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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

KAZAKH AND BASHKIR TRADITIONAL INSTRUMENTAL KÜIS: FEATURES OF COMMONALITY

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GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance of the topic and degree of research. To date, ethnomusicology has lacked a comprehensive typological or genetic examination of the similarities between Kazakh and Bashkir musical-poetic, epic, and instrumental traditions. Nevertheless, several studies have outlined broad commonalities between the two musical cultures[1,2,3,4]. Furthermore, research into specific aspects of traditional Turkic music has underscored additional shared elements in Kazakh and Bashkir musical heritage[5,6,7,8,9].

A prominent focus in contemporary ethnomusicology is the comparative study of musical traditions among Turkic-speaking

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[1] Kamaev, F.Kh. Stylistic and genre features of Bashkir musical folklore // Scientific-methodological notes. UGII. Issue 1. – Ufa: Bashkir Book Publishing House, – 1973. – 144 p. – pp. 14-30. – pp. 14, 29.

[2] Suleimanov, R.S. Pearls of the folk creativity of the Urals / R.S. Suleimanov. – Ufa: Kitap, – 1995. – 248 p. – pp. 155-161.

[3] Zhuzbasov, K.T. Traditional music // Kazakhs. Historical-ethnographic research. Editorial board: M.K. Kozybaev, Kh.A. Argynbaev, M.S. Mukanov. – Almaty: Kazakhstan, – 1995. – 352 p. – pp. 177-196.

[4] Berdybai, A.R. On the commonality of certain principles of structuring in Kazakh and Bashkir songs (toward posing the question) // Proceedings of the international scientific-practical conference "Current Problems of Musical Science and Music Education." – Almaty: Kurmangazy KNC, – 2005, – pp. 334-341.

[5] Ikhtisamov, Kh.S. On the problem of the comparative study of two-part throat singing and instrumental music among Turkic and Mongolian peoples // Folk musical instruments and instrumental music. Collection of articles and materials in 2 parts. Part 2. Edited by E.V. Gippius. Compiled by I.V. Matsievsky. – Moscow: Sov. kompozitor, – 1988. – 328 p. – pp. 197-216.

[6] Khaltaeva, L.A. Genesis and evolution of drone polyphony in the context of the cosmogonic conceptions of Turkic-Mongolian peoples / L.A. Khaltaeva. – Ulan-Ude: Republican Printing House, – 2015, – 176 p., ill.

[7] Utegalieva, S.I. The sound world of the music of the Turkic peoples: theory, history, practice (on material of the instrumental traditions of Central Asia) / S.I. Utegalieva. – Moscow: Kompozitor, – 2013. – 528 p., notation, diagrams, ill.

[8] Bekenov, U. Küis for *sybyzgy* // Bekenov U. Caravan of küis. – Almaty: Öner, – 2002. – 144 p. – pp. 88-142.

[9] Tansu, F. Classification and distribution of Turkic music // F. Tansu. A new perspective on the music of the Turkic peoples of Eurasia. – Istanbul, – 2008. – 130 p. – pp. 11-13.

peoples based on specific structural and cultural criteria – a trend widely emphasized by scholars in the field[10,11,12,13,14]. In view of this, the dissertation addresses the question of similarity in the instrumental music of the Kazakhs and Bashkirs – namely, *Kazakh küis* for the end-blown flute *sybyzgy* and *Bashkir küis* for the end-blown flute *kuray*. The topic of the dissertation remains unexplored and is therefore highly relevant in ethnomusicology, including in ethnomusicological Turkology. The choice of topic is determined by its relevance and the lack of prior research.

Object and subject of the research. Of the instrumental heritage of both peoples, only a portion of the küis was selected as the object of study – specifically, küis for the Kazakh end-blown flute *sybyzgy* and küis for the Bashkir end-blown flute *kuray*. This selection was guided by three criteria: the first was the similarity between the two instruments (typological and possibly genetic); the second was regional; and the third concerned the genre characteristics of the küis.

Accordingly, the object of this ethnomusicological study comprises the following küis.1. Küis of the folk tradition for *sybyzgy* from the East Kazakhstan region of the Republic of Kazakhstan (districts: Zaisan, Katon-Karagai, Kurshim[15]) (hereinafter – EK) and from the Bayan-Ulgii region of Mongolia (hereinafter – B-UR).

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[10] Gullyev, Sh. Some questions of the common Turkic musical language // Proceedings of the international scientific-practical conference "The Language of Traditional Music and Contemporary Cultural Space." – Almaty: El, – 2008, – pp. 42-46 – p. 42.

[11] Karakulov, B.I. On the prospects for the development of musical Turkology in Kazakhstan // Collection of abstracts of the 1st international symposium "Music of the Turkic Peoples." – Almaty: Kurmangazy AGK, – 1994, – pp. 162-163. – p. 162.

[12] Huseynova, L.Sh. Music of the Turkic Peoples // L.Sh. Huseynova. – Baku: AFPoliqrAF, 2023. – 180 p.

[13] Karomatli, F.M. The musical heritage of the Turkic peoples today // Collection of abstracts of the 1st international symposium "Music of the Turkic Peoples." – Almaty: Kurmangazy AGK, – 1994, – p. 161.

[14] Utegalieva, S.I. The research of A.V. Zataevich and problems of musical Turkology // Proceedings of the all-union scientific-practical conference "A.V. Zataevich and Problems of Contemporary Ethnomusicology." – Alma-Ata: Kurmangazy AGK, – 1991, – pp. 50-53.

[15] Bekkhozhina, T. Tender melodies of the steppe / T. Bekkhozhina. – Almaty: Öner, – 1996. – 208 p. – pp. 26-31.

These küis are anonymous; the tradition bearers themselves call them "halyk küileri," or "folk küis." Our analysis shows that they fall into two genres: 1) *anyz küi* ("küi-legend") [term from sources:[16,17,18]] and 2) *arnau küi* ("küi-dedication") [term from source[19]][20]. 2. Küis of the folk tradition for kuray from the eastern (Abzelilovsky, Beloretsky, Burzyansky), south-eastern (Baymaksky), and southern (Khaibullinsky, Zilairsky) districts of the Republic of Bashkortostan. Based on previous studies and our own research, these küis were found to belong to three genres: 1) "legenda köyö" [term from source[21]], that is "küi-legend" [term from source[22]], 2) "küi-dedication," and 3) the küi "kylanyp beyeu", or "program-illustrative dance"[23].

The subject of the ethnomusicological study is the similar features in the musical structure of these küis for *sybyzgy* and *kuray*, in their titles, and in the content of their oral narrative component.

Aim and objectives of the research. The aim of the research is to identify and determine similar features in the musical

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[16] Bekkhozhina, T. Tender melodies of the steppe / T. Bekkhozhina. – Almaty: Öner, – 1996. – 208 p. – pp. 26-31.

[17] Bekkhozhina, T. Küi-legends // Folk music in Kazakhstan. – Alma-Ata: Kazakhstan, 1962. – 267 p. – pp. 130-138. – p. 130.

[18] Raimbergenova, S.Sh. The ancient instrumental music of the Kazakhs (on the material of dombra küis): Abstract of Candidate of Art History dissertation. – Tashkent: – 1993. – 22 p.

[19] Kaztuganova, A.Zh. The Kazakh dedication küis (issues of genre and style) / A.Zh. Kaztuganova. – Almaty: – 2008. – 248 p.

