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### **ZATAEVICH ALEXANDER VIKTOROVICH AND KYRGYZ FOLK ORAL ART AND MUSIC**

**Annotation.** This article analyzes the contribution of musician and ethnographer Alexander Zataevich to the science of Kyrgyz musicology. His works “1000 songs of the Kyrgyz people” (1925) and “250 Kyrgyz songs and melodies” (1934) collected Kyrgyz melodies and songs. A. Zataevich was one of the first to record instrumental melodies and songs of the Kyrgyz people and publish them in the aforementioned works with musical notation. When analyzing the materials collected by the scientist, we can see the melodies of the epics “Manas”, “Semetey” and the critical minor epics and folk poems “Kojozhash”, “Mendrman”, “Gulgaaki”, instrumental melodies of the singers Karamoldo, Murataly, the legendary Muzooke, Ketbuka, tokme singers Arstanbek, Toktogul, Boogachy, Aktan, etc. It is noted for its value in that it has preserved the melodies of the poets and preserved the original melodies of the Kyrgyz greats of that time to this day.

**Keywords:** Aleksandr Viktorovich Zataevich; Kyrgyz folk music; Kyrgyz folk oral art; musical folklore; ethnomusicology; folk songs; instrumental melodies; "Manas" epic; traditional musical culture; cultural heritage.

#### *Introduction*

Russian and Soviet musician, ethnographer, People's Artist of the Kazakh ASSR (1923), People's Artist of the Kyrgyz SSR (1925) Alexander Zataevich, since 1886, has been deeply engaged in the nature of musical art and has worked tirelessly to preserve it. In 1904-1915, he worked very actively in the direction of musicology on the board of the Warsaw Conservatory, published a number of scientific articles about Russian and Western European composers and performers, and recorded samples of Polish folklore, gaining extensive experience in the direction of musicology. Later, after the 1920s, he began to collect melodies and melodies of the peoples of Central Asia, Kazakhstan, and Siberia, and began to lay the foundation for the musicology of these peoples. In September 1928, A. Zataevich came to Kyrgyzstan in Frunze at the suggestion of the then People's Commissariat of the Kyrgyz ASSR, and for the first time began to register Kyrgyz folk music. Until this work, he spent two weeks in the Central Asian Central Library in Tashkent, studying the musical culture of the Kyrgyz people, whose way of life and creative arts are close to the Kazakh people, and could not find a single material about the musical heritage of the Kyrgyz. About this, Zataevich said: "...in a word, about the musicality of the Kyrgyz, about their songs, about their musical instruments, none of the authors I studied spoke about them" [1, 234]. This means



that considering that in 1925 the author published in the city of Orenburg in the work “1000 songs of the Kyrgyz people” 8 songs recorded by Kyrgyz youth studying in Moscow, it seems that Zataevich Alexander Viktorovich was one of the first to collect and record the songs of the Kyrgyz people.

In the same work, the author notes that the Kyrgyz people are a people who live by songs, and that much of their daily life is accompanied by songs: “... both the wedding, and the ceremonies preceding it, and funerals, and commemorations, and meeting guests, with the participants themselves singing, and even more often - the participants of the ceremonies, in twos, in threes, and sometimes in chorus, but always in unison” [2, 8], and notes that the Kyrgyz attach special importance to creativity, the language of their works is rich, artistic and very impressive, and in terms of genre they are composed of legends, tales, songs and other genres. He reports that the people’s special inclination towards creativity and eloquence is not only noticeable in works in the form of songs, but also in everyday conversations. Along with such observations, Zataevich A. presents songs and melodies recorded from each region and province with musical notation. Although the work is titled “1000 Songs of the Kyrgyz”, it was published in the city of Orenburg, so it can be seen that most of the works, melodious songs, and melodies belong to the Kazakh people.

