

THE SAXOPHONE CLASS AT THE KURMANGAZY KAZAKH NATIONAL CONSERVATORY: HISTORY AND PRACTICE

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Abstract. The article presents a comprehensive analysis of the formation of saxophone education in Kazakhstan, using the example of the Kurmangazy Kazakh National Conservatory, which established the saxophone class in 1981. The study reflects the historical evolution of both performance and pedagogical practices within the context of socio-cultural and educational transformations. The key stages in the development of the saxophone school are systematised, and the contribution of leading educators to the development of methodological foundations for teaching is analysed. The main *objectives* of the research include reconstructing the history of the saxophone class, analyzing the transformation of pedagogical approaches, and evaluating the influence of the cultural context on the development of performance art. Special attention is given to adapting methodologies to the specifics of Kazakhstani musical tradition. The roles of Yakov Tkachenko, Grigory Geller, and Igor Shubin in establishing professional saxophone education are particularly highlighted. The research's methodological framework includes historical, comparative pedagogical, socio-cultural, and case analyses, as well as the use of archival materials, monographs, scholarly publications, and interviews with educators, which ensured a comprehensive approach to studying the topic. The *research findings* confirm that the establishment of the saxophone class was a significant milestone in the development of performance art in Kazakhstan. Pedagogical activities contributed to the formation of a practical methodological framework and the enhancement of performance skills. Organizational events such as concerts, masterclasses, and the creation of specialised literature played a crucial role in improving the quality of the educational process. The work's practical significance lies in the findings' applicability to optimizing educational programs, developing methodological recommendations, and training qualified specialists. Thus, the findings will ensure the sustainable development of the saxophone school and the strengthening of saxophone culture in Kazakhstan.

Keywords: Kazakhstan, saxophone, saxophone education, saxophone class, Kurmangazy Kazakh National Conservatory.

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Introduction

Establishing the saxophone as a fully integrated component of professional musical culture in Kazakhstan reflects a complex and multifaceted process of its incorporation into the country's music education system. The instrument's consolidation within the academic music landscape of the republic is closely linked to the efforts of the first domestic educators and performers, whose work laid the foundations for the methodological principles of saxophone instruction. A significant impetus for the development of the saxophone school came from collaboration with renowned international specialists, particularly representatives of Russian performance and pedagogical practices. Notably, the scholarly and methodological works of Professor Margarita Shaposhnikova (Russian Academy of Music, Moscow) played a crucial role in shaping both the theoretical and practical aspects of saxophone pedagogy.

The evolution of pedagogical approaches to saxophone teaching in Kazakhstan unfolded as a dialogue between universal educational models and national musical traditions. This integrative strategy enabled the expansion of the saxophone's repertoire across various genres, including classical and jazz music, while actively engaging

with forms linked to the adaptation and stylization of folk music. Consequently, this contributed to the development of an original repertoire that reflects Kazakhstan's musical identity within an international performance context.

Despite the progress made, the current state of saxophone education is characterised by the need for further theoretical and methodological refinement. An important focus of academic analysis is to identify the patterns of professional development and the pedagogical contributions of leading educators Yakov Tkachenko (1927-2025), Grigory Geller (1945-2025), and Igor Shubin (b. 1964). Their work is critical for understanding the transformation of the saxophone school in Kazakhstan, particularly in terms of systematization, scientific grounding, and cultural adaptability.

The re-evaluation and systematization of the pedagogical experience accumulated over recent decades are driven by the necessity to ensure continuity and quality in the professional training of performers. In this context, the present research is aimed at providing a theoretical interpretation of the processes of institutionalising saxophone education, as well as formulating conceptual foundations that contribute to its sustainable development within the contemporary artistic and educational environment.

The conclusions drawn from this analysis not only clarify the role of the saxophone within the cultural paradigm of Kazakhstan, but also highlight promising directions for the future development of pedagogical practice, which aims to integrate into the global professional community while preserving national artistic identity.

The aim of this study is to analyse the development of saxophone education at the Kurmangazy Kazakh National Conservatory, reconstructing the stages of its evolution since 1981 based on historical sources, as well as evaluating the contribution of saxophone class instructors to the evolution of this field.

The scientific novelty of this research lies in the analysis of the history of the formation and development of the saxophone class at the Kurmangazy Kazakh National Conservatory, with a focus on identifying key stages, methodological approaches, and distinctive features of pedagogical practice.

