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Kazakh musical and poetic art in the context of globalization

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Abstract

The Kazakh people have a rich heritage which is finely described in their music, songs and poetry. Kazakh history, the national challenges, the battles for justice and freedom, and Kazakh personal joys and sorrows have been preserved over the centuries by Kazakhstan's great composers and writers, giving the Kazakh people a deep understanding of their culture and traditions. But it is not just thing from their history; the traditional styles of music continue to be evolved and performed which is evidence of the pride the Kazakh people have in their culture. This study aims to analyze the song traditions of the Kazakh culture and to examine the latest Anthology of Kazakh music.

Keywords: Traditional music, Music anthology, Folk song, Ritual, Tradition.

Arte musical y poético de kazakh en el contexto de la globalización

Resumen

El pueblo kazajo tiene una rica herencia que se describe finamente en su música, canciones y poesía. La historia de Kazajstán, los desafíos nacionales, las batallas por la justicia y la libertad, y las alegrías y penas personales de Kazajstán han sido preservados a lo largo de los siglos por los grandes compositores y escritores de Kazajstán, lo que le da al pueblo kazajo una comprensión profunda de su cultura y tradiciones. Pero no es solo cosa de su historia; Los estilos tradicionales de música continúan evolucionando y actuando, lo que demuestra el orgullo que tiene el pueblo kazajo en su cultura. Este estudio tiene como objetivo analizar las tradiciones de la canción de la cultura kazaja y examinar la última antología de la música kazaja.

Palabras clave: Música tradicional, Antología musical, Canción popular, Ritual, Tradición.

1. INTRODUCTION

The famous Russian ethnographer and historian, G. Potanin wrote: “It seems to me that the whole Kazakh steppe sings”. This statement has been adopted as a poetic description of Kazakhstan’s folk music heritage. Kazakh culture is rich with songs, music and poetry, presented in the form of a *kuy* that beautifully describes the traditional Kazakh life.

The customs and traditions, joys and amusements, dreams and aspirations, and descriptions of daily life constitute a part of Kazakhstan’s priceless heritage and have been revealed and passed through music and poetry from generation to generation. As was mentioned by HABECKER (2018), the ability to trigger empathy that music has, can explain the feeling of “oneness” and solidarity that is found when people sing together. At the same time, music affects emotions which affect society which then, in turn, affects the music. What holds communities together and sustains them is the culture of that community itself.

As was noted by GELBART (2007), the conception of national music has been always closely linked to the idea of tradition:

Tradition was not a long-standing idea waiting to be pressed into service, but was rather a construct coeval with the category of national music: “tradition” too was a component of the new quest for origins. (Thus the common substitution of the term “traditional music” for “folk music” in many contexts during the last two decades of the twentieth century did not entail a major cognitive shift).

The Ancient Motifs of the Great Steppe are a living resource for modern music, and opens up prospects for the future, while serving as the musical foundation of the nation. These are the masterpieces of a noble art form, enriching not only the “core” of national identity with their influence, but also the whole world. A song, being the most common type of traditional music, the product of a collective oral tradition, existing in many variants, conveys the identity of a nation and reflects its mentality. That is why the President of the Republic of Kazakhstan proposed to collect and systematize this precious heritage in the work “The Seven Facets of the Great Steppe”.

Preservation and systematization of musical folklore and the collection of selected styles of ancient motifs of the Great Steppe were the primary focus of the project “Thousand Years of Steppe Folklore and Music”. Researchers included what they believed were the best compositions and folk music in this anthology.

The section “Musical Folklore” contains music, saryns related to ancient beliefs, children’s folklore, wedding and mourning rituals, and the “kara olen” genre. Kara olen possesses a great importance for

the musical language system of the Kazakh traditional song. Traditional song has derived all the tonal, melodic, rhythmic and compositional characteristics of Kara olen, such as meter, ratio of the verse and chant, diatonic scale, melodic structures and verses, chanting forms (ELEMANOVA, 2019).

