of Sciences of the Kazakh Soviet Socialist Republic, doctor of study of art, People's Artist of the Kazakh Soviet Socialist Republic, professor (Gizatov, 1994: 5). In 1936, the first orchestra of Kyrgyz folk musical instruments emerged, initiated and founded by the composer, band director, musician-performer, and teacher P.F. Shubin (1894–1948) (Yankovsky, 1982: 63).

The formation of national orchestras is primarily closely related to the redesigning and improvement of folk instruments (Vyzgo and Petrosyants, 1962: 17) According to A. Mukhambetova: “Playing together necessarily entailed standardization of instruments”. In this regard, it was necessary to identify the dimensions, to create precise dimensions of the mensuration (Amanov and Mukhambetova, 2002: 113-114). For performance in a large audience, it was necessary to enrich their sonority by changing the structure, the shape of the resonating hole and the material of the strings, the strength of their tension, etc.

Zhubanov noted that despite the available timbre and other qualities, the traditional *kyl-kobyz* at that historical period did not meet the growing demands of our people. Therefore, to include it in the orchestra, they improved many details and raised the instrument to a new qualitative level (Zhubanov, 1976: 122).

To expand the overall range of the orchestra, instruments of different sizes and families - groups of similar instruments sounding in different registers - were constructed. Orchestral subspecies of *kyl-kobyz* and *kyl-kyyak* appeared in the string-bowed group: prima, viola, bass, and double bass (Sarybayev, 1978: 125), (Dyushaliyev and Luzanova, 1999: 154). The string instruments of the symphony orchestra were taken as a reference point.

Zhubanov saw the orchestra as the future of Kazakh musical culture. “The Kazakh orchestra of folk instruments named after Kurmangazy is a world-recognized performance ensemble, the importance of which in the development of Kazakh professional instrumental culture is very great” (Zhubanov, 1976: 182).

In the process of modernization of the *prima-kobyz* and the *prima-kyyak* several stages can be distinguished.

The first stage relates to the creation of a three-stringed ‘*prima-kobyz*’. At the instruction of the leader of the orchestra, A. Zhubanov, masters E. Romanenko and K. Kasymov created new samples of instruments in the 30s (Tezekbayev, 1980: 3). This large-scale and demanding challenge was entrusted to the research room and musical-experimental workshop, organized in 1933 at the Almaty Musical and Dramatic Technical School (Gizatov, 1994: 9-10).

The second stage of modernization was the appearance of a four-string *prima-kobyz*. This process took place in 1957-1958; it related to the development of drawings and sketches by Sh. Kazhgaliev together with music masters K. Kasymov, K. Dubov, and S. Fedotov, with the participation of A. Lachinov (Gizatov, 1994: 38).

In 1953-1954, at the same time, based on the drawing of D. Tezekbaev, honored teacher of the Kazakh SSR and former director of the music school named after K. Baiseitova, music masters A. Pershin and A. Turdybaev created a new form of *prima-kobyz* (Tezekbayev, 1980: 3). The new 4-string instrument, under the influence of European traditions and cultural trends, by its structural characteristics and appearance became more and more similar to the violin.

At present we can speak about the existence of two similar types of *kobyz*: a) the traditional one with two strings made of horsehair and b) the improved one with four metal strings (Sarybayev, 1978: 125).

The addition of the fourth string was related to the expansion of the repertoire, the inclusion of European musical works, as their performance required a large sound range. This improved version of the *prima-kobyz* became established in the musical practice of Kazakhstan.

The first experiment of creating a '*prima-kyyak*' was made in the 1930s by Shubin and the music master Verkhoglyadov, who prepared projects of modernization for folk instruments, including the *kyl-kyyak* for the Moscow factory of musical instruments (Yankovsky, 1982: 63). However, it was not very successful; the instrument was rejected (Vertkov, 1963: 177) and it was not included in the orchestra.

In the early 50s, during the second reconstruction of Kyrgyz folk instruments at the experimental laboratory for the reconstruction of folk instruments in Tashkent, their new versions were made under the supervision of Petrosyants, head of the experimental laboratory of the Research Institute of Art History, and Didenko, designing master of the laboratory (Kuznetsova and Sadykov 1990: 32).

A comparison of *prima-kobyz* and *prima-kyyak* in the light of the works of V. Abramkin and M. Berikbayev

Ergological features of the prima-kobyz and prima-kyyak

Material. Similarities. The belly (top plate), both masters make of *spruce*, which is characterized by softness and elasticity. They believe that the best material for making instruments are trees growing in the mountains. While a Kazakh master mainly uses *spruce* from the Tien Shan mountains and the village of Chundzha, a Kyrgyz master uses *spruce* from the Alatau and Tody mountains.

