



THE ROLE OF TIMBRE-MODULATION SPACE IN «UMAI» BY DANIYAR BERZHAPRAKOV

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Abstract. The article analyzes the 'Umai' piece by Daniyar Berzhaprakov. Searches and experiments in the field of enriching and updating timbre-sonorous sonority indicate the expansion of the sound palette of the works created by modern composers of Kazakhstan, which has become an integral part of the national academic music of the 21st century. The composers' appeal to common Turkic history became an impetus to search for new timbre colors requiring embodiment of the sound world of the Turks and its recreation through European instruments, making the beginning of a cultural dialogue between East and West. The research *methodology* is based on carefully considering the identified problem, including historical, comparative, and analytical methods that assist in forming a holistic view of the uniqueness of the play 'Umai' for the modern musical culture of Kazakhstan. The peculiarities of thinking originated in the minds of the ancient Turkic people and have carried through the centuries and are reflected in the works of Kazakhstani composers nowadays. The timbre becomes a crucial component capable of embodying the common Turkic principle, influencing the development of the storyline and realizing the traditions and beliefs of the ancient Turks in the play 'Umai'. The analysis of 'Umai', which has not been studied or analyzed in Kazakh musicology previously, allows us to conclude that the role of timbre in striving for sound renewal and expansion of the palette is highly significant in the modern academic music of Kazakhstan. The results and conclusions of the research below can be applied as material for subsequent studies on this issue.

Keywords: Turkic music, timbre, chamber music, modern playing techniques.

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Introduction

It remains imperative for humanity to preserve its ethnic and historical roots amid continuous changes in the context of globalization, as cultural identity distinguishes human beings from one another and helps them navigate such a dynamic and rapidly changing world. The trend in Kazakh musical practice began to be expressed by reflecting folklore images in some musical works and by recreating the customs and traditions of the Kazakh people and mysterious ancient rites, which seek to be captured in all the richness of colors and sounds. Searching for new timbre solutions and the embodiment of archaic images led Kazakh composers to turn to Turkic music, the richest sound field of consonances, tones, and microtones. Two main lines embodying sacredness can be distinguished in the works of modern composers of Kazakhstan, revealing the images of the ancient Turkic world. The first one makes the figure of a shaman as the key image. They are: 1) a symphonic painting “Baksy” by Almabek Meirbekov (1991); 2) ‘Shaman’s Soul’ for cello with computer by Aktoty Raimkulova (2002); 3) ‘Shaman’ for snare drum by Nargiz Khinkova-Aitbayeva (2005); 4) ‘Shaman’s wires’ by Angelina Ershova (2014); 5) ‘Misty Current of Dreams’ by Timur Nildikeshev (2015) and others. All the above mentioned works reveal not the image of a Baksy himself to a greater or lesser extent but the sacral ritual action called *shamanic rite* and, fulfilled by him despite the musical language’s different compositional solutions, genre diversity, and stylistics.

The second line is associated with the embodiment of images in music that played an important role in the formation, self-determination, and worldview of the ancestors of the present-day Turkic people. The following ones are among them: 1) ‘Kulteginnin tas khaty’ (Kultegin’s Stone Letter) (2007); 2) a one-act

ballet ‘Kök bəri Kultegin’ (Kultegin’s Heavenly Wolf) (2010) by Edil Khusainov; 4) ‘Reincarnation of Tengri’ and 5) ‘Reincarnation of Umai’ for bass flute, bass clarinet, violin, cello, double bass and piano by Sanzhar Bayterkov (2016); 6) ‘Korkyt konyry’ (‘Korkyt’s voice’) by Bolatbek Nurkasymov (2014).

The idea of embodying the sound world of the ancient Turks led to the search for new colors in instruments’ sounds, which led Kazakhstani composers to a rich sound field of consonances, tones, and microtones, thereby “demonstrating the intention of adaptive revival in new civilizational conditions” (Khalykov and Karzhaubayeva 32).