It should be noted, that ritual folk songs are rarely performed on modern stage, and the wedding and funeral laments are never performed. It is clear that the ritual laments do not fit into modern stage aesthetics with its dominant entertainment and recreational functions (MUKHITDENOVA, 2016). The section “Traditional Song Art” includes folk songs and works of professional singers and composers of Arka, Eastern Kazakhstan, Zhetysu, the Syr Darya region and Western Kazakhstan.

Owing to the constant efforts of the well-known scholars and experts in art history, who have worked for many years at the M. O. Auezov Institute of Literature and Art (ILA), a rare archive of ILA represents a treasure of Kazakh folklore (including musical). The collection of materials began approximately in 1932. Moreover, until 1955, the recording of music (as well as related information) was carried out directly by the performers. Since 1955, the preservation of heritage has been provided through tape sound recording. Furthermore, the collected field material was reflected in musical and ethnographic collections (ARAÚJO ET AL, 2018).

Thus, the following collections were published – “Folk songs of Kazakhstan” (ERZAKOVICH, 1955), “Instrumental music of the Kazakh nation. Kuy for dombra, kobyz and sybyzgy” (ZHANUZAKOVA, 1964), “200 songs of the Kazakhs” (BEKHOZHINA 1967), “Dombyra sazy” (MERGALIYEV, 1972), “Kazakh folk songs” (TEMIRBEKOVA, 1975), “Kazakh musical folklore” (ERZAKOVICH, KARAKULOV, KOSPAKOV, 1982) and many others. In the 1980s, records from the business trips of the Institute staff indicate that some of them were focused on certain personalities and their creative works.

For example, the collections devoted to specific persons, which were published later, was mentioned: Sugir Aliyev – “Zhana dauir zhyrshysy” (MERGALIYEV, 1980), Birzan sal – “Lailim shyrak” (BIRZHAN SAL KOZHAGULULY, 1983), Zhayau Mussa – “Ak sisa” (ZHAYAU MUSSA, 1985), Abay Kunanbayev – “Aittym salem, Kalamkas” (ABAY KUNANBAYEV, 1986), Akan sere – “Manmanger” (AKAN SERE, 1988), Asset – “Inzhu Marzhan” (NAIMANBAIULY, 1992), Ukili Ybyrai – “Gakku” (YBYRAI UKILI, 1995), etc. At present, all these collections are still actively used in the studied disciplines related to national culture and music in nearly every educational institution of the Republic of Kazakhstan. Unfortunately, some research conducted by the folklorists at the M. O. Auezov Institute of Literature and Art has not been preserved up to this and future generations.

Song patterns included in this publication were collected not only by individuals who are known in the history of Kazakh music as “golden voices”, but also by ordinary folklore fans. But since that time, the excellence of these art figures remained only in the form of the notes on the “lifeless” sheets of musical paper, as well as in the form of sound recordings on bobbins (it should be noted that the devices for playing these tapes have long been out of date) and for many years remained inaccessible to the publicity.

The scholarly community is anxious about such state of a priceless treasury. Therefore, relying on the help of the State, an attempt was made to return the treasures that were collected from the Kazakh people in the form of a multifaceted anthology, systemized, supplied with scholarly commentaries, and presented in an engaging, concise, convenient form, which complies with the requirements of the present period.

2. METHODOLOGY

The methodological basis of the research was musicological, philological scientific traditions. During the study, all available material was comprehensively observed: a significant number of musicological, philological, historical, ethnographic, including published collections of Kazakh traditional songs and other works, such works as GAFURBEKOV ET AL. (2018), TAYLOR (1989),

SHIN (1980), HORNBOSTEL (2003), GIPPIUS (1980), SIPOS (2001), MERRIAM (1980), LEVIN (1999), KLEBE (2005), CZEKANOWSKA (2008), BRANDL (1973), BASILOV (1992), MERGALIYEV (1972; 1980), TEMIRBEKOVA (1975), ERZAKOVICH (1982; 1955), ZHANUZAKOVA (1964), BEKHOZHINA (1972) and others. A number of methods relevant to this study were applied: systemic analysis, conceptual, structurally functional and structural-semiotic analysis of musical creativity. In addition, theoretical generalization, content analysis, comparison and deduction were used.