Differences. The body and the bottom (back plate) a Kyrgyz master makes of *apricot* and *pine trees* of Kyrgyzstan. Kazakh prefers Canadian so-called tiger¹ maple and Almaty *maple*, and in some cases *pear wood*. In density it is much higher than Almaty maple; having made several varieties of instruments, he noticed that their sound is richer, louder, and the sound is flying sound (Valery Abramkin, personal communication, July 20, 2021).

Differences in drying wood. Each master has his own way of drying wood.

The master of the *prima-kobyz*, V. Abramkin dried the wood within 5–6 years, under a cover to keep out direct sunlight and rain. He believes that "Drying the wood naturally is very important for making a quality instrument with a good sound. It is impossible to

¹ Tiger or Flame Maple. The wood of many maple species has patterns, the stripes can be of different widths and densities: more compressed and narrow, and, on the contrary, quite wide. Its striped pattern is very reminiscent of flame shapes; they can be curved or perfectly straight.

make a quality instrument from dried wood in a dryer. Since in the process of drying wood at high degrees the threads between the rings inside the wood burn out, it greatly affects the sound quality of the instrument” (Valery Abramkin, personal communication, July 20, 2021).

The Kyrgyz maker Berikbaev has several ways of drying wood. In the first case, he used the method of drying by folk masters, which was described by Vinogradov: “Masters subject wood to a peculiar treatment: they soak it in horse or ram dung, boil it in water, and dry it. This process is carried out from time to time and during the period of manufacture for the purpose of giving the wood greater strength to prevent it from cracking during the scraping of the body” (Vinogradov, 1968: 52). In the second case, he washed out the wood in running water for several days, after which he dried it in the shade within 3 years (Marat Berikbayev, personal communication, July 25, 2021).

Manufacturing technology

Similarities. The instruments were made by the glued method, assembled from several parts. The sequence of making instruments in both masters was the same. First, the side parts of the body are made, a pre-made iron form is taken as a basis. To give stiffness to the body, it shall be fixed with internal overlays. The belly (top plate) shall be already glued to it, which, in turn, is to be treated; cut out the sound holes on it and insert the spring. Then the neck with the head shall be attached to this shape with glue, and the lower part of the plate to be fixed. After the instrument is assembled, it shall be coated with primer and then with varnish. An endpin, a string holder, and a stand shall be installed, and the strings shall be screwed up.

Lacquer. According to V. Abramkin, the use of a thick layer of lacquer affects the sound quality and contributes to its muting. He does not worry about selecting the lacquer. He applies a tinted liquid to the instrument and then lacquer on top, so that the color of the instrument does not burn out and does not change.

Marat Berikbayev (Kyrgyz master) purchases lacquer from Italy as a powder and makes it himself using certain proportions.

Some people believe that varnish has a great influence on the sounding of instruments. The famous Soviet master Evgeniy Vitachek believed that any varnish, even the lightest

one, would bind the wood, make it less elastic, and therefore worsen the sounding of an instrument. However, “The research work carried out does not yet allow us to draw final and accurate conclusions about the degree of influence of lacquer coatings on the acoustic properties of bowed musical instruments”. This is the conclusion of the Research and Design and Technological Institute of the Music Industry (Gazaryan, 1989: 118-119).

Differences

- ‘Tuning’ the sounding board (plate) of instruments is one of the most difficult and important operations during their manufacture. For this purpose, a master, while tapping out and listening out them, planes off thin layers of excess wood in certain places.

V. Abramkin (Kazakhstan master) believes that the middle of the sounding board (plate) should be thinner than the edges. To measure them, he used a special device for measuring the thickness of wood. In addition, the sounding board (plate) should be dome-shaped rather than straight and smooth. In his opinion, this pattern shall be the most important fundamental. It affects the sounding of an instrument. The thicker the sounding board (plate), the thicker the sound; the thinner it, the louder and brighter the sound (Valery Abramkin, personal communication, July 20, 2021)

M. Berikbaev (Kyrgyz master) prefers to ‘tune’ the sounding board (plate) by touch, using approximate dimensions that he considers appropriate. The sounding board (plate) on his *prima-kyyaks* may have the same size on all sides. He relies on his natural talent.

- The neck on the prima kobyz is made in a special stencil, while the *prima-kyyak* to be fitted with a ready-made standard violin tail piece.

V. Abramkin makes a stand for the prima-kobyz by hand, cutting triangles and gluing rosewood into them. “Now many masters use stands bought at the store, the rings on them are horizontal, although they should be vertical, because the string presses on the stand, which transmits vibration to the sounding board (plate). Horizontal arrangement of rings removes (eats up) the sound to 40-50 percent” (Marat Berikbayev, personal communication, July 25, 2021).

M. Berikbayev used a ready-made violin stand on the *prima-kyyak*.

- Another difference was that when making a *prima kobyz*, V. Abramkin had the exact size of the spring. M. Berikbaev created springs of different lengths for each *prima-kyyak*.

