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ON THE ISSUE OF INTEGRATION OF KAZAKH TRADITIONAL INSTRUMENTS INTO CHAMBER-ENSEMBLE WORKS OF COMPOSERS OF KAZAKHSTAN

***Abstract:** The article deals with the peculiarities of the use of Kazakh folk instruments, such as dombyra and kobyz, in chamber and ensemble works of composers of Kazakhstan. The historical context, the role of Akhmet Zhubanov in the reconstruction and adaptation of dombra and kobyz, as well as their influence on the development of academic music are described. Examples of works illustrating the successful combination of European and Kazakh musical traditions are given. Special attention is paid to the timbre features of the instruments and their integration into modern chamber ensembles.*

***Keywords:** dombyra, kobyz, Kazakh music, chamber music, Akhmet Zhubanov, folk musical instruments, academic music, musical tradition, reconstruction of instruments*

Introduction. Chamber music of Kazakhstan is an important part of the country's musical heritage, its development is connected with the integration of Kazakh folk instruments into chamber ensembles. The dombyra and kobyz, being representatives of Kazakh traditional culture, played an important role in the formation of the academic direction of Kazakh music in the 20th century. In the

late 1920s, composers of Kazakhstan began to master European musical canons, striving at the same time to preserve traditional Kazakh identity.

One important aspect of this process was the introduction of Kazakh folk instruments into academic ensembles, which was an important step towards the creation of a unique national chamber repertoire. The introduction of dombyra and kobyzy instruments into academic chamber instrumental genres contributed to the unification of Western European and Kazakh musical traditions, which created a new sound space.

Historical context. Kazakh academic music was formed in conditions of active interaction with the Western musical tradition. In the early 20th century, composers mastered Western European forms and techniques, seeking to bring national features to them. As noted in the study of U. Dzhumakova and N. Ketetgenova, the process of integration of Western samples was natural for the initial phase of development of Kazakh chamber music [1].

Throughout all stages of chamber music development in Kazakhstan, folk instruments such as the dombyra and kobyzy played an important role. These instruments, being symbols of Kazakh national culture, were actively used by composers to create a new musical language that would combine elements of Western and Kazakh traditions. The dombyra and kobyzy were used to create original timbre solutions, which attracted composers' attention to their expressive possibilities [1, 2].

Chamber-instrumental music of Kazakhstan includes all genres of ensemble music, forming a significant array of creative heritage of composers. In the listening environment there was a comprehension and mastering of academic musical instrumentation, various forms of ensemble music-making. Adherence to classical samples was quite a natural phenomenon in the phase of genre formation in the republic. Parallel to these directions, Kazakh composers strived for individualization and originality of artistic concepts, search for new timbre colors in the context of interaction between European and Kazakh national traditions. The works of A. Niyazabev [3], S. Zadorozhnaya, S. Akbuzhurova [4] N. Juvanishева [5] are devoted to these issues.

Throughout all stages of the development of chamber instrumental music, folk instruments were involved – dombyra and kobyzy, symbols of the Kazakh national culture, its integral part. A considerable number of works were created for these instruments, which were included in the pedagogical and concert repertoire. The sound of folk instruments contributed to contact with a wide audience, for whom European art was initially new. Folk instruments, as part of an academic ensemble, carried a sound image familiar to the listener.

Akhmet Zhubanov's role in the reconstruction of folk instruments

Akhmet Zhubanov made a huge contribution to the adaptation of Kazakh folk instruments, such as the dombyra and kobyzy, to academic music. He

introduced a sheet music system for training performers, which allowed musicians not only to perform traditional folk music, but also to master works of Western classical music. Zhubanov also initiated the creation of an orchestra of Kazakh folk instruments, which was an important step in integrating these instruments into the academic musical tradition [1].

As part of the reconstruction carried out under Zhubanov's leadership, changes were made to the construction of the dombyra and the kobyzy. The dombyra added additional frets (*perne*), and the kobyzy received new scale length. These changes made it possible to expand the range of the instruments, improve their sound and adapt them for the performance of both Kazakh and European classical music. For example, polymer strings were introduced for the dombyra instead of the traditional gut strings, which increased the volume of sound, especially in large concert halls [1; 2].