Objectives of the present study are:

- To examine the latest anthology of Kazakh folk songs;
- To compare the content of the latest anthology with that of previously published collections.
- To study the traditional song types inherent in Kazakh folk music.
- To analyze the typical song tradition characteristic to the specific part of Kazakhstan.

3. RESULTS AND DISCUSSION

The anthology consists of two sections representing musical folk and traditional song. Most of the valuable materials published in the first section were collected over the years by the researchers of the

M. O. Auezov Institute of Literature and Art. Now they are available to the general public. For example, the anthology includes baksy saryns, which refer to the group of ritual songs, associated with ancient religious beliefs performed by Bekbergen Aubakirov, who was born in 1897 in the Syr Darya district of the Kyzylorda region (from the materials of the expedition of December 1970 in the notes of B. Karakulov and Z. Zhanuzakova); patterns of wedding songs, funeral songs, kara olen were collected in the Institute's archives from numerous trips to Samara, Saratov, Altai of the Russian Federation, as well as XUAR of the People's Republic of China and Mongolia. The ancient saryns, which exist among our brothers and sisters living abroad, are also included in the Anthology.

One of the most important sections of the anthology is the section of children's folklore, patterns selected from B. G. Erzakovich's monograph. The entries of the children's folklore patterns were previously written and partially published in specific collections, their audio versions though are presented for the first time and performed by the students of the A. K. Zhubanov Kazakh Secondary Specialized Music Boarding School.

“Aigolek” was a game song (Fig. 1). Participants were divided into two groups, the player named in the song, tried to break formation which was bound together by the holding hands. If the player could not break the hands, the person joined the group holding hands. The song

sang during the game in a lighthearted manner, and children sang at the top of their voices.

Айгөлек

Көңілді ♩ = 120

f

Ай - го - лек, ай - го - лек, ай - дың ба - сы доң - ге - лек.

Сен ша - қыр - сан, мен ке - рек, мен ша - қыр - сам, сен ке - рек.

До - сан де - ген ер ке - рек

Figure 1: Song “Aigolek”

The best songs, which were selected by the researchers upon criteria, have been included in the anthology. Each section is opened by folk songs and followed by the masterpieces of the creative works of traditional oral-professional composers.

If we focus on the folk songs from the Sary-Arka region, it is necessary to mention a number of circumstances related to their presentation in this anthology. Despite the fact that the musical text of the song “Samaltau” has already been published, no historical information had been previously provided until this anthology was published. The composition “Bir Bala” also has the rich history which has not been widely shared. This song’s pop version is in great demand today, but there are no audio recordings performed by traditional singers. In this regard, efforts are being made with famous traditional

songs, that in the Soviet period were “transferred” to piano accompaniment, and more recently to pop music, to “return” them to the repertoire of the singers who sang with dombra accompaniment.

As a result, a new interpretation of the song “Bir Bala” is presented with the accompaniment by a three-stringed dombra, performed by the Honored Figure of Culture of the Republic of Kazakhstan, the singer Ardak Balazhanova, who presented it in the traditional format. One of these songs is “Bipyl”. This song is also known by the public exclusively with piano accompaniment. It is represented in the anthology with the “new”, but in fact the original – dombra – accompaniment by the Honored Figure of Culture of the Republic of Kazakhstan Gulmira Sarina. The song “Mausymzhan” is a noteworthy example, due to its small volume, that refers to the repertoire of children’s music, which resulted in the song being “removed” not only from the professional performing, but also from the traditional (folk) environment. Taking into account the turns of “fate” of such songs, this anthology places such songs in their own category in the art and culture, paralleling its significance with other works.

In the collections and previously published anthologies, the folk song “Smet” of the Sary-Arka was performed by Manarbek Yerzhanov. In this anthology, it is performed by Garifolla Kurmangaliev. Perhaps this appeal of the famous singer to the repertoire of another tradition was undertaken in order to open up new

perspectives, like in the case when Zhusipbek Yelebekov sang the songs “Zauresh”, “Tleu, Kabak” of the West Kazakhstan region in the Arka style. The younger generation should be aware of this fact.