The spring shall be inside the instrument; firstly, it should hold the belly (top plate) so that it does not break, as the tension of the strings is 80 kg. In addition, there is pressure from the bow on the strings. Secondly, the stand presses the spring with one leg, and the other leg presses the soundpost. When there is oscillation, the spring also vibrates and transmits the sound to the bottom (back plate) through the soundpost.

Morphological features of the prima-kobyz and *prima-kyyak*.

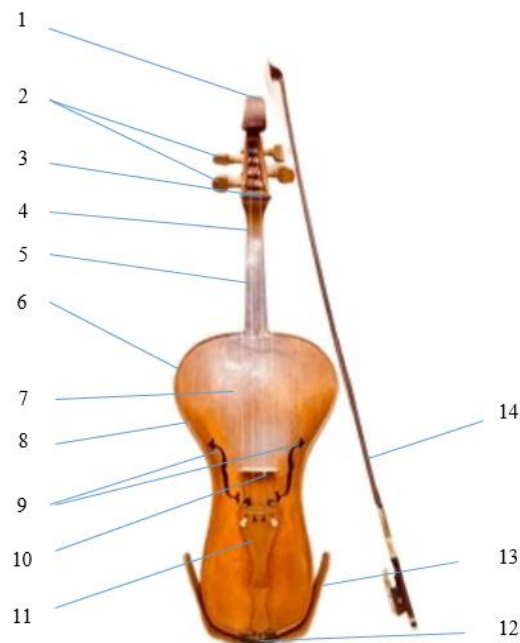


Figure 1. Structure of the *prima-kobyz*: *Prima-kobyz* made by A. Pershin: 1 – head, 2 – pegs, 3 – top nut, 4 – curved neck, 5 – strings, 6 – body, 7 – upper deck (top plate), 8 – lower deck (back plate), 9 – efs (sound holes), 10 – main support (stand), 11 – string holder, 12 – endpin, 13 – bridge, 14 - bow

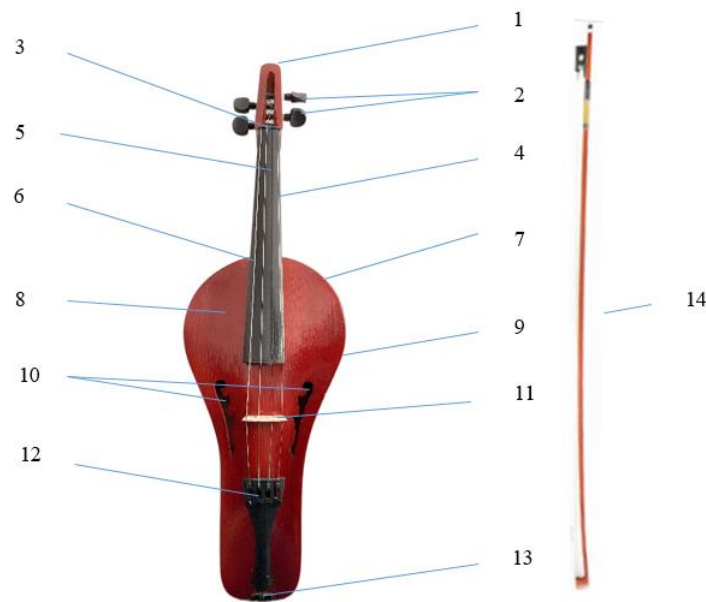


Figure 2. Structure of the prima-kyyak: Prima-kyyak made by M. Berikbayev: 1 – head, 2 – pegs, 3 – top nut, 4 – neck, 5 – fingerboard, 6 – strings, 7 – body, 8 - upper deck (top plate), 9 – lower deck (back plate), 10 – efs (sound holes), 11 – main support (stand), 12 – string holder, 13 – endpin, 14 – bow

Similarities. Both instruments consist of three parts: body, head, and neck. They use metal (violin) strings tuned to the fifth (**G** of small octave, **D** and **A** of one-line (one-accented) octave, **E** of two-line (twice-accented) octave), with a range exceeding 4 octaves (from **G** of small octave to **C** of four-line (four-times accented) octave). Pieces shall be written on musical staff in treble clef.

Differences. The shape of the Kyrgyz instrument by Berikbayev is gradually narrowed to the bottom, the shape of the Kazakh instrument by Pershin has two clearly expressed parts, one part is at the top and two second parts are at the bottom (Valery Abramkin, personal communication, July 20, 2021). By their material and shape, these instruments resemble the European violin.

The head of the prima-kobyz is rounded in the upper part, while that of the *prima-kyyak*, on the contrary, is flat and close to an oval shape.

The neck of the prima-kobyz is arched, flat from the front side, and rounded from the back side. On the *prima-kyyak* the neck is straight, with a flat violin fingerboard installed on the front side.

Besides, there is a special iron bridge in the lower part of the body of the prima-kobyz, which helps to clamp the instrument steadily during playing and promotes the freedom of the playing apparatus.

In the manufacture of instruments, masters have fixed dimensions of certain parts (Table 1).