The combination of different timbres in contemporary music, including academic and folk, allows recognition of the form-shaping role of elements related to timbral transformations and the timbre-modulation space, which shapes the integrity of the entire composition, as noted by Elena Davidenkova-Khmara (Davidenkova 313). The discussion concerns the interaction between timbral colors within each musical work. Many compositions by Kazakh composers working in the avant-garde genre (Togzhan Karatay, Sanzhar Baiterekov, Galymzhan Sekeev, Angelina Ershova, Nargiz Khinkov-Aytbayeva) remain largely unstudied from the perspective of timbre. In domestic musicology, issues related to the timbral aspect have been partially addressed in the works of Nikolay Tiftikidi, Saule Utegaliyeva, Sara Kuzembaeva, Gulzhaukhar Chumbalova, Bolat Karakulov, Alua Turumbetova and Umitzhan Dzhumakova; however, all of these focus on the study of traditional musical art, the characteristics of the timbre of the dombra and kobyzy and their role in shaping the national color of Kazakh music.

A separate mention should be made of Valeriya Nedlina’s work *Ways of the Development of Musical Culture in Kazakhstan at the Turn of the 20th–21st*

Centuries, where the timbral aspects of compositions by Aktoty Raimkulova and Bakir Bayakhunov are analyzed. However, most timbral experiments by domestic composers still require thorough investigation, which underlines the relevance of the present study.

This study aims to identify the peculiarities of the interpretation of extended techniques of playing academic musical instruments and the role of timbre in the works of modern composers of Kazakhstan dedicated to the ancient Turkic images on the example of the piece 'Umai' composed by Daniyar Berzhaprakov.

The following objectives have been put forward to achieve the aim: 1) to analyze 'Umai' on the use of modern play techniques and determine their practical significance; 2) to consider the features of the structure of the timbre-modulation space of 'Umai'; 3) to determine the semantic meaning of individual elements of the musical language construction, which have an important role in the construction of the timbre dramaturgy of 'Umai'.

Metodology

The primary material for this study is the score of 'Umai', a piece by Daniyar Berzhaprakov for clarinet, cello, and prepared piano. The structural analysis of the music reveals not only the uniqueness of the composer's timbral thinking and the organic integration of ancient Turkic imagery into the structure of the chamber work but also raises significant issues for contemporary academic discourse in the field of musicology.

First and foremost, the discussion concerns rethinking the concepts such as form-building, musical material, instrumental function, and the perception of sound driven by the active incorporation of sonoristic techniques and extended playing methods. The traditional musicological paradigm, predominantly based on modal-harmonic rhythmic and

textural organization, treats the timbre-modulation space as a scarcely considered element of the dramaturgy of compositions.

However, in the piece 'Umai', timbre becomes the foundation of the compositional process: it not only defines the character of the sound but also shapes a specific semantic field within the work. It is also important to note that the musical material in the piece is presented as a sequence of acoustic events, in which each timbral formation acts as an independent symbolic sign carrying cultural, ethnic, and mythopoetic meaning.

This approach aligns more closely with the principles of musical semiotics than with classical musicology and, consequently, requires an expansion of the methodological toolkit. As a result, the music is analyzed within the context of structural and intonational analysis, focusing on sonoristic and timbral aspects of sound. The composer's stylistic manner, relying on extended playing techniques and unconventional sound production methods, determines this.

A comprehensive examination of the stated problem is considered to be carried out using the following research methods: a) an analytical method aimed at identifying the structure of the musical work, form-building elements, patterns of timbral dramaturgy, and the rhythmic and textural organization of the piece. Special attention is given to the analysis of the interaction between academic instruments under conditions of extended playing techniques the use of prepared piano and musical semiotics enabling the tracing of the synthesis of traditional and experimental principles in the composition; b) a historical and cultural method permitting examination of the timbre-modulation space of 'Umai' in the context of ancient Turkic imagery and traditional beliefs. This approach helps to reveal the semantic layer of the work related to sacred archetypes, historical memory, and elements of the particularly relevant ritual practice

analyzing the figure of the goddess Umai as a key symbol in Turkic mythological thought; c) a comparative-stylistic method applied to identify similarities and differences between the piece ‘Umai’ and other works by Kazakh composers thematically or stylistically related to the ancient Turkic sphere of imagery. The comparison of musical material allows for tracing the evolution of approaches to timbre as a form-building factor and determining the degree of innovation in the composer’s solution.

Discussion

Umai was mentioned for the first time at the 8th century in a written source dedicated to Kultegin (a heroic warrior and participant in many military campaigns that ensured the Turks’ hegemony in Central Asia). She was the main positive female image of the Turkic pantheon of gods. She is a guardian of families, the supreme goddess of fertility and life, and the patroness of mothers and children.