[20] The names of these genres exist in Kazakh traditional instrumental creativity (the genre of "küi-legend" is called *anyz küi*, the genre of "küi-dedication" – *arnau küi*). The word *anyz* denotes a genre of Kazakh oral verbal creativity – the legend; the word *arnau* means the noun "dedication" and the verb "to dedicate." The genre of "küi-legend" (*anyz küi*) for *sybyzgy* existed in Kazakh traditional instrumental creativity and has come down to the present as a heritage. Ethnomusicology has adopted these from traditional Kazakh instrumental creativity and uses them as terms.

[21] Suläymänov, R.S. Bashkir folk musical art. Volume I. Epic songs and küis / R. Suläymänov. – Öfö: Kitap, – 2001. – 240 p. – pp. 208, 239.

[22] Zelinsky, R.F. Compositional regularities of Bashkir program instrumental küis: Abstract of Candidate of Art History dissertation. – Leningrad: LGITMiK, – 1977. – 21 p.

[23] Lebedinsky, L.N. Bashkir folk songs and naigryshi [instrumental tunes]. 2nd ed. / L. Lebedinsky. – Moscow: Muzyka, – 1965. – 246 p., notation.

organization, titles, and content of the narrative component of Kazakh küis for *sybyzgy* and Bashkir küis for *kuray* through their analysis in the light of juxtaposition and comparison. Achieving the aim of the research required solving the following tasks.

1. Study of ethnomusicological and musicological works contributing to the elucidation of the research topic.

2. For the initial determination of the musical and musical-ethnographic material for the research and the perspective of its study, an expedition was conducted in 2002 to the districts of the Orenburg region of the Russian Federation: Sarakhtashsky, Kuvandyksky, Kuarkinsky, and Adamovsky, to villages with Kazakh and Bashkir populations. These districts border the territory of the Republic of Kazakhstan and the Republic of Bashkortostan.

3. Study of notated collections of Kazakh küis for *sybyzgy* and Bashkir küis for *kuray*, sound recordings of küis, collections of Kazakh and Bashkir traditional songs and epic genres.

4. To analyze the oral narrative component – legends and stories – of küis for *sybyzgy* of EK and B-UR through the prism of their figurative content and the symbolism associated with these images; to analyze the correlation/coordination of their legends and stories with the music. The task also consisted of identifying/determining the genre features of küis for *sybyzgy* of EK and B-UR.

5. At present, the musical structure of küis for *sybyzgy* of EK and B-UR has been little studied. Therefore, the task was to analyze the structure of the music of these küis in the following aspects: their musical texture, musical form-building, and form as a crystallized whole, the modal and intonational structure of their melodies.

6. To analyze the oral narrative component – legends and stories – of küis for *kuray* through the prism of their figurative content and the symbolism associated with these images; to analyze the correlation/coordination of their legends and stories with the music. The task also consisted of identifying/determining the genre features of these küis.

7. Study of the structure of the music of küis for *kuray* in the following aspects: their musical texture, musical form-building, and

form as a crystallized whole, the modal and intonational structure of their melodies.

8. Juxtaposition and comparison of the results of the analysis of küis for *sybyzgy* and küis for *kuray* to identify features of their similarity.

Research methods. The common features in the musical structure of küis for *sybyzgy* and *kuray* were studied in light of the ethnomusicological position on "*the main parameters by which the properties of musical civilizations can be studied…*"[24]. The "*first-class*" parameters are "*…the typology of the kinds of musical art (oral, written, folk, professional) most developed in a given civilization, with their genre systems and instrumentarium*." The "*second-class*" parameters are "*…all the main systems of musical-poetic language: the modal system, the rhythmic system, compositional forms, plot construction*"[25].

To solve the stated research tasks and achieve its aim, the following methods were employed: systemic and comparative-historical methods, analogy, typology, and the anthropological method, along with elements of the systemic-ethnophonic method[26].

In **Chapter I**, in analyzing the oral narrative component of the küis and its correlation with the music, we relied on the results of studies of the genres of Kazakh küis for *dombyra, kyl-kobyz*, and *sybyzgy*[27,28,29,30,31,32,33] and Bashkir küis for *kuray*[34,35,36,37]. In

[24] Kondratyev, M.G. On the concept of the Volga-Ural musical civilization // Proceedings of the all-Russian scientific conference "Theoretical Concepts of the 20th Century. Results and Prospects of Domestic Musical Science." – Novosibirsk: M.I. Glinka NGK (Academy), – 2000, – pp. 320-329. – p. 324.

[25] Kondratyev, M.G. Same source. p. 325.

[26] Matsievsky, I.V. The formation of the systemic-ethnophonic method in organology // Methods of studying folklore. Collection of scientific papers. – Leningrad: LGITMiK, – 1983. – 154 p. – pp. 54-63.

[27] Bekkhozhina, T. Tender melodies of the steppe / T. Bekkhozhina. – Almaty: Öner, – 1996. – 208 p.

[28] Bekkhozhina, T. Küi-legends // Folk music in Kazakhstan. – Alma-Ata: Kazakhstan, 1962. – 267 p. – pp. 130-138. – p. 130.

[29] Gizatov, B.G. Socio-aesthetic foundations of Kazakh folk instrumental music / B.G. Gizatov. – Alma-Ata: Nauka, – 1989. – 136 p.

Chapters II and **III**, drawing on the theory of monody[38,39], I analyzed the musical texture and form of küis for *sybyzgy* and *kuray*, as well as the modal and intonational structure of their melodies. This analysis also took into account existing research in: 1) musicological Turkology and "ethnomusicological comparative studies"[40]; and 2) the genres of song and epic creativity among the Kazakhs and Bashkirs. These studies informed and supported my research.

Main statements presented for defense. The similarity of these küis for *sybyzgy* and *kuray* is manifested as follows. 1) The oral narrative component of the küis is embodied in similar genres: legend

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[30] Erzakovich, B.G. The musical embodiment of epic tales and legends // Erzakovich B.G. The song culture of the Kazakh people. Musical-historical research. – Alma-Ata: Nauka, – 1966. – 402 p. – pp. 155-229.

[31] Zhubanov, A.K. Strings of the centuries / A.K. Zhubanov – Almaty: Daik-Press, – 2001. – 280 p.

[32] Kaztuganova, A.Zh. The Kazakh dedication küis (issues of genre and style) / A.Zh. Kaztuganova. – Almaty: – 2008. – 248 p.

[33] Mukhambetova, A.I. The genesis and evolution of the Kazakh küi (types of programmaticity) // Amanov B.Zh., Mukhambetova A.I. Kazakh traditional music and the 20th century. – Almaty: Daik-Press, – 2002. – 544 p. – pp. 119-152. – pp. 120, 138.

[34] Ikhtisamov, Kh.S. Systemic classification of genres and styles of traditional Bashkir musical folklore // Abstracts of the inter-republican scientific-theoretical conference "Tradition and Innovation in Music." – Alma-Ata: – 1980, – pp. 110-113.

[35] Zelinsky, R.F. Compositional regularities of Bashkir program instrumental küis: Abstract of Candidate of Art History dissertation / R.F. Zelinsky – Leningrad: LGITMiK, 1977. – 21 p.

[36] Lebedinsky, L.N. Bashkir folk songs and naigryshi. 2nd ed. / L.N. Lebedinsky – Moscow: Muzyka, – 1965. – 246 p., notation.