Table 1. The parameters used for making Kazakh prima-kobyz and Kyrgyz *prima-kyyak*

	<i>Prima-kobyz</i> <i>(master A.Pershin)</i> <i>(cm)</i>	<i>Prima-kyyak</i> <i>(master M.Berikbaev)</i> <i>(cm)</i>
Overall length of the instruments	69	63
From a top nut to a stand	34	26
Body length	36.5	36
Body height	4	3
<i>Body width</i>		
<i>Upper part</i>	20,5	18
<i>Middle (part)</i>	11,5	13
<i>Lower part</i>	13,5	9
Neck length	16,5	15
Head length	16	11,5
Fingerboard length	----	27
Distance between strings	11-12 mm	11-12 mm
Spring length	27	always different
Distance between a string and a neck	3.5	0.5

From the given measurements² it is seen that the overall length of the Kazakh prima-kobyz is bigger and the body is wider than the Kyrgyz *prima-kyyak*.

The conducted analysis of morphological and ergological features of the improved instruments showed that despite the fact that both instruments have a similar appearance, according to our observations, there are some differences in structure, dimensions, method of manufacture, used material, and method of drying.

² The measurements were made by the author himself.

Setting up instruments, techniques of sound production (right and left hand technique).

Similarities. The setting of both instruments is the same, vertical. When playing, the instrument is placed between the knees. The performer sits closer to the front edge of the chair without resting his back, tilting his torso forward to the instrument. During the performance, the performer's back should be straight and the body free.

Another common characteristic is the *right-hand technique*. It began to correspond to the academic one. The violin bow is used; it shall be held from above, with palms downwards. This change contributed to the convenience when playing, for a large swing of the bow and expanding the amplitude.

Differences. *Left hand technique.* The pitch level on prima-kobyz and *prima-kyyak* shall be regulated by *pressing the fingers* to the string. The Kazakh prima-kobyz uses the nail method of playing. Pressing by the nail plates on the string from the side (the distance between the strings and the neck is on average 3-4 cm.), while the *prima-kyyak* is pressed from above, by the finger-pads. The techniques of the left-hand playing on both instruments were borrowed from the tradition.

Performance techniques

Similarities. All the main groups of strokes are used: drawn, singing (*détaché*, *legato*), jerky percussion (*martele*, hard *staccato*, dotted strokes), sharp jumping (*spiccato*, *staccato volant*, *ricochet*, *sautiller*, *tremolo*).

Particularly valuable in technical techniques are the ways of sound extraction. These include *pizzicato*, *flageolets*, *trills*, and *vibration*. The range of playing techniques is rather wide. All these articulations and methods of sound production have been borrowed from playing the violin.

The placement of fingers on the strings in low and high positions shall differ from each other. This can be noticed at all stringed instruments. A low position conditions for more comfortable placement of a hand on the instrument, while higher positions create certain difficulties because the finger placement is narrower. As a result, as the position increases, technical difficulties are created in terms of intonation. This is especially noticeable when playing virtuoso pieces.

Differences. There are some physical and technical difficulties in performing techniques for playing the *prima-kobyz*. For example, the preserved traditional nail method of playing on it requires the performer to have strong nail plates, as longtime playing on metal strings leads to their defect.

Prima-kobyz, by its construction, has an arc-shaped neck; the strings are in the air, in a suspended state, and there is no support. The pitch of the sound may change when the fingers are applied. There may be additional difficulties in producing a clean sound. In perfecting mastery while learning, there are some physical costs required.

Some technical difficulties are associated with the performance of pure fifths. The fingers are placed on top, parallel to the strings. Because of the inconvenience of placing a finger on both strings, this interval (perfect fifth) sounds insufficiently clean and accurate.

On the *prima-kyyak* the violin fingerboard is installed, the strings are clamped from above by the finger pads, which contributes to tone stability and does not lead to damage the nails.

The comparative table below (Table 2) describes the components of both instruments, helping to see and analyze the differences in their design and sound production on clearly.

Table 2. Design and sound production on *prima-kobyz* and *prima-kyyak*.

Description of Musical Instruments	<i>Prima-kobyz</i>	<i>Prima-kyyak</i>
Body type	Pear-shaped, actually inverted violin	Pear-shaped, actually inverted violin
Difference in construction	The bridge is installed	There is no a bridge
Strings material	Metal	Metal
Bow type	Straight, violin	Straight, violin
Neck type	Curved	Straight, violin fingerboard is installed
Fingerboard	Not available	Available
Method of sound production, pitch change	Pressing the string by nail plates to the neck from the side.	By pressing on a string from above by finger pads
Method of holding	Between the knees, vertically	Between the knees, vertically

Repertoire. Expansion and creation of own performing repertoire for prima-kobyz and *prima-kyyak* is actual till now. It is related to the development of the technical mastery of performers.