Methods and materials

A range of methodologies is employed to conduct a comprehensive study of the history of the saxophone class at the Kurmangazy Kazakh National Conservatory. Historical and comparative analysis enables the identification of key stages in the development of saxophone education, while the pedagogical method focuses on the evolution of teaching approaches. The sociocultural method provides insight into the impact of cultural and social factors on the formation and progression of the saxophone school in Kazakhstan. In addition, case study and museum-archival methods are applied to examine practical examples and historical records. The source materials for the study include archival documents, educational curricula, musical recordings, and interviews with educators and performers.

Discussion

The methodological foundation of the present study is based on the master's dissertations of contemporary Kazakhstani scholars Alima Sattybayeva (Sattybayeva) and Ashim Unaybekov (Unaybekov), which explore the wind instrument culture of Kazakhstan and the role of musical performance competitions. The first study examines the evolution of Kazakhstan's wind traditions, the influence of Western and Eastern musical schools, and the cultural and educational factors shaping this musical heritage. It also addresses the integration of Kazakh wind traditions into the global musical community. The second study focuses on the impact of performance competitions on the development of artistic excellence, the careers of musicians, and the fostering of international cultural ties, while also emphasizing their role in promoting the works of contemporary Kazakhstani composers.

The master's dissertations dedicated to the art of saxophone performance in Kazakhstan by Azamat Imanbayev (Imanbayev), Artur Bemm (Bemm), Dinmukhamed Kapan (Kapan), Zhanna Aktasova (Aktasova), Merey Abiy (Abiy), Zhayynshakh Orazbayev (Orazbayev), and Asel Orenburgskaya (Orenburgskaya) explore key saxophone works by Kazakhstani composers, ranging from early compositions to contemporary pieces by emerging authors. These studies address issues of performance practice, stylistic interpretation of works by national composers, and the integration of the saxophone into various musical genres, including classical, jazz, and folk music. They also examine the instrument's influence on music pedagogy in Kazakhstan. Particular attention is given to the contributions of leading saxophonists and educators in popularising the instrument.

Moreover, various studies and scholarly works by Antonina Ponykina, Boris Dikov,

Vladimir Ivanov, and Maria Begovatova examine the challenges and opportunities related to the ongoing development of saxophone art. These include detailed analyses of educational systems, concert practices, and prospects for international cooperation. In addition, their works utilise comparative approaches and interdisciplinary methods to gain deeper insights into the artistic and pedagogical processes involved. Such research explores the factors that shape both the artistic progression and the institutional support required to enhance the saxophone's role within national and global musical cultures. By addressing these themes, these studies shed light on current obstacles while suggesting strategies to encourage innovation, broaden audience engagement, and foster cultural exchange on an international scale.

The development of contemporary saxophone performance, playing techniques, methods of sound production, and specific sound-extraction techniques and their various forms, has been the subject of doctoral dissertations and scholarly articles by international saxophonist-educators. In this context, several key and current academic studies deserve particular attention, including those by Nádia Moura and Sofia Serra (Moura, Nádia, and Sofia Serra), Enis Ukshini and Joris Dirckx (Ukshini, Enis, and Joris Dirckx), Rafael Ramirez, Amaury Hazan, Emilia Gómez, Esteban Maestre, and Xavier Serra (Ramirez et al.), Christine Charyton, John G. Holden, Richard J. Jagacinski, and John O. Elliott (Charyton, C. et al.), Koen Dries, Walter Vincken, Johan Loeckx, Daniël Schuermans, and Joris Dirckx (Dries, K. et al.), Pablo Riera, Martin Proscia, and Manuel Eguia (Riera, Pablo E., Martin Proscia, and Manuel C. Eguia). Collectively, these works significantly contribute to our understanding of the diverse phenomena and processes inherent in saxophone performance practice.

The retrospective analysis of contemporary theoretical studies devoted to saxophone performance and pedagogy has revealed that the subject remains insufficiently explored in scholarly literature and requires further in-depth investigation.

Results

The establishment and development of a specialized saxophone class in Kazakhstan constitute a significant process intrinsically linked to the broader evolution of the country's musical culture and educational system. As a relatively recent addition to the Kazakhstani musical tradition, the saxophone has markedly impacted the contemporary performing arts and the structural framework of music education.