The piece ‘Umai’ is written in timbre variations with a pronounced national foundation and an extended sonorous introduction that creates a timbre-modulation space and immerses listeners in the aura of sound surrounding the distant ancestors. The piece begins with striking the finger of the right hand (E string of the contra octave) like a shaman’s tambourine calling out to Umai as the Mother of Nature. The author emphasizes the character of the music with the remark *Mystical and supernatural*. (Fig.1):

Two more timbre lines appear against the background of the sounding piano – the cello’s ‘E1’ counter-octave created by rearranging the fourth string of the instrument by a small sexta downwards (instead of ‘a-d-G-C’ it sounds ‘a-d-G-E1’) and the windtone ‘walking’ down and up the lower and upper knee of the clarinet. The cello scordatura brings its sound closer to the double bass, giving

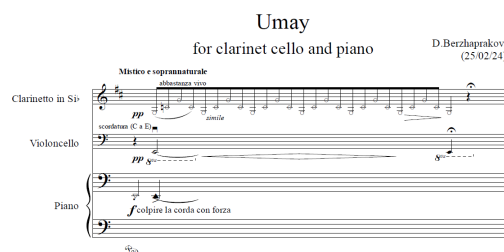


Figure 1. “Umai” by Daniyar Berzhappravov

the music even more dusky and thick saturation. Musicologist Saule Utegalieva also emphasises the following: ‘The lower register is fundamental in the instrumental music of Turkic people’ (Utegalieva 12). It should be said that Kazakh composers Edil Khusainov, Ermek Umirov, Aktoty Raimkulova, Sanzhar Baiterekov, Bolatek Nurkasymov start their music with low timbres, referring to the images of archaics. This is due to the nature of Turkic music, where a great advantage is given to low frequencies, and the breakdown into microtones and overtones is heard most of all. Continuing this line, Berzhappravov follows the principles of recreating the flavor of antiquity precisely with the lower registers of the piano and cello, thereby opening the timbre-modulation space of his piece with two sound layers.

This passage is performed in its unchanged form three times. This threefold repetition, as well as any mythology, epic, or fairy tale, demonstrates the sacral ritualism of ancient people. It is the threefold repetition of the initial element of the piece that gives us an understanding that some action is taking place in the music, whether it is a shamanic rite or a sacrifice to Umai that was often performed by childless married couples or barren women as it is noted in the dictionary of the Turkic language. (Karakurt 293).

The timbre dramaturgy of music begins to sound-draw a specific action through the key image of the Mother of the Earth – the goddess of fertility. The historian Rafael Bezertinov supposed that ‘The world was not so much calculated as experienced

emotionally in the traditional Turkic worldview... The world was also cognized through action. The main function of the world is the continuity of life, its constant renewal' (Bezertinov 448). Despite the invariability of the threefold repetition, each new repetition is a new stage, a rethinking of the previous one. Therefore, the threefold repetition is also one of the features of image recreation embedded in genetic memory.

A new color emerges in all three instruments beginning from the second bar (*non troppo, forte*) sharply disrupting the silence and the contemplation of the previously established timbral layer. Playing the clarinet mouthpiece without a barrel creates a quacking squeak while playing the cello strings at the specified pitch (*quasi fermandosi*) with more pressure on the bow, causing a screeching effect. The resulting timbral block can be called the first local culmination, simultaneously serving as the end of the previous section and the beginning of the next. (Fig.2):

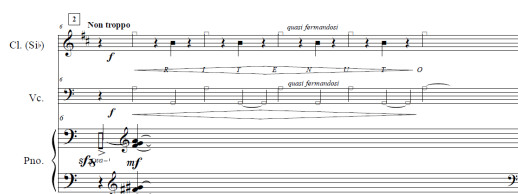


Figure 2. 'Umai' by Daniyar Berzhaparakov. The first section of the introduction.

The beginning of the second bar marks the intersection of two sound layers from the introduction. The increased pressure on the bow in the cello part brings to the foreground a relatively high sound produced by the friction on the instrument's second string — *G* (lower register). In contrast, the piano cluster in the lower and middle registers (*AIS-HIS-f1-gl-al*) on *sf* causes an unfastened cymbal above the strings to rattle, producing high frequencies. In other words, the two previously sounding horizontal sound layers of the timbre-modulation space now intersect vertically,

generating a new timbral sonority and bringing this stage of the development of the 'Umai' image to its first moment of culmination (climax/peak).