A. Zhubanov realized that joint performance on folk instruments require skills of playing by notes. Classes were opened at the music and drama technical school to teach playing folk instruments by notes. Zhubanov foresaw that in the future the orchestra of Kazakh folk instruments would be able to perform not only folk music, but also works of foreign classics, as well as works by future Kazakh composers [7].

The process of instrument reconstruction initiated by Zhubanov caused controversy among musicians and researchers. Some believed that modifications lead to the loss of the authentic sound and characteristic timbre of folk instruments. Nevertheless, the reconstruction contributed to a significant expansion of the technical capabilities of the dombyra and kobyzy, which allowed them to occupy an important place in chamber and symphonic music [8; 9].

Let us dwell in more detail on the structural features of the instruments – the dombyra and kobyzy, their sound and sound production.

Kazakh traditional instruments dombyra and kobyzy

The dombyra is a Kazakh two-stringed plucked tambour-shaped chordophone, a hallmark of Kazakh musical culture. It was made of solid pieces of wood: spruce, maple, chinara. The sound of the dombyra is quiet and soft. The sound is extracted by plucking or striking. The dombyra has a pear-shaped body and a long fingerboard divided by frets. The construction of the Kazakh dombyra differed slightly depending on the region. So, in the West, in the Caspian steppes, the dombyra had a rounded drop-shape with a thin long neck. In the Central and Eastern regions of Kazakhstan, the dombyra was made with a flat lower deck and a short, thick neck. The dombyra traditionally used strings made from sheep or goat intestines (strings made from the intestines of a two-year-old sheep were believed to be the best), the strings were tuned in quarta or quinta (G-c, A-d, B-es, H-e).

A modern dombyra (called *kurak* – i.e. made of scraps) is assembled from individual pieces of thin plywood. Polymer material – ordinary fishing line – is used as strings. The tuning of the strings is *d-g*. These changes are caused by the

necessity of performance in the conditions of a modern concert hall and use of the dombyra in an orchestra. The dombra was reconstructed by A. Zhubanov in connection with the creation of the orchestra of Kazakh folk instruments. Masters who worked together with A. Zhubanov tried to use catgut, silk, kapron, etc. as a material, but ordinary fishing line turned out to be the most suitable in terms of sound. As a result, today we have a widespread type of dombyra of standard form with strings made of fishing line, which has lost the unique timbre of sound of its traditional sample.



Figure 1-2: Kazakh traditional instrument dombra

The technique of playing the dombyra is similar to that of other plucked instruments: the left hand of the musician slides freely on the fingerboard, and with the help of the fingers of the right hand striking both strings, the sound is extracted. By clamping the strings between the fret, you can get a more melodic sound. Interestingly, the Kazakh name “dombyra” is formed by combining two words: “dom” means “sound” and “bra” means “tuning the strings”.

Kobyz is a Kazakh national stringed bowed musical instrument. Two strings on the ancient kobyz were made of horse hair or camel gut. Hence the name of the instruments: kylkobyz (kyl – horse hair), narkobyz (nar – one-humped camel). Later there were instruments with metal strings – zhezkobyz. The kobyz was made of a single piece of wood. The open body in combination with strings made of a bundle of 30-60 untwisted horse hairs gives a very thick, rich in overtones timbre.

Performers play it with the instrument between their feet.

A bow-shaped bow was used on the kobyz. The total length of the instrument is about 60-70 centimeters. It is noteworthy that when playing the kobyz, the performer does not press the strings against the fingerboard. Touching the strings with fingernails or finger pads, together with the construction of the instrument, creates a unique originality of sound.



Figure 3-4. Kazakh traditional instrument kobyz (kyl-kobyz)

“The Kazakh kobyz used to resemble a swan, because Kazakhs believe that the purest sound in nature is the cry of a swan, and to make the kobyz sound melodious, it is made like a swan. This form of the kobyz as a magical instrument is partly connected with the cult of the swan (*akku*), which in general was one of the ancient totems of the Kazakhs”, – testifies A. Margulan in his work “About the bearers of the ancient poetic culture of the Kazakhs” [2, p.82].