[37] Suläymänov. R.S. Bashkir folk musical art. Volume I. Epic songs and küis. / R.S. Suläymänov – Öfö: Kitap, – 2001. – 240 p. – pp. 220, 231.

[38] Galitskaya, S.P. Monody: problems of theory. / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p.

[39] Ulmasov, F.A. The multidimensionality of eastern monody in the context of solo vocal-instrumental music-making: on material of Tajik and Uzbek traditional music: Doctor of Art History dissertation. / F.A. Ulmasov. – Novosibirsk: M.I. Glinka NGK (Academy), 2017. – 341 p.

[40] Kondratyev, M.G. The music of the Finno-Ugric peoples and regional ethnomusicological comparative studies // Proceedings of the international scientific conference "Finno-Ugric Musical Culture and the Contemporary World." – Kazan: N.G. Zhiganov KGK (Academy), – 7-9 November 2012, – 2013, – pp. 96-105.

and story. In terms of the content of the oral narrative component, the küis of the following genres are similar. The genre of "küi-legend" for *sybyzgy* (*"anyz küi"* in Kazakh) is similar to the genre of "küi-legend" for *kuray* (*"legenda köyö"* in Bashkir). Similar in figurative content to the genre of "küi-legend" for *sybyzgy* and *kuray* is the genre of küi for *kuray kylanyp beyeu* ("program-illustrative dance"). The genre of "küi-dedication" for *sybyzgy* (*"arnau küi"* in Kazakh) is similar to the genre of "küi-dedication" for *kuray*.

The main/leading method of sound production/playing on *sybyzgy* and *kuray* is sound production/playing with the addition of a throat sound – a drone (bourdon). It is typologically, and possibly genetically, similar. As a result, a type of musical texture common to the two instrumental traditions is formed – the "*polylayered monodic texture*" and its type – the "*drone texture*" (terms of S.P.Galitskaya and A.Yu.Plakhova[41]). The "*drone texture*" is the main texture in küis for *sybyzgy* and *kuray*. Within this texture, in küis for *kuray* there is a phenomenon such as the splitting of the instrumental melody into two vertical sublayers at intervals of a fourth, fifth, or sixth. This phenomenon is due to the fact that, when a given sound is produced, one of its overtones episodically sounds alongside it. As a result, within the "*polylayered monodic drone texture*" a feature of another "*polylayered monodic texture*" appears – the texture of "*coloristic thickening*"[42].

2) Musical form-building in küis for *sybyzgy* and *kuray* of these genres is carried out by a similar method of gathering syntactic units – "*melodic formulas*"[43] and constructions, and the combinatorics of "*melodic formulas*." As a result, a common "*canonical model*" of the musical form in küis for *sybyzgy* and *kuray* takes shape – this is the variant form.

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[41] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p. – pp. 213, 220-222.

[42] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p. – p. 220.

[43] Lebedev, S.N. Melodic formula. Great Russian Encyclopedia https://bigenc.ru > musik > tekst

3) The mode in küis for *sybyzgy* and *kuray* of these genres belongs to the "*modal*," "*monodic*" type. Mode-formation is carried out by a similar method of gathering "*modal links*"[44]. The "*modal links*" are "*diffuse*" with their corresponding "*melodic formulas*." In the modal structure of küis for *sybyzgy* and *kuray*, the drone sound performs a similar function – reinforcing the main supporting tone of the mode.

4) Küis for *sybyzgy* of EK and B-UR in pentatonic scale with "*scale g*"[45] are similar to küis for *kuray* in pentatonic scale with "*scale g*." Küis for *sybyzgy* of EK in hexatonic scale of the authentic type are similar to küis for *kuray* in hexatonic scale of the authentic type.

Two types of semitones-less mode: the first is pentatonic scale with "*scale g*," the second is hexatonic scale of the authentic type (found among küis for *sybyzgy* in EK) – are similar in küis for *sybyzgy* and *kuray*.

6) Similar are küis for *sybyzgy* and *kuray* in modes with semitones of the major inclination of the plagal type with one and two subtones.

7) In küis for *sybyzgy* and *kuray*, in modes without a semitone and in modes with semitones, there are five anhemitonic *melodic formulas*/ "*modal links*" that are similar in their interval structure and interval range.

Scientific novelty of the research. The scientific novelty of this dissertation lies, on the one hand, in the limited study of the question of similarity between the instrumental creativity and instrumental music of the Kazakhs and Bashkirs. On the other hand, the work examines, from a comparative perspective, a number of issues that had not previously received ethnomusicological attention from this angle. These include: the similarities and differences

[44] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p. – p. 91.

[45] Kondratyev, M.G. Basic properties of Chuvash pentatonicism // Proceedings of the inter-republican scientific conference "Pentatonicism in the Context of World Musical Culture." – Kazan: Kazan Conservatory, – 1-2 November 1993, – 1995, – pp. 86-91. – p. 87.

between küis for sybyzgy and kuray at the level of the oral narrative component and its coordination with the music, as well as the type of texture, the musical form, and the mode.

In Chapter I, for the first time, the genres of the oral narrative component of küis for *sybyzgy* and *kuray* are studied from a comparative perspective, and it is determined that the narrative component of the küis is represented by the genres of a) legend and b) oral folk story (*äñgime* in Kazakh). It is determined that these küis are similar in figurative content and in the feature of the correlation/coordination in their form of the two components – oral narration and music. As a result, two forms of the whole are identified. The first represents a "*form of mixed music-making,*" combining the features of "*küi within a legend*" and "*küi-legend*"; the second is one of the "*forms of separate music-making*" – "*küi and legend*" (terms of A.I.Mukhambetova[46]). They are typologically, and possibly genetically, similar in küis for *sybyzgy* and *kuray*. On this basis, these küis are determined to be similar by genre. The first genre group consists of küi-legends, whose narrative component is typically in the genre of legend. The second genre group consists of küi-dedications, whose narrative component is most often presented as an *äñgime* – an oral folk story[47].

The performance of these küis is marked by a similar method of sound production on both sybyzgy and kuray, which in turn gives rise to a similar musical texture. Drawing on existing research[48,49,50,51,52,53,54] and on the methodological foundations of the

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[46] Mukhambetova, A.I. The genesis and evolution of the Kazakh küi (types of programmaticity) // Amanov B.Zh., Mukhambetova A.I. Kazakh traditional music and the 20th century. – Almaty: Daik-Press, – 2002. – 544 p. – pp. 119-152. – pp. 121, 127, 129-130.

[47] Mukhambetova, A.I. The genesis and evolution of the Kazakh küi (types of programmaticity) // Amanov B.Zh., Mukhambetova A.I. Kazakh traditional music and the 20th century. – Almaty: Daik-Press, – 2002. 544 p. – pp. 119-152. – p. 140.

[48] Ikhtisamov Kh.S. Notes on two-part throat singing of Turkic and Mongolian peoples // Music of the peoples of Asia and Africa. Issue 4. – Moscow: Sovetsky kompozitor, – 1984. – 328 p. – pp. 179-193.

[49] Ikhtisamov, Kh.S. On the problem of the comparative study of two-part throat singing and instrumental music among Turkic and Mongolian peoples // Folk musical instruments and instrumental music. Collection of articles and materials in

theory of monody[55,56,57], this study examines the musical texture of these küis from a comparative perspective for the first time.