The anthology includes the best songs from Central Kazakhstan (Arka region), which are well preserved in folk memory and have a special place in the hearts. These are the folk songs: “Ak bakay”, “Akkum”, “Al, konyr”, “Bipyl”, “Bir bala”, “Gaini”, “Gauhar tas”, “Eki zhiren” – I, II versions, “Kargash”, “Mausymzhan”, “Naz konyr”, “Shapibay-au”, “Daididau”. These patterns, despite their antiquity and the changes that have occurred in modern society, exist among the people to date: from the children in the cradle to the elders who grew up on these songs, for many people they preserved the spiritual national foundation in its original form. This is the inexhaustible law of the steppes. Judging by the classical patterns of the folk songs, which are the “golden core” of the song culture of the Kazakh nation and became a source of inspiration for the creativity of sal and seri, we can assume the time of their creation, evaluate their content and significance.

Love songs within the Kazakh music describe the depth of feelings and emotions through the music and lyrics. These truly wonderful feelings require creative and heart-felt expressions demonstrated in the special cantilena found in the melody.

The musical characteristics of the songs are as follows: the developed structure, wide range, and complex metro rhythm, large scale refrains which resemble the compositions of traditional professional composers, such as Birzhan sal, Akan sere, Zhayau Mussa, Ukili Ybyrai, Mukhit Meralyuly, and others. Based on these qualities, the attribute of the songs to a specific composer or a spiritual genre with a certain period can be determined (Fig. 2.).

Дайдидау

Халық әні
Орындаған Асжол Өсербай

Асықнай, мұнмен ♩ = 60

Хат жаз-дым қа-лам а-лып сіз-ге, ер-кем,
Жү-зің бар он төр-тін-ші-ай ай-дай көр-кем,
Е-сі-ме сен түс-кен-де, беу қа-ра-ғым,
қоз-ғай-сың қа-тып қал-ған-ай, іш-тің дер-тін,
А-хау ай, дай-дн-дай-ау, Қоз-ғай-сың
қа-тып қал-ған-ай, іш-тің дер-тін.

Figure 2: Example of the Kazakh traditional love song

Focusing on other professional composers, it is important to emphasize the following information. The song “Gashygym” by Birzhan sal Kozhagululy, which has not been popular recently, is performed by the Honored Figure of Culture of the Republic of

Kazakhstan Ardak Issatayeva. This demonstrates the importance of famous Kazakh females performing these famous traditional songs.

The song of Kanapiya Basygarauly “Kanapiya” is known to many people, but not everyone knows its second version, which is included in this collection by Baikonis Muhammetzhan. The including the song “Balkadisha”, which is performed by Amre Kashaubayev, has equal importance. This is not only a tribute to the memory of the singer, who was perceived by many people as a symbol and standard of the Kazakh song, and who adequately transmitted it to the European listener, but also the conscious intention to preserve the timbre of the special voice and the status of the “first” performer. Other traditional songs performed in the original style are included in this publication

The songs “Kanattaldy” by Seyitzhan, “Aitbay” by Birzhan sal, which were disseminated mainly in the interpretation of Zhusipbek Elebekov and Madeniet Yeshekeyev, are presented in this anthology in performance of one of the most prominent representatives of the next generation of the singers of Saryarka, Honored Figure of Culture of the Republic of Kazakhstan Serzhan Mussainov from Karaganda. Performing interpretations created in different years, show the similarities and differences between the generations in the sphere of “folk singing”, the continuity of traditional art.

It should be emphasized that the presentation of Abay’s song “Zhelsiz tunde zharyk ai” by Tileubay Anapiy, the songs of Taizhan

akyn “Sak-sak” by Zhasulan Sakayev, and Madi Bapiuly’s “Karakesek” by singer Askar Mukiyat is a real demonstration of the importance young performers place on the preservation of the Kazakh culture.

The legacy of Taizhan akyn, who is well known in the Sary-Arka and Syr Darya regions, is only partially preserved. There was a time when some songs have not been included into the repertoire of the professional performers. Filling this gap, collecting by grain the indicated heritage of the singer Galym Muhammedin from Zhezkazgan, recommendation for the including the selected songs into the anthology increased their meaning and significance. The little song “Ulytau” by Taizhan akyn is represented by a senior lecturer of the Kurmangazy Kazakh National Conservatory, Ph.D. Amangeldy Kuseubay.