A decisive moment in the formation of the saxophone class occurred during the conservatory entrance audition in 1981, where Batyrkhan Shukenov, a student in Leningrad, performed. The admissions committee, chaired by Gaziza Zhubanova – Rector of the Conservatory from 1975 to 1987 – noted: “*We shall consider opening a new class*” (Panargaliyeva). However, the realization of this idea required extensive organizational efforts, including the formal approval of teaching posts and contact hours by the Ministry of Education, and the resolution of other administrative procedures.

The creation of a specialised saxophone class proved to be a protracted and demanding process, necessitating the dedication of teaching staff and institutional support. Despite the absence of an officially established class at that time, Batyrkhan Shukenov was admitted directly into the second year of study, and the first appointed teacher was the invited saxophonist *Yakov Matveyevich Tkachenko* (see Fig. 1), who taught from 1981 to 1989.

The origins of the saxophone class at the Kurmangazy Alma-Ata Conservatory are closely connected with the development of the clarinet class. The pedagogical



Figure 1. Yakov Tkachenko with the first saxophone class student Batyrkhan Shukenov (1981)

continuity between these instruments was crucial in establishing the saxophone as an independent academic discipline. Despite its relatively brief history, the saxophone quickly gained popularity among performers and composers. Initially, specialist training was conducted based on clarinet instruction, which provided a foundation for the subsequent evolution of saxophone education.

With the growing demand for saxophone instruction — particularly in jazz, popular, and orchestral music — the instrument acquired a significant place within pedagogical practice. As the principal instrument of the woodwind section, the clarinet had a formative influence on Kazakhstan's first saxophone teachers and performers. Both instruments belong to the woodwind family and share similar technical characteristics, such as reed use,

¹Abram Yefimovich Movsh was a teacher and the founder of the clarinet class at the Kurmangazy Almaty Conservatory (active in the class from 1944 to 1974), and a recipient of the Order of the Red Star.

breath control, and articulation. Clarinet training thus served as a reliable foundation for mastering the saxophone, reinforcing its legitimacy within the conservatory's academic framework.

In its early stages, saxophone instruction incorporated theoretical and practical components derived from clarinet methodologies, facilitating the effective acquisition of saxophone performance techniques.

Following the formal establishment of the saxophone class, graduates of the clarinet class at the Alma-Ata Conservatory — Yakov Matveyevich Tkachenko (graduated in 1957) and Grigory (Gersh) Mikhailovich Geller (graduated in 1970), both students of Abram Movsh¹ — began training professional musicians specialising specifically in the saxophone (see Fig. 2). This marked a transition from preparatory clarinet-based instruction to a full-fledged academic programme focused on saxophone performance.

Among the first graduates of the newly established class were prominent figures who went on to make significant contributions to the musical culture of Kazakhstan. These included Batyrkhan Shukenov, Honoured Artist of the Republic of Kazakhstan; Ruslan Babadzhanyov, laureate of an international competition for wind instrumentalists; Igor Shubin, Professor of the Department of Wind and Percussion Instruments at the Kurmangazy Kazakh National Conservatory; as well as Konstantin Roor and Albert Shkaliberda.

In examining the work of Yakov Tkachenko, one of the first instructors in the saxophone class, it is important to highlight the key stages of his career and his significant contribution to the development of music education in Kazakhstan. Yakov Tkachenko was born on 14 June 1927 in Nizhyn (Ukraine) into a family that valued music and visual arts. From an early age, he demonstrated an inclination towards creative pursuits, particularly drawing and music, with a