In Chapter II, for the first time: 1) the method of forming musical form in küis for *sybyzgy* of the EK and B-UR is examined, along with the resulting musical form as a whole; 2) an original analysis of musical form-building and of musical form as a whole in küis for *kuray* is conducted; 3) musical form-building and musical form in küis for *sybyzgy* of the EK and B-UR are juxtaposed and compared with those in küis for *kuray*, revealing features of similarity and difference between the musical form in küis for *sybyzgy* and *kuray*.

While ethnomusicologists of Bashkortostan have previously studied the modal structure of küis for *kuray*, **in Chapter III** we offer an original analysis of mode-formation and mode types in küis for kuray of the named genres. For the first time: 1) the method of mode-formation and the types of mode in küis for sybyzgy of the EK and B-UR are examined; 2) the method of mode-formation and the

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2 parts. Part 2. Edited by E.V. Gippius. Compiled by I.V. Matsievsky. – Moscow: Sovetsky kompozitor, – 1988. – 328 p. – pp. 197-216.

[50] Rakhimov, R.G. The texture of Bashkir instrumental monody. Folklore research. 2nd ed. / R.G. Rakhimov. – Ufa: Vagant, – 2007. – 130 p., notation, photos.

[51] Suzukei, V.Yu. The drone-overtone basis of the traditional instrumental music-making of the Tuvans: Abstract of Candidate of Art History dissertation. – St. Petersburg, 1995. – 20 p.

[52] Suzukei, V.Yu. The musical culture of Tuva in the 20th century. / V.Yu. Suzukei – Moscow: Kompozitor, – 2007. – 408 p.

[53] Utegalieva, S.I. The sound world of the music of the Turkic peoples: theory, history, practice (on material of the instrumental traditions of Central Asia) / S.I. Utegalieva. – Moscow: Kompozitor, – 2013. – 528 p., notation, diagrams, ill.

[54] Khaltaeva, L.A. Genesis and evolution of drone polyphony in the context of the cosmogonic conceptions of Turkic-Mongolian peoples / L.A. Khaltaeva. – Ulan-Ude: Republican Printing House, – 2015. – 176 p., ill.

[55] Galitskaya, S.P. On the problem of the texture of monody // – Novosibirsk, Bulletin of Musical Science, – 2015. No. 4(10), – pp. 81-85.

[56] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p.

[57] Ulmasov, F.A. The multidimensionality of eastern monody in the context of solo vocal-instrumental music-making: on material of Tajik and Uzbek traditional music: Doctor of Art History dissertation. – Novosibirsk: M.I. Glinka NGK (Academy), – 2017. – 341 p.

types of mode in küis for sybyzgy are juxtaposed and compared with those in küis for kuray. This reveals features of similarity and difference in the modal structure of küis for *sybyzgy* and *kuray*. For the first time, five anhemitonic "modal links" shared by the modal structure of küis for *sybyzgy* and *kuray* are identified and described.

Theoretical and practical significance of the research. This dissertation holds theoretical significance for ethnomusicologists studying Kazakh and Bashkir traditional music, as well as the music of Turkic-speaking peoples. The results and conclusions obtained in the course of this research will supplement existing knowledge in the field of the theory and history of Kazakh and Bashkir traditional music and may shape prospects for their further study. This dissertation can serve as a teaching aid for pupils and students of secondary and higher educational institutions of art and culture, in disciplines such as "History and Theory of Kazakh Traditional Music," "History and Theory of Bashkir Traditional Music," and "Traditional Music of Turkic-Speaking Peoples." The results of the research are also applied in the author's own teaching practice.

Approbation and application. The main statements of the research and the scientific results obtained have been published as articles in Azerbaijani periodical scientific publications recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in the musicological journal of the State Conservatory of Uzbekistan, which is listed by the Higher Attestation Commission. These publications are included in abstracting and indexing systems. Articles have also appeared in thematic musicological collections in the Republic of Kazakhstan. The author has presented the research at several international conferences.

Place where the dissertation was carried out. The dissertation was carried out at the Department of Ethnomusicology of the Azerbaijan National Conservatory in the city of Baku, Republic of Azerbaijan.

Structure of the work and the total number of characters of the dissertation and of each part separately. The dissertation research consists of the Table of Contents, Introduction, three

chapters, Results, List of References, and Text and Musical-Notation Appendices. The total number of printed characters of the dissertation is 231,171. The Introduction has 25,230 characters. Chapter I has 44,001. Chapter II has 59,041 characters. Chapter III has 70,367 characters. The "Results" section has 32,532 characters. The List of References has 41,888 characters. The Text Appendices have 28,579 characters. The List of References includes 259 sources studied in the course of writing the work.

MAIN CONTENT OF THE DISSERTATION

The **Introduction** addresses the relevance of the research topic and the degree of its study, and outlines the object and subject, aim, tasks, methods, and source base of the research. It defines the scientific novelty of the research, its theoretical and practical significance, application, approbation, the place where the dissertation was carried out, its structure, and the total number of characters.

Chapter I is entitled **"Similar Genres of Küis for Sybyzgy and Kuray: The Narrative Component."** It comprises four sections. Section 1, ***"1.1. The Meanings of the Word küy in Kazakh and köy in Bashkir. Genres of Oral Narration in Küis for sybyzgy and kuray: Similarity and Difference,"*** observes that a characteristic feature of Kazakh and Bashkir traditional song-poetic and instrumental creativity is the duality of song and its associated oral narration, as well as of instrumental music and its associated oral narration. This duality is typologically, and apparently also genetically, common to both. In the instrumental creativity of the Kazakhs and Bashkirs, this duality takes the form of a miniature called küi: *küy* in Kazakh and *köy* in Bashkir.

The words *küy* and *köy* in the Kazakh and Bashkir languages are phonetic variants that coincide in meaning in such senses as: 1) melody; 2) an instrumental miniature for traditional national musical instruments. The purpose of **Section 1** and of the chapter as a whole was to shed light on the question of the similarity of the genres of the oral narrative component in küis for *sybyzgy* and *kuray*. As an analytical approach, the method of comparative analysis of the

genres of the oral narrative component of these küis for *sybyzgy* and *kuray* was chosen, through the prism of the category of "*context*" of the music of the küi. In the ethnomusicology of Kazakhstan, the category of "*context*" of the music of the küi had previously been elaborated on the material of Kazakh küis for *dombyra*[58,59]. In our view, recourse to this category was methodologically appropriate in relation to küis for *sybyzgy* and *kuray* for the following reasons. Like instrumental miniatures for other traditional Kazakh and Bashkir instruments, küis for *sybyzgy* and küis for *kuray* represent a duality of oral narration and music. In them, the oral narration in relation to the music appears as its "context"[60]. In light of the category of "*improvisation on a canon*"[61], the function of the "context" consists in the fact that it is the canonical, unchanging side of the content of the küi[62] as a dual form. The content of the "context" is repeated with each new performance of küis for *sybyzgy* and *kuray*.

In the 2nd group of küis, the oral narrative component is represented by the genre of the folk story (*äñgime* in Kazakh). Section 2, ***"1.2. Images in the Titles of Küis for sybyzgy and kuray and in the Texts of Their Oral Narrations: Similarity and Difference,"*** examines the similarity between the images reflected in the titles and narrations of küis for *sybyzgy* and *kuray*. It should be

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[58] Mukhambetova, A.I. The semantics and axiology of the küi genre // Amanov B.Zh., Mukhambetova A.I. Kazakh traditional music and the 20th century. – Almaty: Daik-Press, – 2002. – 544 p. – pp. 172-179. – p. 173.