Originally, the kobyz was an instrument exclusively for baksy (shamans), who used it in various rituals to communicate with the spirits of ancestors – aruakhs. Ordinary people were afraid even to touch this instrument, as they believed that this instrument in the hands of baksy had a magic ability and power to heal from diseases, to drive away evil spirits, to change the fate of a person. On the shamanic kobyz inside the body and on the wide head hung metal forged plates, curls, bells (*konyrau*), which when shaking the instrument created a special background.



Figure 5: Shaman's narkobyz

Later, the kobyz became an instrument of akyns (singers-performers) and zhyrau (creators and performers of epic works). According to the description of Ch. Valikhanov “all known to us akyns and zhyrau from the time of Korkyt and up to 15-18th centuries recited their poetic thoughts and judgments with the help of kobyz” [6]. Widespread among Turkic people legends about an elder, forefather and the first musician named Korkyt (Kurkut) are connected with playing the kobyz (kobuz).

The reconstruction of the kobyz took place in two stages. This is described by the famous performer and teacher Sholpan Rauandina in her article “Modernization of the kobyz and its new functions in the Kazakh musical culture of the Soviet period” [7]. After the first stage of reconstruction, new varieties of kobyz appeared: “kobyz-prima”, “alto-kobyz”, “bass-kobyz”, “contrabass-kobyz”. In particular, in the development of the “kobyz-prima”, key details such as the ladle-shaped body and the elongated curved neck were retained. Unlike its “kyl kobyz” source, this variant became a three-stringed instrument. Two of the strings (G of the small octave and D of the first octave) were made gut, while the third string was made of metal (A of the first octave). “According to Sh. Rauandina, the gut strings gave the instrument’s timbre the softness and melodiousness of the human voice, and the appearance of a metal string, on the one hand, expanded its range, allowing it to perform complex pieces as part of an orchestra, on the other hand, the improved “prima kobyz” lost its independence and could only perform solo when accompanied by an orchestra and piano. At the same time, this disadvantage was compensated by gut strings, which gave the sound of the kobyz unusually soft sound, a new timbre flavor, thanks to which it became a constant success among listeners of folk music” [7].

In the 50s of the 20th century, thanks to the initiative of the chief conductor and artistic director of the first national orchestra named after Kurmangazy Shamgon Kazhgaliev (1927-2015), the kobyz underwent the second stage of reconstruction. As a result, a four-stringed instrument was created, which received a ladle-shaped form, the presence of leather on the upper deck, and a flageolet nail playing possibility. Its distinctive feature from the original instrument was the presence of four metal strings tuned in fifths and a shortened neck of the instrument. The addition of a fourth string extended the range and scale (G small octave, D and A of the first octave, E of the second octave), and the shortened neck of the instrument increased the technical possibilities of playing complex orchestral parts. “In the new modification, writes Sh. Rauandina, kobyz fingering began to correspond to the violin fingering (1 position – 1, 2, 3, 4 fingers), in comparison with the previous fingering of the three-stringed “kobyz-prima” it corresponded to the cello fingering (1 position – 1, 2, 4; 1, 3, 4 fingers), where the distance between the fingers of the left hand was wide, which made it difficult to perform technically complex orchestral works [7]. But the most significant

changes occurred in the timbre, which was radically different from that of its predecessor, facilitated by the addition of a fourth string and changes in the length of the instrument's neck.



Figure 6-7: Reconstructed prima kobyz instrument

The leading kobyzist – People’s Artist of the Republic of Kazakhstan, Professor Fatima Balgaeva (1926-2005) synthesized the principles of playing the traditional kyl kobyz with some methods of playing the violin and cello and on this basis created an author’s method of teaching the prima-kobyz. The reconstruction of the kobyz led to the reduction of its ethnic specificity, bringing the sound quality closer to the standards of the European musical tradition.