The timbral innovations in the clarinet part significantly shape the timbre-modulation space and require particular attention in the analysis. The first 'color' is the double staccato played by the clarinet without a mouthpiece, complemented by the metallic and almost crystalline sound of the piano staves, making the sound unusual by running an iron stick over them. This timbre imitation of animal and bird voices as well as the sounds of nature can often be found in the works of this kind describing the dwelling sphere of the goddess Umai's. For example, the sounds of ancient folk instruments evoke associations with the howling of animals and wind noise in the introduction to the symphonic poem 'Dala Syry' by Aktoty Raimkulova. The symphonic poem 'Korkyt konyry' by Bolatbek Nurkasymov begins with a sound imitation of water murmuring, birds singing, etc.

The idea of timbre imitation is also observed in the following phrase of the clarinet reminding the ears of an owl or the mourning of a grouse or the cry of a grouse (Fig.3):

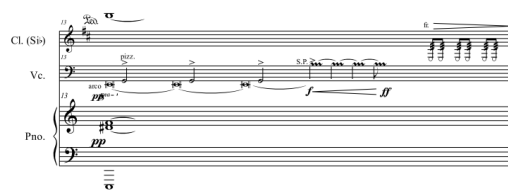


Figure 3. 'Umai' by Daniyar Berzhaparakov. The theme of the main section.

Kazakh people regarded images of animals—especially birds—as totemic symbols. It is enough to recall the *kyu* (an instrumental piece). 'Return back, Kytu kytu' by Kazangap and the folk *kyu* 'Akku' (The Swan) and 'Konyr kaz' ('The Pockmarked Duck') by Ashimtai and 'Akku' by Nurgisa Tlendiyev and the *kyu*

‘Bulbul’ by Dina and the song ‘Bulbul’ by Latip Khamidi and others.

The researcher A. Abdinurov noted that ‘in the past kyuus functioned as cult music and had magical properties’ [Abdinurov 12]. However, in this kind of mimicry it can be found not only the features of continuity of Kazakh traditional and academic music, but also a direct disclosure of the image of the deity we are considering. Many Turkic people of Altai and the Urals associated Umai with the totem of birds.

The historian Dmitriy Cheremisin notes that ‘according to the representations of the Turks Umai is a fabulous bird that nests in the air. It is not by chance that the people of Central Asia have a representation of ‘The Bird of Sun’ and ‘The Bird of Happiness’ (Cheremisin 343).

There is the author’s remark ‘in C ed imitare la flauta’ in the clarinet part, i.e. ‘to play in natural string and imitate the flute’. Technically, this is a rather complex technique belonging to the extended techniques of clarinet playing. It makes the instrument sound like a flute in terms of timbre. The wide diameter of the clarinet’s knees allows one to hear the air passing through the instrument. The resulting airflow in the clarinet knee creates a particular kind of noise effect that is convergent with the sound of the sybyzgy (Kazakh national woodwind instrument) (Fig.4):



Figure 4. ‘Umai’ by Daniyar Berzhaparakov. The theme of the main section.

All these timbral colors expand the timbre-modulation space of Umai, creating within it a new block — timbral mimicry — able to be conventionally divided into two layers: imitation of natural environmental

sounds and timbral imitation of another instrument, the flute, as a means of extending the sonic palette of the piece’s timbral dramaturgy (Table 1):

Table 1. The structure of the timbre-modulation space in ‘Umai’ by Daniyar Berzhaparakov

1 block - high overtones	2 block—the timbre of the lower registers	3 block – timbre mimicry
High overtones played on the lower strings of instruments		

The part for the prepared piano plays a significant role in developing the third block of the timbre-modulation space. At the very beginning of the score, the composer indicates the preparation method: ‘The strings from “d” to “D2” should be pressed with books weighing 250-300 grams. A ceramic plate should cover the strings from ‘e1’ to ‘e’. The wooden sticks shall be stuck between the strings at their base in the depth of the instrument from the ‘E2’ to the ‘G3’ of.’