[59] Mukhambetova, A.I. The status of the musical work and of improvisation in traditional Kazakh culture // Amanov B.Zh., Mukhambetova A.I. Kazakh traditional music and the 20th century. – Almaty: Daik-Press, – 2002. – 544 p. – pp. 168-171. – p. 168.

[60] Mukhambetova, A.I. The genesis and evolution of the Kazakh küi (types of programmaticity) // Amanov B.Zh., Mukhambetova A.I. Kazakh traditional music and the 20th century. – Almaty: Daik-Press, – 2002. – 544 p. – pp. 119-152.

[61] Plakhov, Yu.N. The artistic canon in the system of professional eastern monody (on material of the instrumental music of the peoples of Central Asia) / Yu.N. Plakhov. – Tashkent: Fan, – 1988. – 159 (1) p., ill., notation, 22 cm + Appendix (1 sheet, table).

[62] Mukhambetova, A.I. The genesis and evolution of the Kazakh küi (types of programmaticity) // Amanov B.Zh., Mukhambetova A.I. Kazakh traditional music and the 20th century. – Almaty: Daik-Press, – 2002. – 544 p. – pp. 119-152.

noted at the outset that the images of küis for *kuray* in the genre of "program-illustrative dance" were analyzed solely on the basis of their titles, since no legends or stories accompany them. It is possible, however, that they emerged in connection with Bashkir calendar rites or holidays dedicated to totemic birds. This provides a key to understanding their figurative system.

Section 3, ***"1.3. The Symbolism of Images in the Titles and in the Narrative Component of Küis for sybyzgy and kuray: Similarity and Difference,"*** notes that the images in the titles of küis for sybyzgy and kuray, as well as in the texts of their oral narrative component, reflect in artistic form elements of the early traditional mythological worldview of the Kazakhs and Bashkirs. In the texts of the legends and stories, attention is drawn to images endowed with symbolic meaning. These are typologically, and possibly genetically, similar in the oral poetic and musical creativity of the Kazakhs and Bashkirs. Three aspects of symbolism may be identified. The first aspect is connected with images of: a) revered ancestors – warrior *batyrs*; b) revered totemic animals and birds; and c) the river (water) as a boundary between the Worlds of the Universe. The second aspect is connected with images reflecting ancient traditional customs of the Kazakhs and Bashkirs.The third aspect is connected with the symbolism of several colours (synesthesia).

Section 4, ***"1.4. The Correlation of Oral Narration and Music in the Form of the Whole in Küis for sybyzgy and kuray: Similarity and Difference,"*** compares the similarity of küis for *sybyzgy* and *kuray* according to the following features: the "semantic and compositional connection" of narration and music within the form of the küi as a whole, and the function of music in these forms. The aim was, first, to identify the similarity of the form of küis for *sybyzgy* and *kuray* in terms of the connection between narration and music, and, second, to determine the similar forms of küis for *sybyzgy* and *kuray* as a duality of their oral and musical parts, along with the role of music in these forms.

The results showed that, given the two types of connection between narration and music in küis for *sybyzgy* and *kuray* – "semantic" and "compositional" – two forms of the whole küi,

similar for both instrumental traditions, take shape. The first is a "form of mixed music-making," combining features of "küi within a legend" and "küi-legend"; the second is a "form of separate music-making" – "küi and legend."

Summarizing the comparative analysis of legends and stories in küis for sybyzgy and kuray according to the features noted in Chapter I, we arrived at the following conclusion. Two instrumental genres – 1) *küi-legend* for *sybyzgy* of the EK and B-UR (anyz *küi*) and for *kuray* of the southern, south-eastern, and eastern districts of the present-day Republic of Bashkortostan (legenda köyö); and 2) *küi-dedication* for *sybyzgy* of the EK and B-UR (arnau küi) and *küi-dedication* for *kuray* of the southern, south-eastern, and eastern districts of the present-day Republic of Bashkortostan – are mutually similar. This similarity is not only typological but possibly also genetic in character.

Chapter II is entitled **"Musical Texture and Musical Form of Küis for Sybyzgy and Kuray: Similarity and Difference."** It comprises two sections. Section 1 is entitled ***"2.1. Musical Texture in Küis for sybyzgy and kuray,"*** and Section 2 – ***"2.2. Musical Form in Küis for sybyzgy and kuray."***

Section 1 of Chapter II, ***"2.1. Musical Texture of Küis for sybyzgy and kuray,"*** addresses the question of the similarity and difference of the musical texture of küis for *sybyzgy* and *kuray*. It consists of four subsections. The methodological basis for studying this question was provided by the theoretical positions of S.P.Galitskaya and A.Yu.Plakhova on musical texture in works reflecting a monodic type of musical thinking[63,64].

The performance of küis on *sybyzgy* in traditional Kazakh culture is similar to the performance of küis on *kuray* in traditional Bashkir musical culture in terms of the method of sound production and the type of musical texture formed thereby. There are two methods of sound production on *sybyzgy* and *kuray*, expressed in two

[63] Galitskaya, S.P. On the problem of the texture of monody // – Novosibirsk, Bulletin of Musical Science, – 2015. No. 4(10), – pp. 81-85.
[64] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p. – pp. 180-235.

types. As a result, similar types of musical texture are formed for Kazakh and Bashkir küis. It was determined that these küis for *sybyzgy* and *kuray* are similar in the type of their musical texture – "*monodic*"[65]

In Point 1, *"2.1.1. Playing sybyzgy and kuray with a throat sound (drone). The 'polylayered monodic texture' – the 'drone texture',"* the first method of sound production on *sybyzgy* and *kuray* and the resulting type of common musical texture in these küis are addressed.

The first and leading (main) similar method of sound production on *sybyzgy* and *kuray* is playing the instrumental melody with a throat sound (drone). As a result, in these küis for *sybyzgy* and *kuray* a two-layered sound fabric is formed, which may appropriately be called "*heterophony of sound*," "*a pitch-differentiated sonic vertical*" [terms of S.P.Galitskaya and A.Yu.Plakhova[66]]. Its upper layer is the instrumental melody. Its lower layer is the low sustained sound – the drone, intoned on *sybyzgy* and *kuray* by a guttural or chest method.

In Point 2, *"2.1.2. Melodization of the drone layer in küis for kuray,"* a phenomenon in the sound fabric of several küis for *kuray* within the "*polylayered monodic*" "*drone texture*" is addressed – namely, the melodization of the drone layer. We have identified 4 variants of melodization. The 3rd variant of melodization, in the küi *Tau börkötö*[67], is noteworthy. Here the drone sound episodically doubles, at the octave, the upper layer of the fabric – the instrumental melody. This means that, alongside the "*drone texture*," this küi also displays a feature of another "*polylayered monodic texture*" – the texture of "*octave unison*"[68].

Thus, for the tradition of performance on *sybyzgy* in EK and among the Kazakh population in B-UR, stability of the pitch of the

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[65] Galitskaya S.P., Plakhova A.Yu. Same source. – pp. 214-215.

[66] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p. – pp. 45-46, 67.

[67] Lebedinsky, L.N. Bashkir folk songs and naigryshi. 2nd ed. / L.N. Lebedinsky. – Moscow: Muzyka, – 1965 – 246 p., notation. – No. 64.