It is a well-known fact that songs “exist” in several versions, since Kazakh music is improvisational. This fact was taken into account in the process of systematization and selection of rare versions of the songs which exist today. For example, there are several versions in the practice of performing Baluan Sholak’s song “Galiya” by Baimyrzauly, the fourth of which is not so popular. Moreover, none of the forms of this song is presented in the anthology of 2010 (“1000 Kazakh traditional songs”). However, this time, the fourth version of the song “Galiya” is presented by performance of the young singer, Sayan Bodesov. To date, the songs of Manarbek Yerzhanov were only

performed by him. In this anthology, the song “Saira Bulbul” is presented by performance of Duysenbek Omiraliev, and the song “Steam Train” is performed by Madeniet Eshekeev.

It is a historical fact that ideological distortions were introduced into the lyrics, but not in the song “Steam Train” performed by Madeniet Eshekeev. Another feature that should be noted is the introduction of a previously unpublished song by Nurzhan Naushabayev into this anthology. In the previous anthology (2010) he was presented with the songs “Zhan Saulem”, “Kokem-ai”. Now the song “Asylim-ay” has been added to this series.

To date, it is known, that two versions of the song “Maira” (“Self-Portrait”) from the heritage of Maira Ualikyzy have been preserved. In this regard, the inclusion of the third one, performed by Baykonys Muhammetzhan, is an important contribution to the history of the Kazakh songs. The section of the songs from East Kazakhstan presents compositions in a musical style typical for the region. Among them are “Agazhay, Altai”, “Buldirgen”, “Guldariga”, “Zhorgatay”, “Ukili-ay Kyz” and others. However, despite the fact that they preserved among the Kazakhs, whose ancestors once migrated to Mongolia and China, the songs “Kara Zhorga”, “Materey, sabaz-ai”, “Kamalyim ayday konyrzhai”, “Ak sala-ai” have already been published in other collections, they appear here as outstanding patterns. One of the main factors determining the novelty of this section is the publication of rarely performed songs, such as “Altyn

Tau” (2 version), “Konyr kaz uyrek”, “Su ishinde metire”, taken from the different collections of songs of the Kazakhs of China and Mongolia and introduced now for the first time to the general public.

It is important to mention the folk songs “Gulgul Jamal”, “Bulbul kusym”, “Jan Saule”, “Oy, Tolgai”, which were shared by Magauiya Baimukhameduly – a singer, termeshi, a disseminator of the musical heritage of his land, well-known not only among the Kazakhs living in China, but also among the traditional singers of Kazakhstan.

In addition, ancient patterns, such as “Zhanym-ai”, “Alyalim”, “Ay, kunim-au, ayday”, “Ukylim-ay, kel kayta, el kayda”, are included into the section which brightly characterize regional traditions and are included into the repertoire of not only professional singers, but also amateur performers such as Magripa Akaskyzy, Kayinzhamal Maelkhankyzy, Adet Shakeyuly, Asaman Magauyauly, whose valuable information can contribute to the reader’s understanding.

4. CONCLUSION

The present article includes examination of the latest anthology of Kazakh folk songs. This Anthology provides a comprehensive scholarly work about Kazakh songs for young researchers, performers and listeners, it can serve as educational and reference material for the specialists. During the study, the content of the latest anthology and

that of previously published collections was compared. This anthology includes scholarly commentaries, systematic information on the history of the origin of the songs, and information regarding contemporary performers. This publication presents scholarly commentaries, based on the audio recordings and their interpretation which are first presented here, which are focused on local-style features and information that has been preserved until the present period in oral form and, above all, the history of songs.

Moreover, the inclusion of photographs and sound recordings based on a modern Internet platform also enhances the importance of this publication. After the conducted studies, the conclusion can be made that the anthologies like this one, that comprise the recordings of the significant musical heritage that was built up for a long period, has a great national value and is important for the future generation.

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