The repertoire for prima-kobyz and *prima-kyyak* can be considered in the following directions:

1. Musical works of small and large form of foreign classics and Russian composers for violin.
2. Original works of small and large form, arrangements written by national composers.
3. Traditional music.

Works of small and large form of foreign classics and Russian composers for violin.

“The beginning of training on the reconstructed kobyz at the Alma-Ata Conservatory³ and Music College was connected with the search for a sheet music repertoire for young kobyzists, as the modern kobyz, which still had 3 strings and violin tuning of fifth, was, in fact, completely devoid of repertoire, and what existed in folk performance practice for the natural two-stringed kobyz did not correspond to the means of the new instrument” (Dernova, 1962: 226). The main repertoire for the prima-kobyz consists of virtuosic, technically complex works for violin by foreign classics and Russian composers. Musicians perform these works in their original form without changes. The same tendency has developed in the repertoire for the *prima-kyyak*.

The repertoire includes pieces by Sarasate, Saint-Saens, Tchaikovsky, Bartok, etc. Works of large form are concertos and sonatas by Haydn, Mozart, Berio, Khachaturian, Tchaikovsky, Vieuxtemps, Sibelius, and many other composers.

Original works of small and large form, arrangements written by domestic composers

“The educational music for the prima-kobyz was first created from adaptations of songs and light violin pieces. I.A. Lesman became a real enthusiast of creating repertoire for the kobyz², having adapted for it some of Glinka's romances (for example, *Don't tempt me needlessly*), ‘Adagio’ from the sonatas

³ Kazakh National Conservatory named after Kurmangazy

of old-time masters, etc. He was also the author of the first school of playing the kobyz⁵ (the manuscript is in the library of the Conservatory). A.K. Zhubanov had worked for a long time in the field of making music for the kobyz with accompaniment. He wrote 'Aria', 'Romance', 'Waltz', 'Koktem' and made an arrangement for Ykhlas's kyui 'Zhez kiik'. The pieces were created with real awareness of capabilities of this instrument originally sounding but difficult to perform. (All the mentioned pieces are often performed by violinists as well)" (Dernova, 1962: 226-227).

In general, composers of Kazakhstan created their works for the prima-kobyz. What has been said is necessary for adaptation of the instrument and its successful solo functioning. This is evidenced by the creative activity of such musicians as G. Bayazitova, the first performer on the three-string prima-kobyz. She was an excellent musician who preserved strongly pronounced national features in her playing.

The opening of the faculty of Kazakh folk instruments in 1945, the second year of the conservatory's existence, was an important step in the development of professional training on folk instruments (Balgayeva, 1970: 3), including the prima-kobyz. Fatima Balgayeva became the first graduate of the Almaty Conservatory (now the Kazakh National Conservatory named after Kurmangazy) and a professional performer on the prima-kobyz, who received the special musical education from the world violin school. Her teacher was Iosif Lesman, an excellent musician, a successor of the school of the great violinist Auer, a pupil of the St. Petersburg Conservatory.

Balgayeva was on a lot of tours and listened and communicated with representatives and masters from other states. Her knowledge and musical taste were formed as a result of familiarization with the musical culture of these countries. Therefore, her mastery had been gradually honed and acquired new facets. Balgayeva immediately made a huge leap in the development of the kobyz and created a high-performing style. This determined a highly professional level of the basics of teaching methodology on the prima-kobyz. Being a bright performer, she inspired many composers to create works for the prima-kobyz. For her, as for an excellent performer, Sergey Shabelsky and Leonid Shargorodsky created the first "Concerto" for the prima-kobyz. Especially for her, Dubovsky wrote a concerto accompanied by the orchestra of Kazakh folk instruments. The first sonata for the prima-kobyz was created by Yevgeni Brusilovsky (Dernova, 1962: 226-227).

At the end of the twentieth century and beginning of the twenty-first century, the People's Artist of the Republic of Kazakhstan, Moldakarimova contributed to the expansion of the repertoire for prima kobyzists. Her collections present a number of works of foreign and domestic composers in the interpretation of the author with musical, methodological, and performance recommendations. The textbook is published to replenish the repertoire for a prima kobyzist with little-known and little-performed works (Moldakarimova, 2015: 2).

Her collection includes works by composers of Kazakhstan written specifically for the prima-kobyz, many of which have not been published in print for a long time, as well as kyuis and songs adapted for this instrument. (*'Qobyz áuenderi'* Almaty 1999, *'Qobyz úirenu mektebi'* 2004, *'Qobyzǵa arnalǵan shyǵarmalar'* 2008, *'Galiya Moldakarimova plays'* 2015, *'Galiya Moldakarimova plays' 2 part*, 2021). Audio recordings of the works performed on the *prima-kobyz* by the compiler of the collection are attached.