[68] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p. – pp. 213, 218, 218.

drone is characteristic; for the tradition of performance on *kuray*, both stability of the pitch of the drone and its pitch mobility are equally characteristic.

In Point 3, *"2.1.3. Playing sybyzgy and kuray episodically without a throat sound (drone). The 'polylayered monodic texture,' the 'monolayered monodic texture,' 'strict monophony',"* the second type of sound production on *sybyzgy* and *kuray* is addressed – sound production episodically without the throat sound (drone) – and the resulting type of sound fabric and musical texture.

In a select number of küis for the *sybyzgy* and *kuray*, the instrumental melody is played episodically without the accompaniment of a throat drone. The musical texture unfolds as a sequential alternation of structural units in a "polylayered monodic texture" and those in a "monolayered monodic texture" – specifically, a "strictly monophonic texture"[69]. Such küis are significantly less common than those structured entirely from beginning to end in a "polylayered monodic" (drone) texture.

In Point 4, ***"2.1.4.*** *Splitting of the melody and combination of types of 'polylayered monodic texture' in küis for* kuray – this study addresses a specific phenomenon in kuray küis: the upper layer of the sound fabric–the melody–occasionally splits into two pitch sublayers sounding synchronously. Our analysis reveals that across different küis, these two sublayers form three distinct interval relationships: a fourth, a fifth, or an octave. Based on these findings, küis exhibiting a split melody can be categorized into two groups within the framework of "polylayered monodic texture." The first group comprises küis whose polylayered monodic texture combines features of both "drone texture" and "coloristic thickening texture"[70]. The second group consists of küis whose polylayered monodic texture integrates characteristics of "octave unison" and "coloristic thickening" textures.

Section 2 of Chapter II is entitled ***"2.2. Musical form of küis for sybyzgy and kuray"****;* it consists of four **points. Point 1** is entitled

[69] Galitskaya S.P., Plakhova A.Yu. Same source. – pp. 213, 216.
[70] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p. – pp. 213, 220.

"2.2.1. The registral aspect of musical form. General regularities of the syntactic and rhythmic structure of küis for sybyzgy and ***kuray.*****"** Here it is noted that the musical material in küis for *sybyzgy* and *kuray* unfolds in one register (the middle) or in one or two registers of the instrument (the lower and middle), and this is another similar property of küis for *sybyzgy* and *kuray*. The analysis reveals that the musical form of küis for both *sybyzgy* and *kuray* is governed by similar overarching patterns, as detailed below.

Similarity in the formation of the musical form of küis for *sybyzgy* and *kuray* is manifested at the first – syntactic – level. The smallest structural unit of the musical form of the küis is one "*melodic formula*"[71,72]. The formation of the musical form at the syntactic level occurs by gathering several different "*melodic formulas*" and their exact and variant repetition, both at close range and after a certain span of musical time.

Point 2 is entitled *"2.2.2. Syntactic structure of a single section of the musical form of küis for sybyzgy."* It is determined that in küis for *sybyzgy*, in the correlation of "*melodic formulas*" and *constructions* within Section I and all subsequent sections of the musical form, the following form-building principles operate. The first is the principle of periodicity, in which *melodic formulas* and *constructions* are repeated exactly and in variant form. The second is the principle of contrast-juxtaposition. The third principle, organizing the correlation of *constructions*, is the combination of periodicity and contrast-juxtaposition, their "*diffuseness*"[73]. In küis for *sybyzgy*, in the correlation of *constructions* within the *sections* of the musical form, these three form-building principles are manifested in the form of the following syntactic structures. Structure 1 is a "*pair of*

[71] Lebedev, S.N. Melodic formula. Great Russian Encyclopedia https://bigenc.ru > musik > tekst

[72] Kholopov, Yu.N. Pentatonicism as a genus of interval systems // Proceedings of the inter-republican scientific conference "Pentatonicism in the Context of World Musical Culture." Kazan: Kazan Conservatory, – 1-2 November 1993, – 1995, – pp. 5-6.

[73] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p. – pp. 236-266.

periodicities" "AABB"[74]. Structure 2 is formed on the basis of "*repeated contrast*" – "ABAB"[75].

Point 3 is entitled *"2.2.3. Syntactic structure of a single section of the musical form of küis for kuray."* It is determined that the syntactic structure of the sections of the form in küis for *kuray* differs from the syntactic structure of the sections of the form in küis for *sybyzgy* in the following. The syntactic structure of the 1st section and subsequent sections is composed cumulatively of 4 or 6 basic *constructions* and their pairwise repetition – exact and/or variant – of the 1st and 2nd together, the 3rd and 4th together, the 5th and 6th together, or the 1st and 3rd together. The first model is expressed by the structure "*pair of periodicities*"[76]; it includes 2 different *constructions* out of 4.

As a result of the exact and variant repetition of *constructions*, these three stably recurring syntactic models (structural invariants) of the 1st *section* of the form are realized in each of the küis for *kuray* in variant form.

Point 4 is entitled *"2.2.4. Musical form of küis for sybyzgy and kuray."* It is devoted to the musical form of the küis as a crystallized whole, as a result. It was determined that the musical form in küis for *sybyzgy* and *kuray*, as a crystallized whole (a result), is similar according to the following features.

The formation of the musical form as a whole in küis for *sybyzgy* and *kuray* occurs as a sequence and correlation of its sections. In doing so, the principle of "*exact and modified repetition…, that is, periodicity*"[77] operates. As a consequence, küis for *kuray* and most küis for *sybyzgy* of EK and B-UR are set out in variant form. Its scheme: I A, II A1, III A2, IV A3 …

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[74] Tsukkerman, V.A. Analysis of musical works. General principles of development and form-building in music. Simple forms / V.A. Tsukkerman. – Moscow: Muzyka, – 1980. – 296 p., notation. – p. 67.

[75] Tsukkerman V.A. Same source. – p. 67.

[76] Tsukkerman, V.A. Analysis of musical works. General principles of development and form-building in music. Simple forms / V.A. Tsukkerman. – Moscow: Muzyka, – 1980. – 296 p., notation. – p. 67.

[77] Mazel, L.A. The structure of musical works. Textbook. 3rd ed. / L.A. Mazel. – Moscow: Muzyka, – 1986. – 528 p., notation. – pp. 127, 132, 194.

The recurrence of the variant form from one küi to another allows it to be defined as the "*canonical model*"[78] of the musical form in küis for *sybyzgy* and *kuray*.

Chapter III is entitled **"The Modal Structure of the Melodies of Küis for *Sybyzgy* and *Kuray*: Similarity and Difference."** Its aim is to identify features of similarity and difference in the modal structure of küis for *sybyzgy* and *kuray* of these genres. It consists of five sections. Section 1, ***"3.1. The type of mode and its varieties in küis for sybyzgy and kuray. A similar method of mode formation,"*** is composed of two points. Each of them is devoted to one aspect of similarity in the modal structure of the küis. In Point 1, *"3.1.1. 'Functional units of the mode' and methods of forming modal functions in the melodies of küis for sybyzgy and kuray,"* it is noted that the mode in küis for *sybyzgy* and *kuray* belongs to one type – "*monodic*," "*modal*." It is determined that the "*functional unit*" of the mode[79], in the melody, appears in two forms: the first – as a musical tone, the second – as an overtone of this musical tone, obtained by overblowing. It is determined that the similar role of the drone sound in creating the function of the main modal support (tonic) in the melody consists in the following. The drone sound in küis for *sybyzgy* of EK and B-UR does not change in pitch. It repeats the pitch of the main supporting tone of the mode (the 1st degree of the scale) an octave or a twelfth below. In küis for *kuray*, the drone sound, as in küis for *sybyzgy*, as a rule repeats the pitch of the main supporting tone of the mode in the melody (the 1st degree of the scale) an octave or a twelfth below.