Thus, folk instruments went through the process of reconstruction, which inevitably entailed changes in their sound. These changes led to the loss of that unique sound, which had existed for many centuries and was characteristic of the Kazakh centuries-old musical tradition. This process has caused much controversy and disagreement among fans of folk instruments and lovers of this music. According to musicologist U.Dzhumakova, “European concert practice “overturned” the aesthetic norms of traditional genres. The new stage of development introduced such properties as virtuosity, stability of form, purely instrumental way of content transmission. For traditional genres of Kazakh music such changes were quite significant. The “transfer” from one performing tradition to another was realized” [8, p. 111].

At the same time, works for instrumental ensembles with folk instruments gained wide popularity and found life on the concert stage.

The influence of the dombyra and kobyz on chamber instrumental music

The integration of the dombyra and kobyz into chamber ensembles opened new expressive means and timbre possibilities for Kazakh composers. Works such

as Akhmet Zhubanov's "Romance" and "Kyu" or Mukan Tulebayev's "Lyrical Dance" demonstrate the successful interaction of European and Kazakh musical traditions.

Composers actively explored new timbres and expanded the possibilities of chamber music through the use of folk instruments. This direction became an integral part of the concert and pedagogical repertoire, popularizing Kazakh musical culture both in Kazakhstan and abroad.

The formation of new image and sound possibilities of the kobyz in academic music can be traced in the works of Kazakh composers – Mukan Tulebaev (Lyrical dance for kobyz (violin) and piano), Akhmet Zhubanov ("Spring", "Kyu", Romance – for kobyz and piano), Makalim Koishibayev ("Romance", "Spring Dance", "Omira guli" for kobyz and piano), Arman Zhayym Suite for kobyz and piano "Korkyt" and other samples.

The collection "5 pieces for kobyz and piano" (1944) by A. Zhubanov, which includes the pieces "Aria", "Spring", adaptation of the kuy of the composer-kyushi Ykhlaz "Zhez kiik", "Waltz", "Koktem" early experiments in creating chamber-instrumental works for kobyz. These works represent one of the best pages of chamber-instrumental chronicle of Kazakhstani music. "They reveal the melodic talent of the composer and the lyrical nature of his music. The "Aria" is indicative in this regard. The beautiful melody of the piece is constantly renewed, varied, each time sounds in a new way in a wider melodic breath" [1, p.79]. According to the researcher G. Urazalieva-Shildebaeva, "by their composition, folk-song intonation and not complicated form these works were well suited to kobyzists. Kobyz-prima in connection with innovations in musical aesthetics increasingly revealed its expressive possibilities. "Romance", written for kobyz is a fusion of serious, reflective thought with soft lyricism. It conveys the subtle movements of the soul. Such works as "Romance", "Aria", "Waltz", "Koktem", "Zhez Kiik" gave the performer an opportunity to show the soft, melodic, tender sound of the kobyz-prima. Aspiring performers and professional musicians often include it in their teaching and concert repertoire. These works of the composer convincingly prove the close connection of his talent with the musical traditions of the Kazakh people, emphasize such fundamental features of his creative thinking as heartfelt lyricism, sincerity of expression, vivid imagery. Fatima Balgaeva was awarded the second prize at the 3rd World Festival (1951) of Youth and Students in Berlin, performing a piece by A. Zhubanov "Koktem", written in the rhythm of a waltz" [9, p.84].

In the post-war years, composers created a number of miniatures for dombyra with piano accompaniment. Thus, in addition to ten etudes, the collection of pieces for dombyra by Habidollah Tastanov also includes "Melody", "Romance", "Bi" /Dance/ and "Fantasy", intended for performance on dombyra with piano accompaniment. "The pieces vary in character, genre basis and means

of expression used. “Bee” – entirely maintained in the traditions of national instrumental culture, “Melody” and “Romance” have clearly perceptible features coming from Russian classical music, in “Fantasy” named stylistic properties are in direct interaction” [10, p.84].

“Music for the dombyra, according to musicologist V. Dernova, is represented by even fewer titles. This is explained by the fact that the dombyra has the richest classics of folk kuys, and all performing dombrists devote their lives to collecting and studying these inexhaustible riches. Specially written repertoire represents only pedagogical repertoire for teaching by notes” [10, p.84].