A. Zataevich came to the city of Frunze in 1928 and, having become acquainted with the songs, melodies, and melodies of the Kyrgyz people, published his second book in 1934 under the title “250 Kyrgyz Plays and Tunes”. This work is entirely devoted to the musical culture of the Kyrgyz people, showing the melodies, melodious songs, the indicators of each work, the recorded source, and is equipped with a number of accurate information for science. The work contains melodies and melodious songs grouped in two parts. Instrumental melodies are recorded by 7 authors-performers (they are Bogochinov Zholoi, Jetikashkaev, Omurkul, Imanalieva Sagynay, Kyunankeev Murataly, Orozov Toktomambet (Karamoldo), Toktogul Satylganov, Talipova Batymkan). Each author writes a different number of songs, some of which record 2-3 versions of the same melody. For example, Bogochinov recorded a total of 17 melodies from the performer named Joloy, including “Baige”, “Ai-ai kuu”, “Andizhandyktyn darty tsev”, “Gulgaaki”, etc., including 3 variants of the same melody: “Joloydun Ker tolgo”, “Sybyzgynyn ker tolgo”, “Kongurala Ker tolgo”, 2 variants of 1 melody: “Taikojonyn Ker-Ozöny”, “Torgashka at kokuy”. On the other hand, he recorded a total of 74 melodies from Murataly Kurenkeev, including 4 variants: “Botoy”, “Muratalynyn botoy”, “Tilendinin botoy”, “Bokkotondyn botoy”, 3-4 variants of kerbez, 3 variants of tolgoos, and the nightly traditional melodies of the highlanders, such as the Kyrgyz “Choor kuu”, “Bizdin unud ukkula”, “Bekbekey”, “Kyykyrды”. On the same principle, Karamoldo Orozov wrote down 105 melodies, Omurkul Jetikashkaev 2, Sagynay Imanalieva 4, Batymkan Talipova 2, Toktogul Satylganov 17. And songs and melodies were written down by 36 authors. Among them are the People's Poet of the Kyrgyz Republic Abdyrasul Toktomushov, who has a place in Kyrgyz professional poetry, Kasymaly Zhantoshev, who began his work by writing songs and successfully tried his hand at the genre of kara soz, and 11 songs were written down by the People's Artist of the USSR, laureate of the Toktogul State Prize, composer Abdylas Maldybaev. Most of these songs written down are folk songs such as kuygen, seketbai, arman, koshok, bekbekey, etc., and some of the authors His own songs are also grouped. When recording, the author clearly indicates who wrote the work and in which region, according to scientific principles, and provides musical notation for each song. This recording work continued, and in 1971 he published his work “Songs of Different Peoples”. Therefore, it can be noted that Alexander Zataevich was one of the first researchers to record



Kyrgyz folk singing and instrumental melodies on paper. For example, when recording the melodies “Toguz kairyk”, “Shingyrama”, “Tenselme”, “Ming qayal”, “Kököy kesti”, “Terme”, etc. from the great master of the Kyrgyz folk music Toktogul Satylganov, “...in appearance, he was a small-sized old man with small eyes, a red face without wrinkles, and a snow-white beard. He never leaves his komuz, which he never takes off, and he hides it under the wide folds of his torn cloak, and it seems that he tucks it from his neck into his inner belt. He plays the komuz a lot and with pleasure” [1, 187], he recalls, and also writes down a number of valuable information about the personal characteristics of artists and their attitude to art. Analyzing the above works of a musicologist on Kyrgyz folk music, we can come to the following conclusion:

1. Alexander Zataevich was one of the first to record, collect, publish, and scientifically comment on the art of Kyrgyz songs and melodies. This is evidenced by the works “250 Kyrgyz Instrumental Pieces and Melodies” (1934), “1000 Songs of the Kyrgyz People (Melodies and Melodies)” (1925), etc.;

2. Alexander Zataevich is an artist who noted that most Kyrgyz people cherish the art of tokmel, which is a rhythm, rhyme that is not only sung but also spoken, and highly respects the art of tokmel, which is characterized by sharp comparisons and artistic features. He not only emphasizes the art of tokmel of the Kyrgyz, but also expresses his initial opinions about folk instruments, and also writes his observations about komuz, oz komuz, kyak, and their manufacture and tuning. For example, the position and peculiarity of the tuning of the komuz for each work are given. In kambarkans, it is in the position of the fifth below the middle, in kerbez, it is in the position of the middle fourth, in shyngyramas, the first string on the left is filled with a fifth, the third is filled with a fourth, etc. He clearly shows three more positions using the example of a note;

3. The most striking feature of Alexander Zataevich's work "250 Kyrgyz Instrumental Pieces and Melodies" (1934) is that the Kyrgyz people today have more than seventy versions of the epic "Manas", which is called the "encyclopedia of Kyrgyz life", is recorded by Bagishov Toktobek and Khodzha Khan Shorukov, and the epic "Semetey" by Subankul Yusupov. In other words, we all know that each narrator has his own rhythm, melody, and recitation. However, the musical notation clearly shows the rhythm, melody, and recitation used to recite epic heritage in ancient times. "Semetey kuu" is also recorded by Aktan Tynybek uulu. In addition, the melodies of minor epics and folk poems in folk oral art and the melodies sung about these works (for example, "Kojozhash Mergen" by Omurkul Jetikashkaev, "Gulgaaki" by Bogochinov Joloy, "Mendirman" by Murataly Kurenkeev, etc.) today serve as a basis for analyzing the issue of melody in the pronunciation of epics, reworking and performing their original versions;

4. The above work by Alexander Zataevich is based on the performance of the Kyrgyz komuz players, who are the fathers of the famous melodies of Karamol and Murataly. It is valuable because it records the melodies with musical notation. This is because the playing, tuning, main melody, and rhythm of the great melodies of that time are recorded on paper, making it an excellent source for today's learners and researchers;