The *prima-kyyak* was for a long time used only as an orchestral instrument. A solo performance was formed later. After its second reconstruction. Its relatively late appearance as a solo instrument also caused a number of peculiarities in its development. For example, there are no known original works for *prima-kyyak* by domestic composers (Ainazar Atilov, personal communication, September 22, 2021). Performers make adaptations of works by Kyrgyz composers written for other instruments and include them in their repertoire. For example: M. Begaliev *'Elegy'* (for French horn), A. Zhukhamakhmatov *'Akku'* (symphonic music), K. Moldobasanov *'Melody'*, *'Scherzo'*, T. Medetov *'Poem'* and many other compositions written for violin⁴.

During the existence of the prima-kobyz, in comparison with the *prima-kyyak*, a rather solid repertoire has been accumulated. A considerable number of works have been written for it, but for the repertoire of this instrument, the compositions are considered not numerous. This situation related to the growth of the performing skills of musicians.

Traditional music

The repertoire of the prima-kobyz includes adaptations and arrangements of Kazakh

⁴ Educational and methodological program of the discipline "Specialty" - Kyrgyz traditional music and folk instruments (prima kyyak). Compiled by Associate Professor of the Department of "Instrumental Performance" A. Atilov.

traditional *kyuis* and folk songs. The most frequent object of arrangement is *dombra* music. They are created in European academic style, accompanied by piano. One of the first who turned to arrangements of *dombra kyuis* is A. Tolganbaev, '*Boz zhorga*'. A number of adaptations and arrangements of Kazakh folk songs were created by I. Kogan, '*Nazkonyr*'. Kazakh folk song, Aqan Seri '*Mańmańger*' arranged by A. Zataevich, and Kazakh folk song '*Ġaini*' arranged by A. Tolganbaev. Their adaptations and arrangements were created for the violin, but, however, they are a part of the *prima-kobyz* repertoire.

Since the end of the twentieth century, they began to create adaptations of *dombra kyuis* specifically for the *prima-kobyz*. In 1998, Ye. Usenov made an arrangement of the *kyui* '*Túrmeden qashqan*'. The first collection of adaptations for *kyuis* '*Qobyzǵa arnalǵan kyuiler*' (2003) was compiled by the honored artist of RK M. Kalenbaeva (Kalenbaeva, 2003: 11-15).

On *prima-kyyak* traditional music is not performed, it sounds only on *kyl-kyyak*. Musicians master two instruments simultaneously, including in music education. For example, K. Kadyraliev (1946-2000) became one of the first performers on *prima-kyyak* due to his performing talent and skill. In 1954-56 he studied majoring in the *kyl-kyyak* at the music school, at the faculty of folk instruments. In parallel with his studies, he was invited to join the folk orchestra as a *prima-kyyakist*. He is also an outstanding performer on the *komuz* and played in the ensemble of *komuzists* (Kasey, 2017: 218). T. Medetov (1930) was an orchestral performer as a *prima-kyyakist*. He did not limit himself to one instrument but also mastered the *komuz* and made famous the *komuz* playing in the ensemble of *komuzists* abroad (Canada, Paris, etc.) (Kasey, 2017: 209). Among other performers from 1970-1990 include E. Zhumabaev, T. Tomotaev, A. Serkebaev, S. Asankadyrov, Zh. Aysaev, S. Kirekechova, B. Adysheva, and many others.

In the twenty-first century, more modernized types of *prima-kobyz* and *prima-kyjak*, so-called electric instruments, have appeared. They have broadened the scope of the instruments and reflect already new musical practices. Electric instruments have gained great popularity in modern mass music (in genres such as pop, jazz, blues, rock and country, etc.). Their creation was primarily related to the aspiration of musicians to adapt the instrumental and national music played on them to modern times and to popularize it among young audiences.

The improvement of musical instruments was conditioned by the general development of musical culture; it opened great opportunities for the development of folk performing art. "Creative practice testifies that the improvement of musical instruments accompanies with the whole history of musical culture. Many pages of treatises on music, legends and mythology tell that some famous musician extended the range, increased the number of strings, etc." (Kuznetsov, 2015: 12).

Experienced masters carried out work on modernization of *prima-kobyz* and *prima-kyyak*, we indicated the stages of their implementation. In our opinion, the road to improving the instruments in the present time is not closed. In connection with the surge of demand and interest exactly for these instruments, it is necessary to continue experimental works and to make attempts at their further modernization on a new qualitative level.

The issues of further modification of folk instruments are considered in the works of scientists from other countries of the world (Italy, France, Germany, Austria, USA) as well as in higher educational institutions (Azerbaijan, Uzbekistan, Russia) (Tashmatova, 2022: 124).

Conclusion

For the first time in the work, the improved Kazakh *prima-kobyz* and Kyrgyz *prima-kyyak* are studied in a comparative aspect. We consider the etymology of the words *kobyz* and *kyyak*, the prerequisites for their origin, and the history of development of their modernized types.

Their *similarities* and *differences* in manufacturing technology, in the material used, in morphological features (Abramkin's *prima-kobyz* and Berikbaev's *prima-kyyak*), in the positioning of the instruments, in the techniques of sound production (right and left hand techniques), and in the repertoire are revealed.