“The beginning of training on reconstructed Kazakh national instruments, according to the young researcher S. Murzaliyeva, in the Alma-Ata Conservatory and Music College was associated with the search for sheet music repertoire for young dombrists and kobyzists. The deficit of repertoire for the reconstructed kobyz was especially acute. This instrument, which at first had three strings, later a fourth string was added, and a violin fifth tuning was introduced, turned out to be, in fact, completely devoid of repertoire. The works that existed in the traditional performance practice of the natural two-string kobyz did not correspond at all to the means of the new instrument” [11]. Therefore, the composers’ activity was aimed at creating pedagogical repertoire for the kobyz and dombra.

In subsequent stages composers continued to write for the kobyz and dombyra, introducing them into different genres (Zholaman Dastenov Sonata for kobyz (violin) and piano, Vladimir Minenko Suite for kobyz and piano, Alexander Romanov Suite for dombra and piano No. 1) and compositions of duets, as well as trios and quintets. The number of such ensembles is insignificant, but they are aimed at revealing new timbre and colorful possibilities of the instrument. For example, the timbre compositions are interesting: Mukan Tulebaev Trio for violin, kobyz and piano, Beibit Daldenbaev Piece for dombyra, piano and percussion, Timur Nildikeshev “Misty Current of Dreams” for kobyz and cello, Dmitry Ostankovich “Sarinzhi-Bokoi” transcription of Kyrgyz kyu for two kobyz and piano, Bakhtiyar Amanzhol “Zhaiyk asu” (“Execution of the Urals”) for kobyz-prima, synthesizer and piano (2005) Serikzhan Abdinurov “Tilep-abyz” (“Sage Tilep”) for quartet of kobyz and organ and other works.

Modern composers strive to expand the complex of expressive means, and first of all it was reflected in the timbre-sound sphere. The aspiration of Kazakh composers to create an original sound space has affected the expansion of the timbre composition of instruments. It is necessary to note the entry into academic music of other varieties of Kazakh folk instruments, in particular shynyrau, saz syrnai, sybyzgy.

Folk instruments have their performing specificity, which is reflected in the mode-harmonic and intonation complex. The properties of traditional

instrumentation lay down specific features of timbre thinking of composers of Kazakhstan.

Structural features of the dombra and kobyz

The dombyra and kobyz, being the central instruments of Kazakh musical culture, underwent significant changes during the reconstruction that allowed them to integrate into academic music. The dombra is a two-stringed plucked instrument with a soft and quiet sound. In the process of modernization, its body was made of separate pieces of wood and the strings were replaced with polymer strings, which made its sound more suitable for modern concert halls [1; 7].

The kobyz, originally used by shamans in rituals, was also modified. During the reconstruction in the 1950s, new varieties of the instrument were developed, such as the kobyz-prima and alto kobyz. This expanded its range and allowed it to be used in orchestral and chamber compositions. In addition, the use of metal strings improved the sound and technical capabilities of the kobyz, making it more suitable for orchestral and chamber music.

Let us characterize some chamber-instrumental works by composers of Kazakhstan.

In A. Zhubanov's works for the kobyz – “Romance” and “Kuy” for kobyz and piano – the composer explores new expressive possibilities of the instrument, using both traditional and academic performance techniques. Of great importance is his work on the timbre palette of the kobyz, where softness and richness of sound are created through the use of the instrument's rich melodic line and overtones. In “Romance” one can notice attempts to integrate bowed movement, which is reminiscent of violin playing, but with the preservation of the unique timbre of the kobyz. The “Kuy” also emphasizes the rhythmic structure typical of folk kuys, making it an interesting example of combining traditional rhythmic figures with more complex harmonic transitions typical of academic music. Artistic features: “Romance” for the kobyz demonstrates the soft lyricism characteristic of Kazakh folk melodies, which is organically combined with the European romantic tradition. The melodic line of the piece varies and develops, revealing the emotional shades of each phraseological moment, which emphasizes the ability of the kobyz to convey subtle moods and feelings. “Kyu” emphasizes the traditional image of kyu as an epic musical form, where images of nature and the symbolism of Kazakh culture play a significant role. The piece conveys a sense of majestic tranquility and lyrical reflection, which harmonizes with the piano accompaniment emphasizing national motifs.