In Point 2, *"3.1.2. 'Modal links' and modal constructions in the melodies of küis for sybyzgy and kuray,"* it is noted that one "*melodic formula*" as a unit of the syntactic structure of the musical

[78] Kholopova, V.N. Music as an art form: textbook / V.N. Kholopova. – St. Petersburg: Lan, – 2000. – 320 p. – pp. 80-89.
[79] Bershadskaya, T.S. Lectures on harmony. 3rd ed., enlarged. / T.S. Bershadskaya. – St. Petersburg: Kompozitor, – 2003. – 268 p., notation. – pp. 71-72, 101-102.

form and one "*modal link*" as part of mode-formation are syncretic, "*diffuse*"[80].

In light of the interval structure of the *melodic formulas*/"*modal links*" and the correlation within them of supporting and non-supporting functions, the following similarity and difference of the modal structure of the melodies is observed in küis for *sybyzgy* and *kuray*. A "*melodic formula*" as a unit of syntax in the musical form of the küis, and the syncretic/"*diffuse*" "*modal link*" as a component part of the modal/monodic mode, are expressed by a single intonation.This similarity and difference can be formulated as the following three regularities. All *melodic formulas* and their diffuse "*modal links*" can, by interval structure, be divided into two groups. In group 1 we include intonations without semitones (anhemitonic); in group 2 – intonations with one semitone or two semitones (hemitonic). A comparative analysis of the modal structure of küis for *sybyzgy* and *kuray* showed the following. Küis for *sybyzgy* of EK and B-UR are set out in one of two types of mode: the first – a mode without a semitone, the second – a mode with semitones. Küis for *kuray* are likewise set out in one of two types of mode: the first – a mode without a semitone, the second – a mode with semitones. Therefore, **Sections 2 and 3 of Chapter III** are devoted to the results of the modal analysis of these two types.

Section 2 of Chapter III is entitled ***"3.2. Küis for sybyzgy and kuray in modes without a semitone: similarity and difference."*** It is composed of two points.

In Point 1, *"3.2.1. Küis for sybyzgy in modes without a semitone,"* it is determined that most küis of EK and B-UR are characterized by one "*canonical model*"[81] of the pentatonic scale – this is the pentatonic scale with "*scale g*"[82]. In the EK region it is

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[80] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p. – pp. 91, 236-266.

[81] Kholopova, V.N. Music as an art form: textbook / V. Kholopova. – St. Petersburg: Lan, – 2000. – 320 p. – pp. 80-89.

[82] Kondratyev, M.G. Basic properties of Chuvash pentatonicism // Pentatonicism in the Context of World Musical Culture. Proceedings of the inter-republican scientific conference. – Kazan: Kazan Conservatory, – 1-2 November 1993, – 1995. – 195 p. – pp. 86-91. – p. 87.

expressed by authentic and plagal (with a subfourth) forms, while in B-UR – only by the plagal form (in subtype 1 – with a subfourth, in subtype 2 – with a subfourth and a subsixth).

In a minority of küis, there are two other "*canonical models*" of the semitone-less mode – the hexatonic and tetratonic scales.

In Point 2, *"3.2.2. Küis for kuray in modes without a semitone,"* it was determined that in küis for *kuray* there are three types of semitone-less mode: the first – pentatonic, the second – hexatonic (a mode of 6 degrees of the authentic type, based on the pentatonic scale with "*scale g*"), and the third – in a single küi – a mode of 12 scale degrees. The pentatonic scale is represented by three "*canonical models*": the first with "*scale g*," the second with "*scale d*," the third with "*scale e*"[83].

As a result, it is concluded that: 1) küis for *sybyzgy* of EK and B-UR in the pentatonic scale with "*scale g*" are similar to küis for *kuray* in the pentatonic scale with "*scale g*"; 2) küis for *sybyzgy* of EK in the authentic hexatonic scale are similar to küis for *kuray* in the authentic hexatonic scale.

Section 3 of Chapter III is entitled ***"3.3. Küis for sybyzgy and kuray in modes with semitones: similarity and difference."*** It is composed of two **points**.

In Point 1, *"3.3.1. Küis for sybyzgy and kuray in modes with semitones of the authentic type,"* it is determined that the similarity and difference of the authentic-type modes in küis for *sybyzgy* and *kuray* consists in the following features. By the feature of their modal inclination: modes in küis for *sybyzgy* have only a major inclination, while modes in küis for *kuray* have a major and a minor inclination.

The major inclination in the modes of küis for *sybyzgy* is single, that is, natural. Modes of major and minor inclination in küis for *kuray* have a single, that is, natural, inclination, and a double one, that is, with high or low variants of the same degree at a distance. The double inclination consists in the following. A mode of major

[83] Kondratyev, M.G. Basic properties of Chuvash pentatonicism // Proceedings of the inter-republican scientific conference "Pentatonicism in the Context of World Musical Culture." – Kazan: Kazan Conservatory, – 1-2 November 1993, – 1995, – pp. 86-91. – p. 87.

inclination with a natural 4th and a raised 4th, or with a natural 7th and a lowered 7th degree. A mode of minor inclination with a natural 2nd and a lowered 2nd, or with a natural 6th and a raised 6th degree. Thus, by the feature of modal inclination, the similar modes in küis for *sybyzgy* and *kuray* are the authentic-type modes of natural major inclination.

In Point 2, *"3.3.2. Küis for sybyzgy and kuray in plagal-type modes with semitones,"* it is determined that the **similarity and difference of plagal-type modes** in küis for *sybyzgy* and *kuray* consists in the following features.

By the feature of their modal inclination: modes in küis for *sybyzgy* have only a major inclination, while modes in küis for *kuray* have a major and a minor inclination (as with the authentic-type modes).

The major inclination in the modes of küis for *sybyzgy* is single, that is, natural. Modes of major and minor inclination in küis for *kuray* have a single, that is, natural, inclination, and a double one, that is, with high or low variants of the same degree at a distance (as with the authentic-type modes).

By the registral feature, plagal-type modes in küis for *sybyzgy* and *kuray* unfold in the lower and middle registers of the instruments. The middle register predominates. Subtones are produced in the lower register.

In Section 4, ***"3.4. 'Modal mutability',"*** it is determined that a common property in the formation of the mode in the melodies of küis for *sybyzgy* and *kuray* is "*modal mutability*," that is, "*functional reinterpretation of modal functions*"[84]. The results showed that "*modal mutability*" in the melodies of küis for *sybyzgy* and *kuray* is manifested as follows. One "*modal link*," in its internal structure, is based on one of the following two methods of mode-formation. We have designated the "*functional units of the mode*" that, over the course of one "*modal link*," that is, briefly, perform the function of a

[84] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p. – p. 160.

modal support in relation to the main support of the mode, as "*semi-supporting*," "*semi-supports*" [terms proposed by S.P. Galitskaya[85]].