5. Another value of Alexander Zataevich's works is that he provides information about the melodic performance of Kyrgyz folk oral works in the genres of kuygon, seketbai, koshok, arman, terme, etc., and also records the melodies of Toktogul Satylganov, who was described as a great master of the art of folk music and melody of that time, and provides a scholarly assessment of his human image and attitude to creativity. It can also be used as the main material for determining the creative originality of the legendary singers Muzooke,



Ketbuka, etc., and for clarifying the melodies of Arstanbek (written by A. Maldybaev in the "Zar zaman" by M. Kurenkeev), Boogachy, and Aktan (written by A. Maldybaev). Thus, Alexander Zataevich is a scholar who recorded the performance of samples of Kyrgyz folk oral works, led by the epic "Manas", the melodies of the epics "Manas", "Semetey" and the critical minor epics and folk poems "Kojojash", "Mendirman", "Gulgaaki", instrumental melodies of the Karamoldo and Murataly singers, the singer melodies of the legendary poets Muzooke, Ketbuka, tokme singers Arstanbek, Toktogul, Boogachy, Aktan, etc., and who brought the original melodies of the Kyrgyz greats of that time to the present day, and who expressed the first scientifically based opinion on the characteristics and types of Kyrgyz instrumental melodies (kyyak, ooz komuz, komuz).

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### **ЗАТАЕВИЧ АЛЕКСАНДР ВИКТОРОВИЧ И КЫРГЫЗСКОЕ НАРОДНОЕ УСТНОЕ ТВОРЧЕСТВО И МУЗЫКА**

**Аннотация.** В статье обсуждается вклад музыканта и этнографа Александра Затаевича в кыргызское музыковедение. Его работы, такие как «1000 песен киргизского народа» (1925), «250 киргизских произведений и кюев» (1934), включают киргизские инструментальные мелодии и песни. А. Затаевич был одним из первых, кто записал киргизские инструментальные мелодии и песни и опубликовал их вместе с нотами в вышеупомянутых произведениях. Анализируя собранные ученым материалы, их ценность прежде всего в том, что они содержат мелодии эпоса «Манас», «Семетей», небольшие эпосы и народные стихи, такие как «Кожожаш», «Мендерман», «Гульгааки», инструментальные мелодии Карамольдо, Мураталы, легендарного Музуке, Кетбука, Арстанбек, Токтогул, Бугачи, аспаптык и отметим, что он записывает и переносит в наше время других поэтов-импровизаторов, а также мелодии выдающихся киргизских музыкантов того времени.

**Ключевые слова:** Александр Викторович Затаевич; кыргызская народная музыка; кыргызское устное народное творчество; музыкальный фольклор; этномузыковедение; народные песни; инструментальные наигрыши; эпос «Манас»; традиционная музыкальная культура; культурное наследие.

**Көлбаева М.К.**

### **АЛЕКСАНДР ВИКТОРОВИЧ ЗАТАЕВИЧ ЖӘНЕ КЫРГЫЗ ӘУЕНДЕРІ: ДӘСТҮР ЖӘНЕ МУЗЫКА**

**Андатпа.** Мақалада музыкант және этнограф Александр Затаевичтің кыргыз музыкатануына қосқан үлесі талқыланады. Оның «Қырғыз халқының 1000 әні» (1925),



«250 қырғыз шығармасы мен күйі» (1934) сияқты еңбектерінде қырғыз аспаптық әуендері мен әндері бар. А.Затаевич қырғыз аспаптық әуендері мен әндерін жазып алып, оларды жоғарыда аталған еңбектерде нотамен бірге жариялаған алғашқылардың бірі болды. Ғалым жинаған материалдарды талдай отырып, олардың құндылығы, ең алдымен, «Манас», «Семетей» эпосының әуендерін, «Қожожаш», «Мендірман», «Гүлгааки» сияқты шағын эпостар мен халық өлеңдерін, Қарамолдо, Мұраталы, аңызға айналған Мұзуке, Кетбұқаның аспаптық әуендерін, Арстанбек, Тоқтоғұл, Бугачы, Ақтан және басқа да ақын-импровизаторларды, сондай-ақ сол кездегі көрнекті қырғыз музыканттарының әуендерін жазып алып, біздің заманымызға жеткізуде екенін атап өтеміз.

**Кілт сөздер:** Александр Викторович Затаевич; Қырғыз халық музыкасы; Қырғыз ауызша халық дәстүрі; музыкалық фольклор; этномузыкалогия; халық әндері; аспаптық әуендер; Манас эпосы; дәстүрлі музыкалық мәдениет; мәдени мұра.