M. Koishibayev's works “Romance”, “Spring Dance” for kobyz and piano use various methods of sound production on the kobyz. In “Romance” cantilena prevails, where attention is paid to the development of melodic line and smooth phrasing, which allows the performer to maximize the timbre of the instrument. Melodic lines are conducted mainly in the middle register, which emphasizes the

expressiveness of the kobyz. In “Spring Dance” more complex rhythmic structures are emphasized by the use of contrasts between arco (bowing technique) and pizzicato, which allows to create an expressive dance character of the piece. Artistic features: “Romance” is a work in which Kazakh melody is combined with European lyrical style. The lyricism of the piece is vividly expressed through variations of the theme, which flow smoothly into each other. The subtle emotions are conveyed here, ranging from gentle sadness to confident lyrical uplift, which is characteristic of traditional Kazakh tunes. “Spring Dance” is filled with cheerfulness and dynamism, which is emphasized by quick changes of rhythms and tempos. The piece uses the rhythmic basis of Kazakh folk dances, but with elements of European harmonic tradition, which makes it more universal for the chamber repertoire.

In N. Tlendiev's “Kuy” for dombyra and orchestra, special attention is paid to the development of the instrument's timbre possibilities. Traditional dombyra playing techniques such as “tremolo” and “stroke articulation” are used, which emphasizes the virtuosity of the performer and the complexity of the rhythmic figures. The dombyra here plays the role of both melodic and rhythmic element, which acts in dialog with the orchestra. The orchestral accompaniment harmoniously complements the dombyra, emphasizing the depth and expressiveness of its sound, which is especially noticeable in the climaxes of the piece, where the dombyra performs in a solo part against the orchestral background. Artistic features: In Tlendiev's kuys one can clearly feel the influence of traditional Kazakh images, which he puts into orchestral forms close to Western symphonic music. The dombyra retains its main purpose – to convey ancient Kazakh legends and epics through melody, but its timbre becomes more dramatic and rich thanks to the orchestral support. Here Tlendiev successfully creates a musical image of the national spirit, combining Kazakh musical tradition with elements of academic music.

In “Fantasia” for dombyra and piano, composer Habidolla Tastanov employs a variety of technical articulation methods such as quick arpeggio changes, sharp stroke accents and the use of pizzicato. This work is characterized by a complex texture that requires a high degree of skill and mastery of the instrument from the performer. The interaction between the dombyra and piano is built on contrast: the dombyra performs the sharper, rhythmically accented phrases, while the piano maintains the harmonic structure and creates a soft background for the melodic lines. Artistic features: “Fantasia” is an example of a work in which the composer explores the possibilities of the dombyra as an academic instrument. The composition combines elements of improvisation typical of Kazakh kuys with formal features of Western classical music. The work conveys a wide range of emotions – from pensive to expressive drama, which makes it an important contribution to the development of Kazakh academic music.

The works for dombyra and kobyzy discussed in this article not only reveal the technical capabilities of these instruments, but also demonstrate their artistic value in the academic music of Kazakhstan. Composers such as Akhmet Zhubanov, Makalim Koishibayev and Nurgisa Tlendiyev have created works that are vivid examples of the synthesis of Kazakh traditional music and Western European classical tradition.

Conclusion. Summarizing the consideration of the integration of dombyra and kobyzy into chamber ensemble works of composers of Kazakhstan, it should be stated that by the 1970s there was a strengthening of composer's, performer's and scientific interest in the original timbres and national sound palette, in the sound of "pure", unimproved musical instruments. This was promoted by the activities of the scientist-musicologist Bolat Sarybaev, which were a powerful stimulus for the revitalization of various folklore-ethnographic ensembles and the creation of the folklore-ethnographic orchestra "Otrar sazy" under the leadership of performer and composer Nurgisa Tlendiev.