The idea of sound reinterpretation of the piano into percussion instruments is connected with the embodiment of the image of the ancient Turkic deity. Firstly, in the music of the people of South-East Asia, Altai, and Siberia (including Turkic-speaking people), the cult of percussion instruments is widespread, connected with religious traditions of Buddhism (Korean tradition of samulnori, Chinese gongs, Buddhist bells, and cymbals) and Tengrianism (shamanic tambourines). In addition to the fundamental utilitarian purpose, many percussion instruments also had a magical, sacred purpose. It can be assumed that in the play "Umai," using a prepared piano as a percussion instrument is another layer of the timbre block, which we have named timbre mimicry. Musicologist Marina Dorina noted the following in her scientific paper ‘Wind and percussion musical instruments of the Sayan-Altai Turks: the experience of historical and ethnographic research’

notes: 'The origin of musical instruments is necessarily connected with the otherworld; manufacture, like ancient tools of labor, is accompanied by certain rituals, is based on immutable laws, besides, after the completion of manufacture the instrument begins to live an independent life, being in the traditional consciousness a 'living being'. The most numerous and diverse instruments are, of course, shamanic attributes - tambourines, wands, orba bells' (Dorina 2).

The author focuses on the theatrical aspect of the music in the introduction. In both of its sections, through sonorities and extended playing techniques, the author seeks to emphasize the procedural nature of the music. The same technique of musical dramaturgy conveyed by the timbre of the instruments can be found in the Sequences by Luciano Berio, an Italian composer of the twentieth and twenty-first centuries. Looking in detail at 'Sequence No. VI' for viola, the researchers note that 'this work contains encouraging elements to perceive it as a theatrical action on one or more levels in terms of narrative, the character and action' (Bercovic 72).

The variations of the central theme begin from the fifth figure of the piece. The composer introduces a new timbre of the clarinet — a glissando within a major second from 'd' to 'e' of the third octave performed on the barrel against the background of a continuously repeated piano motif in the middle register and imitating the plucking of the strings of the zhetygen. The author's remark '*sul boccaglio, come un corno*', meaning '*on the keg like a horn*' and also encourages listeners to pay attention to all that follows (Fig. 5):



Figure 5. 'Umai' by Daniyar Berzhaparakov. The beginning of the first variation.

All seven (7) variations form a repetition of the same material with considerably small intonational changes. The semantics of the number '7' is another clear example of symbolism in the music of 'Umai' and the manifestation of the sacral beginning of the piece.

The number and figure 'seven' have always had a special place in the worldview of the ancient Turks, being a part of a relatively wide range of concepts that survived in some words, traditions, rituals, proverbs, and sayings. Kazakh 'Jeti kazyna' - seven pieces of wealth, "jeti ata" - seven tribes of generation, "jetigen" - a musical instrument, literally "seven strings", seven components of Nauryz kozhe - a traditional dish of the spring equinox holiday; Bashkir dance "Seven Girls", Shorian instrument yatygan, literally "seven strings", etc.).

The philologist Rimma Muratova in her work 'Mythological semantics of the number seven in the Turkic people of the Urals Volga region' notes the following fact: 'According to beliefs, the number seven had a powerful magical effect in the treatment of disease and ailments. For this purpose, conspiracies used seven different objects: threads, shreds, and seven different colors, and repeated the conspiracy seven times (Muratova 62).

The piece's music becomes a ritual, plunging listeners into a trance. The continuous increase in dynamics emphasizes the processual beginning of the music: if the theme begins at *mp*, then the total sound reaches the volume of *ff* by the fifth repetition (Fig. 6):

The multiple repetitions of the same musical material can also be considered

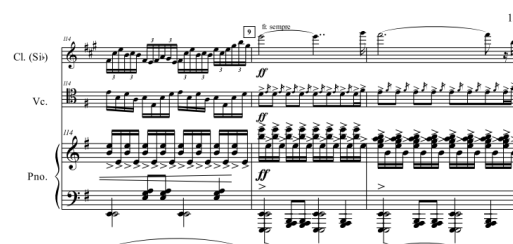


Figure 6. 'Umai' by Daniyar Berzhaparakov. The fourth variation.

from another point of view. Being an important component in revealing the image of Umai, this kind of timbre (but not melodic-harmonic) renewal of music can indicate the continuous renewal, cyclical life, reincarnation of nature and man, life and death, good and evil. It was the goddess Umai who was responsible for life in the worldview of the ancient Turks, and as noted above, she was the patroness of children and mothers. It should be remembered that the soul of a newborn child was called 'Umai zhany' ('Umai's soul').