As a result of several reconstructions, bowed instruments with a new timbre and wide technical capabilities appeared. The structure of the modernized types of instruments includes the use of pegs, strings, string holders, and, in some cases, the violin stand. From its predecessors (*kyl-kobyz* and *kyl-kyyak*) the positioning and the traditional performing left hand technique have been preserved.

The improved instruments, combining the preserved pronounced national features and having mastered the music of world academic performance, have actually become a new kind of instrument with their capabilities. Performing schools of playing the modernized instruments were established, and their own listening audience was formed.

REFERENCES

Amanov, Bagdaulet; Mukhambetova, Asiya. (2002). *Kazahskaya tradicionnaya muzyka i 20 vek* (Kazakh traditional music and the 20th century). Almaty: Daik-Press.

Balgayeva, Fatima. (1970). *Programma po klassu kobyz-prima* (Prima-kobyz class program). (manuscript), Almaty.

Belyaev, Victor. (1962). *Essays on the history of music of the peoples of the USSR. Musical culture of Kyrgyzstan, Kazakhstan, Turkmenistan, Tajikistan and Uzbekistan*. Moscow: State Music Publishing House

Bulatova, Dinara. (2017). "Smychkovyi instrumentarij tyurkskih narodov: k voprosu o terminologii" (Bowed instruments of the Turkic peoples: on the issue of terminology). *Bulletin of Culture and Arts*. 4(52): 152-158.

Dernova, Varvara, Zhubanov, Akhmet, et al. (Ed.) (1962). *Ocherki po istorii kazahskoj sovetsoj muzyki* (Essays on the history of Kazakh Soviet music). Alma-Ata: Kazakhskoye Gosudarstvennoye izdatelstvo khudozhestvennoy literatury Almaty.

Dyushaliyev, Kamshybek; Luzanova, Ekaterina. (1999). *Kyrgyzskoe narodnoe muzykalnoe tvorchestvo* (Kyrgyz folk music). Bishkek: Soros Kyrgyzstan Foundation.

Gazaryan, Spartak. (1989). *V mire muzykalnyh instrumentov, 2-e izdanie* (The world of musical instruments, 2nd edition). Moscow: Prosveshchenie.

Gizatov, Bisengali. (1994). *Kazahskij orkestr imeni Kurmangazy* (Kazakh orchestra after Kurmangazy). Almaty: Gylym.

Hornbostel, Erich. M. von; Sachs, Kurt. (1987). "Sistematika muzykalnyh instrumentov" (Systematics of musical instruments). Folk musical instruments and instrumental music

(Articles and materials in 2 parts. Part 1). Ed. Eugene Gippius: pp. 229-261. Moscow: Soviet Union composer.

Ibraimova, Sairan; Bekmoldinov, Nartay and Kurmanbayeva, Alma. (2018). “Kylkobyz aspabynyn tarihy zhane kurylymdyk erekshelikteri” (The history of the instrument, the Kyl-kobyz and design features). *Herald of journalism*. 4(50): 134-141.

Kalenbaeva, Meruert. (2003). *Kobyzga arналган kujler* (Kuys for kobyz). Almaty: Almaty

Kasey, Muratbek. (2017). *Aspap taanu. Okuu kitebi* (Instrumentation. Study guide). Bishkek: Polygraphbumsources.

Kuznetsov, Andrey. (2015). *Iz istorii Kyrgyzskoj muzyki* (From history of Kyrgyz music). Collection of articles (1973-2014). Editor-in-Chief Luzanova, Ekaterina. Bishkek: KRSU.

Kuznecova, Galina; Sadykov, Faruh. (1990). *Gosudarstvennyj orkestr narodnyh instrumentov Uzbekistana imeni Tuhtasina Dzhhalilova* (State Orchestra of Folk Instruments of Uzbekistan after Tukhtasin Jalilov). Tashkent: UzSSR.

Mahmud, al-Kashgari. (2005). *Divan Lugat at-Turk*. (Diwan Lugat at-Turk) (Translation, preface and comments by Z.-A. M. Auezova. The indices were compiled by R. Ermers). Almaty: Dyke-Press. [original work published XI century].

Matsievsky, Igor. (2007). *Folk instrumental music as a cultural phenomenon*. Almaty: Dyke-Press

Medeubek, Maksat. (2021). “Kazak kylkobyzы zhane Ortalyқ Aziya turki halyktarynyn muzyka madenietindegi tipologiyalyk tuystas aspaptar” (Kazakh kylkobyz and typologically related instruments in the music culture of the Turkic peoples of Central Asia). PhD. Dissertation, Kurmangazy Kazakh National Conservatory, Almaty: Kazakhstan.