Analysis of the modal functions shows that in the melodies of küis for *sybyzgy* and *kuray*, the tone concluding all *sections* of the kü is, as a rule, the 1st degree of the mode of its cumulative scale. It corresponds to the tuning pitch of both instruments and is the main support of the mode – its most stable tone.

Section 5, ***"3.5. 'Interval composition of the cumulative scales',"*** is devoted to the similarity of the modal structure of the modes in küis for *sybyzgy* and *kuray* in light of the interval structure of their scales. A comparative analysis of the modes in küis for *sybyzgy* and *kuray*, according to the criterion of the interval composition of their cumulative scales and the intervals of adjacency between their tones, showed the following. In the semitone-less modes of EK (authentic and plagal forms) and B-UR (plagal form only), the tones of the cumulative scale are arranged in two pitch relationships. The first relationship – fourth-fifth. The second relationship – fourth-third. In all types of semitone-less modes in küis for *kuray*, the tones of their cumulative scales are arranged only in a fifth-fourth relationship.

Alongside the second, the following intervals of adjacency occur: a) in three küis for *sybyzgy* of EK, in modes with semitones of the authentic type – the "*interval of a tone and a half*" ("*hemiditone*" or "*half-double-tone*"), relatively equal to a minor 3rd; b) in two küis (one each from EK and B-UR) – a "*ditone*" (major 3rd).

In küis for *sybyzgy*, in plagal-type modes with a semitone, the following intervals of adjacency occur: a) in most küis of EK and B-UR for *sybyzgy*, in plagal-type modes with a semitone – the sum of a "*ditone*" and a semitone, equal to approximately 2.5 tones; in three küis of B-UR – the "*interval of a tone and a half*" (minor 3rd), a "*ditone*" (major 3rd), the sum of a "*ditone*" and a semitone, approximately equal to 2.5 tones.

Two genres – the first, "kü-legend," and the second, "kü-dedication" – for *sybyzgy* and for *kuray* are equally characteristic of

[85] Galitskaya, S.P. Monody: problems of theory / S.P. Galitskaya, A.Yu. Plakhova. – Moscow: Academia, – 2013. – 320 p. – pp. 137-138.

the instrumental creativity and traditional instrumental music of both peoples. They are typologically, and possibly genetically, common. Thus, these küis for *sybyzgy* and *kuray* are similar to each other at the level of the genre category.

The küis of these genres are similar in musical texture. It belongs to the monodic type. In küis for *sybyzgy* and *kuray*, two types of musical texture are the main ones, and in this feature they are similar. When played with a throat sound – a drone – a "*polylayered monodic texture*" is formed, namely such a type of it as the "*drone texture*."

Between küis for *sybyzgy* and *kuray*, in the formation of their musical form, there are features of typological and, possibly, genetic similarity. They consist in the following.

The smallest syntactic unit of the musical form is one "*melodic formula*." The syntactic unit of the next level after the "*melodic formula*" is one *construction*.

The leading method of composing the form at the syntactic level is the method of gathering and combining "*melodic formulas*."

Constructions, composed from the sum of "*melodic formulas*," are also, in summation, combined into sections.

In this process, three universal regularities of form-building operate, namely: 1) periodicity, 2) contrast-juxtaposition, and 3) the "*diffuseness*" of the periodicity and contrast-juxtaposition of these syntactic units.

The formation of the musical form as a whole in the küis occurs as a sequence of its sections. In doing so, the principle of periodicity operates. As a result, küis for *kuray* and most küis for *sybyzgy* are set out in *variant form*. Since each section following the 1st exactly or variantly repeats the musical material of the 1st section, the function of each section in the form of the whole can be defined as "*a variant… – …a component equal in rights to the theme, an expression of the same idea, the same image…*." The recurrence of the variant form from one küi to another allows it to be defined as a common "*canonical model*" of the musical form in küis for *sybyzgy* and *kuray*. It is likely that the performers' choice of this form as a canon is connected with their conception of time-space as a cycle of

the same recurring events, associated with the cyclical nature of nature and the life of people in traditional nomadic society.

The gathering of "*modal links*" leads to the formation of *modal constructions*. A *modal construction* is a short, internally complete structure, relatively autonomous from neighboring *modal constructions*. One *modal construction* is composed of a varying number of "*modal links*" and corresponds to one *construction* of the musical form.

In turn, the summation of *modal constructions* results in the formation of the mode as a final whole with its characteristic cumulative scale.

As a final whole, the modes in küis for *sybyzgy* and *kuray* are expressed in two types. The first type includes semitone-less modes; the second includes modes with 1 semitone or 2 semitones.

Two types of semitones-less mode – the first, the pentatonic scale in its "*canonical model*" with "*scale g*," the second, the authentic hexatonic scale – are similar in küis for *sybyzgy* and *kuray*. At the same time, the pentatonic scale with "*scale g*" in küis for *sybyzgy*, unlike the same pentatonic scale in küis for *kuray*, is represented in authentic and plagal forms.

The similarity and difference of küis for *sybyzgy* and *kuray* in modes with semitones consists in the following. Modes are expressed in two types – authentic and plagal. Modes in küis for *sybyzgy* have only a major inclination, while modes in küis for *kuray* have a major and a minor inclination. Therefore, similar in küis for *sybyzgy* and *kuray* are the authentic- and plagal-type modes of natural major inclination.

Plagal-type modes with scales in the range of an octave and a duodecime with a subfourth in küis for *sybyzgy* are similar to plagal-type modes in the range of an octave and a thirteenth with a subfourth in küis for *kuray*. By the registral feature, plagal-type modes in küis for *sybyzgy* and *kuray* unfold in the lower and middle registers of the instruments. The middle register predominates. Subtones are produced in the lower register.

All modes in küis for *sybyzgy*, in their intonational structure, differ from the modes in küis for *kuray*. At the same time, in küis for

sybyzgy and *kuray*, in semitone-less modes and in modes with semitones, there are five anhemitonic *melodic formulas*/ "*modal links*" that are similar in their interval structure and interval range.

The modal function of the main support – the tonic – is performed by the final tone of the melody, concluding the sections of the musical form and the form as a whole. Its pitch corresponds to the tuning pitch of *sybyzgy* and *kuray*. It falls on the 1st degree of the cumulative scale.

The function of the secondary support in the modes of küis for *sybyzgy* and *kuray* is performed by such degrees as: 1, 4, and 5, as well as the subfourth from the 4th degree. Their recurrence from one küi to another is characteristic. They correspond to the tuning pitch of *sybyzgy* and *kuray* and to the pitch of one of its constructive overtones, as a rule – the overtone of a fifth or a twelfth.

One of the features of similarity in the modal structure of küis for *sybyzgy* and *kuray* is the mutability of the function of the modal semi-support. It is performed by most degrees of the scale. This regularity reflects such a common property of the modal structure of these küis as modal mutability.

In our view, the noted features of similarity in the structure of küis for *sybyzgy* and *kuray* testify to a similarity in the musical-poetic and instrumental thinking of the bearers of Kazakh and Bashkir traditional instrumental music. These features lie within the mainstream of the general regularities' characteristic of musical cultures of the monodic type.

Based on the content of the dissertation, the author has published the following articles and presented papers at conferences:

1. Казахско-башкирские флейтовые аэрофоны // Сборник научных трудов «Музыкальное искусство: наука и образование», посвященный 5-летию Казахской национальной академии музыки, – Астана: Акмолинский ЦНТИ, – 2004, – с. 170-174.
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