Playing an important role in the form-building of the piece, the timbre-modulation space delineates the stages of musical development, transforming within each of them. While the first section focuses on abstract images and the timbre mimicry of nature sounds, the second section includes the comprehensive possibilities of sound imitations of academic instruments to traditional ones through extended compositional techniques, including re-tuning the instruments and treating their parts as independent colors. Thanks to this, the following form can be traced in the work we are considering (Table 2):

Alexander Lyadov's symphonic picture *Kikimora* (1909) shows a similar approach to the presentation of musical material and to the role of timbre. Analysing Lyadov's work, the researcher Valeriya Zaitseva notes: 'There are certain specific features in the interpretation of instrumental timbre: the composer actively employs instrumental varieties and seeks unusual register colors' (Zaitseva, 16).

The vivid introduction, featuring the so-called themes of the enchanted forest,

the cat Bayun, *Kikimora's* shudders, and the crystalline cradle, outlines through sound the dwelling of a Russian folklore fairy-tale character and her companions' distinctive movements, preparing the main section of the piece. In our view, such a comparison is justified by the composers' shared intention to expand the timbral field to express their chosen subject matter more comprehensively.

Lyadov sought to enrich his musical imagery by actively employing various instrumental colors and technical playing techniques. For example, in the theme of the enchanted forest, the double basses play "Dis1", while the image of the crystalline cradle is recreated through the timbre of the celesta.

It is also worth noting the similarity in the concept of theatricality in the presentation of musical material, where timbral choices and orchestration play a primary role. Despite the different eras, national schools and compositional techniques employed by Lyadov and Berzhaprakov found much in common in their shared idea of recreating ancient images through the timbral possibilities of music.

Results

Thus, the analysis of the piece *Umai* concerning determining the role of the timbre-modulation space in embodying the ancient image makes it possible to draw the following conclusions:

1. The works of the 21st-century Kazakh composers demonstrate the use of specific timbral colours related to the reconstruction of common Turkic images,

Table 2. The structure of the piece 'Umai' by Daniyar Berzhaprakov

Introduction		Main section
1 section	2 section	Instrumental variations Theme & 7 variations
Timbre mimicry of the Nature sounds	Onomatopoeia of academic instruments to Kazakh folk instruments	

including both generalized figures such as shamans and particular heroes of Turkic history and mythology — Tengri, Umay, Kultegin, and others. Extended playing techniques play an important role in this and contribute to the soundscape's expansion, imparting theatricality and a processual character to the music.

2. The timbre-modulation space of the piece *Umai* becomes the central element of the musical work's dramaturgy. Through the gradual introduction of various timbral blocks and their interactions, the sound space of the piece structures the form, creates climaxes, and initiates processes of sound transformation. This approach to timbre enables it to be considered within the framework of mythological semiotics, where each sound image functions as a sign of sacred meaning. In this context, timbre serves as a means of translating cultural codes, bridging the gap between civilizations. It is not merely a stylistic synthesis but a new type of sonic thinking in which the academic and ethnic coexist in a symbiotic form.

3. The piece's structural organization often features numerical and ritual symbolism, such as triple repetition and seven variations, demonstrating the restoration of sacred time and the mythological cycle through contemporary compositional thinking. This ritual element creates in the listener an effect of a 'sound trance' — a deep immersion into the archaic and sonic world of Turkic music.

4. This study required an expansion of the methodological framework: the analysis of the piece is impossible within the rhythm-harmonic paradigm alone. This indicates a shift in the research focus of Kazakh academic music towards the anthropology of sound and the theory of symbolic perception, where timbre becomes not merely an object of analysis but a key to understanding the transformation of cultural memory.

5. For the first time, Kazakh academic practice understands timbre not as an

acoustic nuance but as a category of worldview level. It becomes the connecting element between the sound body of the work and the archaic mental foundation of ancient Turkic civilization reflected in the timbre-modulation space of the music in the piece *Umai*. This opens the possibility of interpreting it as a musical element of a mythological symbol.

Basic provisions

In Daniyar Berzhappravov's "Umai," timbre functions not merely as a sound characteristic but as a core compositional and semantic element. Through the development of timbral blocks, the piece's dramaturgy unfolds, and each acoustic event carries symbolic, mythopoetic, and cultural meaning.