Moldakarimova, Galiya. (2015). *Igraet Galiya Moldakarimova* (Galiya Moldakarimova plays). Almaty: Dyke-Press

Rauandina, Sholpan (2001). *F. Balgayeva narodnaya artistka Respubliki Kazakhstan, professor* (F. Balgayeva People's Artist of the Republic of Kazakhstan, professor) Almaty:

Kenzhe-Press.

Sarybayev, Bolat. (1967). "Iz stranic proshlogo (novye materialy o kobyze)" (From the pages of the past (new materials about kobyz)). *Muzykoznanie (Musicology)*. Collection of articles by postgraduate students and applicants. Issue 3. Alma-Ata.

Sarybayev, Bolat. (1978). *Kazahskie muzykalnye instrumenty*. (Kazakh folk instruments) Almaty: Zhalyn.

Subanaliyev, Sagynaly. (1989). "Genezis termina "kyyak" (K probleme kompleksnogo izucheniya kirgizskogo instrumentalnogo folklora)" (Genesis of the term "kyyak" (To the problem of a comprehensive study of Kyrgyz instrumental folklore)). *Narodnaya muzyka: istoriya i tipologiya: pamyati professora E. V. Gippiusa (1903–1985) (Folk music: history and typology: in memory of Professor E.V. Gippius (1903-1985))*. Leningrad: Leningrad

Subanaliyev, Sagynaly. (1986). *Kirgizskie muzykalnye instrumenty. Idiofony, membranofony, aerofony*. (Kyrgyz musical instruments. Idiophones, membranophones, aerophones). Frunze: Kyrgyzstan.

Subanaliyev, Sagynaly. (2003). *Tradicionnaya instrumentalnaya muzyka i instrumentarij kyrgyzov* (Traditional instrumental music and instruments of the Kyrgyz people). Bishkek: Uchkun.

Tashmatova, Azatgul. (2022). "Sozdanie modificirovannyh uzbekskih narodnyh muzykalnyh instrumentov". (Creation of modified Uzbek folk musical instruments). (Presentation for obtaining a Doctor of Art History (DSc) without defending a dissertation based on patents for inventions). The State Conservatory of Uzbekistan, Tashkent: Uzbekistan.

Tattibaikyzy, Aknar. (2022). "Kazahskij kobyz v ego stanovlenii i evolyucii v processe razvitiya nacionalnoj muzykalnoj kultury" (Kazakh kobyz in its formation and evolution in the process of development of national musical culture). PhD Dissertation, Russian Institute of Art History, St. Petersburg, Russia.

Tezekbayev, Dosymzhan. (1980). *Shkola obucheniya na kobyze* (The school of kobyz playing)). Almaty: Iskusstvo.

Urazalieva, Kaliya (2013). Performing art of the Kobyz tradition: art history. candidate of arts ... dissertation. – Almaty.

Utegalieva, Saule. (2013). *Zvukovoj mir muzyki tyurkskih narodov: teoriya, istoriya, praktika (na materiale instrumentalnyh tradicij Centralnoj Azii)*. (Sound world of music of the Turkic peoples: theory, history, practice (on the material of the Central Asian instrumental traditions)). Moscow: Kompozitor.

Utegalieva, Saule. (2006). *Hordofony Centralnoj Azii*. (Chordophones of Central Asia) Almaty: Kazakparat

Vakhromeev, Varfolomey. (1959). *Elementarnaya teoriya muzyki* (Elementary music theory). Moscow: MUZGIZ.

Vertkov, Konstantin; Blagovatov, Georgi and Yazovitskaya Elza. (1963) *Atlas muzykalnyh instrumentov narodov SSSR* (Atlas of musical instruments of USSR ethnic groups). Moscow: Music.

Vinogradov, Victor. (1958). *Kyrgyz folk music*. Frunze: Kirghiz State Publishing House

Vinogradov, Viktor. (1968). *Muzyka sovetskogo vostoka: ot unisona k polifonii* (Music of the Soviet East: from unison to polyphony). Essays. Moscow: Soviet Composer.

Vyzgo, Tamara. (1980). *Muzykalnye instrumenty Srednej Azii. Istoricheskie ocherki*. (Musical instruments of Central Asia. Historical essays). Moscow: Music.

Vyzgo, Tamara; Petrosyants, Ashot. (1962). *Uzbekskij orkestr narodnyh instrumentov* (Uzbek orchestra of folk instruments). Tashkent: State Publishing House of Fiction of the Uzbek SSR.

Yankovsky, Vladimir. (1982). *Muzykalnaya kultura sovetskoj Kirgizii (1917-1967 gg.)*. (Musical culture of Soviet Kyrgyzstan (1917-1967)). Frunze: Ilim.

Zhubanov, Hudaibergen. (1966). *Issledovaniya po kazahskomu yazyku* (Research on the Kazakh language). The Academy of Science of KazSSR. Almaty: Nauka.

Zhubanov, Akhmet. (1976). *An-kui sapary*. (Song-kui trip). Almaty: Gylym