The revival of the kyl-kobyzy, its semantic properties and characteristic timbre became in demand in the works of composers of Kazakhstan. Works of symphonic and chamber-instrumental genre appear, in which this ancient Kazakh instrument sounds: Bakir Bayahunov Poem for kyl-qobyzy and piano, Adil Bestybaev "Suite for kyl-qobyzy, dombyra and strings", Bakhtiyar Amanzhol Piece for flute, oboe and kyl-qobyzy, Alibi Abdinurov "Fantasy for kyl-qobyzy and organ Ushardyn uluy" ("The noise of the peaks"), Arman Zhayyim "Sagynysh" for viola (arrangement of a work for kyl-kobyzy) and piano, Suite for kobyzy and piano "Korkyt", Alibi Abdinurov "Zhyirma Bir", kuy for kyl-kobyzy and piano.

At the beginning of the formation of academic genres, the sound of folk instruments in an ensemble with European instruments was a new phenomenon and seemed incompatible. However, today these ensembles have occupied their niche and have organically entered the musical culture. The new trend in chamber instrumental music quickly gained a place in the concert and pedagogical repertoire.

The Kazakh folk instruments dombyra and kobyzy were subjected to a significant process of reconstruction and integrated into the academic music of the republic. Thanks to the efforts of composers and musicologists such as Akhmet Zhubanov, Kazakh chamber music has acquired a unique synthesis of European and national traditions. Folk instruments in chamber music continue to evolve, providing composers and performers with new opportunities to explore timbres and artistic concepts, which contributes to the further enrichment of Kazakh and world music culture.

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К ВОПРОСУ ИНТЕГРАЦИИ КАЗАХСКИХ ТРАДИЦИОННЫХ ИНСТРУМЕНТОВ В КАМЕРНО-АНСАМБЛЕВЫЕ ПРОИЗВЕДЕНИЯ КОМПОЗИТОРОВ КАЗАХСТАНА

Аннотация: В статье рассматриваются особенности использования казахских народных инструментов, таких как домбра и кобыз, в камерном и ансамблевом творчестве композиторов Казахстана. Описан исторический контекст, роль Ахмета Жубанова в реконструкции и адаптации домбры и кобыза, а также их влияние на развитие академической музыки. Приведены примеры произведений, иллюстрирующих удачное сочетание европейских и казахских музыкальных традиций. Особое внимание уделено тембровым особенностям инструментов и их интеграции в современные камерные ансамбли.

Ключевые слова: домбра, кобыз, казахская музыка, камерная музыка, Ахмет Жубанов, народные музыкальные инструменты, академическая музыка, музыкальная традиция, реконструкция инструментов

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MİLLİ QAZAX ALƏTLƏRİNİN QAZAXISTAN BƏSTƏKARLARININ KAMERA-ANSAMBL ƏSƏRLƏRİNƏ İNTEQRASIYA MƏSƏLƏSİ HAQQINDA

Xülasə: Məqalədə Qazaxıstan bəstəkarlarının kamera və ansambl əsərlərində qazax xalq çalğı alətlərinin (məsələn, dombıra və kobuzdan) istifadə olunmasından bəhs edilir. Burada həmçinin Əhməd (Axmet) Jubanovun dombıra və kobız alətinin yenidən rekonstruksiya etməsindən, habelə bu alətlərin akademik musiqinin inkişafına necə təsir etdiyindən söz açılır. Məqalədə, eləcə də Avropa və Qazax musiqi ənənələrinin uğurlu sintezini özündə əks etdirən əsərlərdən nümunələr verilmişdir. Xüsusilə alətlərin tembr xüsusiyyətlərinə və müasir kamera ansambllarına integrasiyasına diqqət yetirilmişdir.

Açar sözlər: Dombıra, kobuz, qazax musiqisi, kamera musiqisi, Əhməd (Axmet) Jubanov, xalq musiqi alətləri, akademik musiqi, musiqi ənənəsi, alətlərin yenidən qurulması

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