The piece's structure incorporates symbolic forms — threefold repetition and seven variations — that stem from the ritual practices of ancient Turkic peoples. The musical material is perceived as a ceremonial act, immersing the listener in a "sound trance" and restoring mythological time through contemporary compositional techniques.

The study proposes a shift beyond traditional musicological analysis to view timbre within the framework of musical semiotics, where it operates as a sign of sacred meaning, embodying the cultural memory and worldview of ancient Turkic civilization.

The article demonstrates the need to expand the analytical toolkit: the piece cannot be adequately examined solely within the modal-tonal paradigm and requires approaches drawn from symbolic interpretation, cultural anthropology, and sound semiotics.

Conclusion

The piece *Umai* by Daniyar Berzhappravov represents a vivid example of the organization of the timbre-modulation

space, where not only a formal but also a semantic renewal of 21st-century Kazakh academic music takes place. Timbre acquires an archetypal status through extended techniques and sonoristic methods, which have become an expression of ethnic memory and sacred meanings of the ancient Turkic world. The analysis of the work revealed several fundamentally new approaches to the structural organization of musical material and the replacement of traditional modal frameworks with timbral semiotics in particular. This requires reconsidering established categories of form-building, musical development, and perception,

which entails expanding the methodological toolkit of musicology.

Consequently, this study elucidates that the piece *Umai* transcends mere illustration of Turkic mythology, constituting an innovative timbre-modulation space within Kazakh music. The archaic and contemporary elements, alongside Eastern and Western influences, engage in a profound artistic and philosophical discourse manifested through the sonic palette inside this space. This renders the composition a pivotal artistic artifact and a critical methodological benchmark for advancing scholarly inquiry into timbral analysis and processes of musical integration.

Contribution of the authors:

Daniyar Berzhaprakov – holistic analysis of the "Umai" piece for clarinet, cello and prepared piano, writing the main text of the article, making a list of sources.

Tamara Dzhumalieva – Systematization of the material, correction of the text of the article, definition of the goals and objectives of the research.

Авторлардың үлесі:

Данияр Бержапраков – кларнет, виолончель және арнайы өңдеуден өткізілген рояльге арналған "Умай" пьесасының тұтас талдауы, мақаланың негізгі мәтінін жазу, дереккөздер тізімін рәсімдеу.

Тамара Джумалиева – материалды жүйелеу, мақала мәтінін түзету, зерттеудің мақсаттары мен міндеттерін анықтау.

Вклад авторов:

Данияр Бержапраков – целостный анализ пьесы «Умай» для кларнета, виолончели и подготовленного рояля, написание основного текста статьи, оформление списка источников.

Тамара Джумалиева – Систематизация материала, корректировка текста статьи, определение целей и задач исследования.

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Құрманғазы атындағы Қазақ ұлттық консерваториясы
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ДАНИЯР БЕРЖАПРАКОВТЫҢ «УМАЙ» ПЬЕСАСЫНДАҒЫ ТЕМБРОМОДУЛЯЦИЯЛЫҚ КЕҢІСТІКТІҢ РӨЛІ

Аңдатпа. Мақалада кларнет, виолончель және арнайы өңдеуден өткізілген рояльге арналған Данияр Бержапраковтың «Умай» пьесасындағы тембрмодуляциялық кеңістікке жан-жақты талдау жасалады. Тембрлі-сонорлық дыбыстылықты байыту мен жаңартуға бағытталған ізденістер мен эксперименттер Қазақстанның қазіргі композиторлары шығармаларының дыбыстық палитрасының кеңейгенін көрсетеді, бұл ХХІ ғасырдағы отандық академиялық музыканың ажырамас бөлігіне айналды. Түркі пантеонындағы тәңірлік бейнелер мен тарихи тұлғаларға жүгіну жаңа тембрлік бояуларды іздеуге түрткі болып, түркілердің дыбыстық әлемін бейнелеуге және оны еуропалық аспаптар арқылы қайта жаңғыртуға жол ашты. Бұл терең зерттеуді талап ететін Шығыс пен Батыс арасындағы мәдени диалог үдерісін бастады. Зерттеу *әдістемесі* Қазақстанның қазіргі заманғы музыкалық мәдениеті үшін «Умай» пьесасының бірегейлігі туралы тұтас түсінік қалыптастыруға көмектесетін тарихи, салыстырмалы, сондай-ақ, талдамалық әдістерді (тембрлік сала, формалық құрылым, музыкалық тіл мен стильді зерттеу) қамтитын белгіленген проблеманы кешенді қарауға негізделген. Зерттеу *нәтижелері* ежелгі түркі халықтарының санасында қалыптасқан ойлау ерекшеліктері қазақстандық композиторлардың шығармашылығында әлі де көрініс табатынын көрсетті. «Умай» пьесасындағы тембрмодуляциялық кеңістік драматургияның басты өзегіне айналып, көне түркілердің дәстүрлері мен наным-сенімдерін бейнелейтін формасына, мазмұнына, материалдың дамуына ықпал ете алады. Бұрын қазақстандық композиторлық тәжірибеде ұсынылмаған ойынның кеңейтілген әдістерін енгізудің арқасында музыка авторы академиялық аспаптардың дыбысын халықтық аспаптарға жақындата алды, осы арқылы ол архаикаға замауни көзқарасты білдіріп, екі мәдениеттің – Батыс пен Шығыс мәдениеттерінің ықпалдасуына қол жеткізді. Мақалада ұсынылған «Умай» пьесасына жасалған талдау Қазақстанның қазіргі академиялық музыкасында тембрлік бояуды кеңейту мен дыбыстылықты жаңартудың үздіксіз дамып келе жатқан үдерісіндегі маңызды рөлін айқындауға мүмкіндік береді. Бұл жұмыстың нәтижелері мен қорытындылары аталған мәселе бойынша алдағы уақыттағы зерттеулер үшін тірек материал бола алады.

Түйін сөздер: тембр, сонористика, заманауи орындаушылық техника, түркі музыкасы, камералық музыка.

Дәйексөз үшін: Бержапраков, Данияр және Тамара Жұмалиева. «Данияр Бержапраковтың «Умай» пьесасындағы тембрмодуляциялық кеңістіктің рөлі». *Central Asia Journal of Art Studies*, т. 10, № 2, 2025, 151–165 б., DOI: 10.47940/cajas.v10i2.1018

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қақтығысы жоқ екенін мәлімдейді.

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РОЛЬ ТЕМБРОМОДУЛЯЦИОННОГО ПРОСТРАНСТВА В ПЬЕСЕ «УМАЙ» ДАНИЯРА БЕРЖАПРАКОВА

Аннотация. В статье представлен подробный анализ тембромодуляционного пространства пьесы «Умай» Данияра Бержапракова для кларнета, виолончели и препарированного рояля. Эксперименты в сфере обогащения и обновления темброво-сонорной звучности свидетельствуют о расширении звуковой палитры произведений современных композиторов Казахстана, ставшей неотъемлемой частью отечественной академической музыки XXI века. Обращение к фигурам тюркского пантеона богов и исторических персонажей послужило толчком для начала поиска новых тембровых красок, воплощению звукового мира тюрков и его воссоздания посредством европейских инструментов, начав процесс культурного диалога Востока и Запада, требующего детального изучения. *Методология* исследования основана на комплексном рассмотрении обозначенной проблемы, включающей исторический, сравнительный, а также аналитический методы (изучение тембровой сферы, формообразования, музыкального языка и стиля), помогающих составить целостное представление об уникальности тембромодуляционного пространства «Умай» для современной музыкальной культуры Казахстана. *Результаты* исследования показали, что особенности мышления, возникшие еще в древнем сознании тюрков, до сих пор находят отражение в творчестве казахстанских композиторов. Тембромодуляционное пространство «Умай» становится главным стержнем драматургии, способным влиять на форму, содержательность, развитие материала, отображающего традиции и верования древних тюрков. Благодаря внедрению расширенных техник игры, автору музыки удалось приблизить звучание академических инструментов к народным, тем самым достигнув современного взгляда на архаику, интеграции двух культур – Запада и Востока. Представленный в статье анализ пьесы «Умай» позволяет сделать вывод о высокой значимости роли тембра в современной академической музыке Казахстана, находящегося в постоянной стадии расширения красок и обновления звучности. Результаты и выводы данной работы могут послужить опорным материалом для последующих исследований по указанной проблематике.

Ключевые слова: тембр, сонористика, современные техники игры, тюркская музыка, камерная музыка.

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