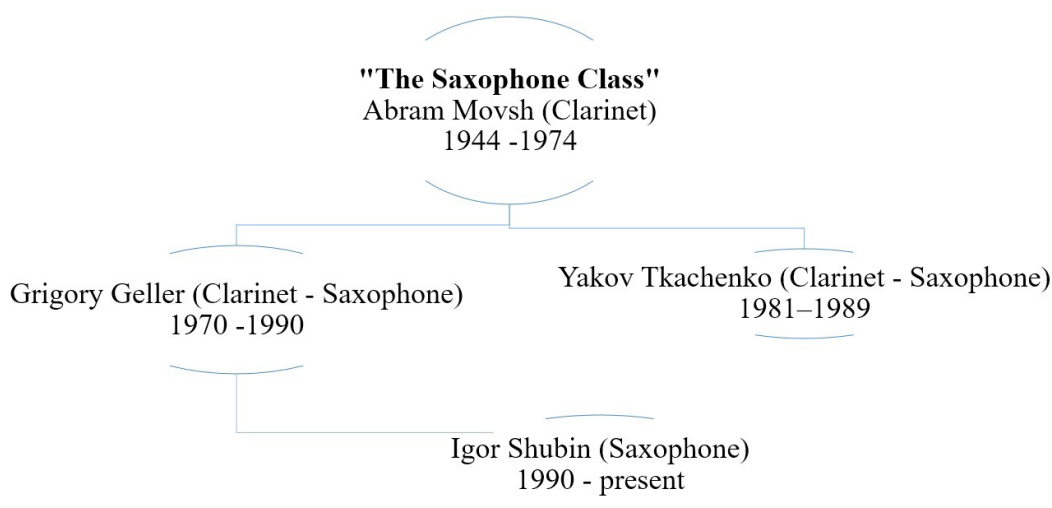


Figure 2. Teachers of saxophone class of the Kurmangazy Kazakh National Conservatory

strong passion for painting and a desire to refine his artistic abilities.

In 1943, Yakov Tkachenko enrolled at an art academy, but his studies were interrupted by his conscription into the Soviet Army due to the outbreak of the Second World War. After completing his training at a military camp, he served in a rear-guard regiment. He later recalled that the army had become his “second home” and the soldiers his “second family” (Imanbayev – Tkachenko). His military service lasted for seven years, after which he made the decision to continue serving while also pursuing music, specifically clarinet performance. Without any prior formal music education, he began learning the basics of clarinet playing at the music school of a military settlement, despite the challenges posed by wartime conditions (Imanbayev – Tkachenko).

Music, and particularly the sound of the clarinet, made a profound impression on him. Yakov Tkachenko described his first experiences with the instrument as “*melody – the foundation, the meaning of life*,” reflecting his aspiration to become a professional musician (Imanbayev – Tkachenko). After completing his military service, he continued his studies at the Lviv

Conservatory and later moved to Alma-Ata, where he was admitted to the Alma-Ata Conservatory. From 1952 to 1957, he studied clarinet under Abram Movsh, which became a pivotal stage in his musical development (see Fig. 3).

During his studies, Yakov Tkachenko proved himself to be a creatively active individual with notable organizational abilities. An important stage in his career was his work with the Kazakh Song and Dance Ensemble named after Lydia Chernyshova. However, the most significant period of his musical activity was his role as a solo saxophonist in the Pop-Symphonic Orchestra of the Republican Radio and Television, where he served for 30 years (see Fig. 4). The ensemble gained recognition both in the Kazakh SSR and beyond, touring the Soviet Union and participating in numerous concerts and cultural events.

An important aspect of the orchestra’s work was Yakov Tkachenko’s arrangements and orchestrations of Kazakh folk songs and melodies, in which he demonstrated his professional skills in orchestration. Among his numerous works, it is notable that he produced around 500 arrangements, many of which were performed by well-known



Figure 3. The Ninth Graduation of the Kurmangazy Almaty State Conservatory (1952-1957), featuring Yakov Tkachenko (third from the left in the bottom row) with the teaching staff, under the leadership of Rector Kuddus Kuzhamyarov

artists such as Rashid Musabaev, Eskendir Khasangaliyev, and Suat Abseytov. A significant part of his creative work involved the arrangement of songs from the Altai peoples, which were later recorded on three large vinyl records.

After the establishment of the saxophone class at the Kurmangazy Kazakh National

Conservatory, Yakov Tkachenko did not limit himself to teaching but continued his innovative work. He organized various ensembles and orchestras that performed works by Kazakh, Russian, and international composers. One of the most famous ensembles today is the saxophone ensemble he founded in 1994 at the Almaty



Figure 4. The Pop-Symphonic Orchestra of the Republican Radio and Television (Yakov Tkachenko — third from the left)

Musical College. Another significant achievement was the creation of a pop orchestra, which Yakov Tkachenko founded at the conservatory (see Fig. 5).



Figure 5. The pop orchestra of the Kurmangazy Almaty State Conservatory, conducted by Yakov Tkachenko, 1972

As a teacher, Yakov Tkachenko founded the Kazakh school of saxophone performance, combining tradition and innovation. He was the first performer of the “Concerto for Alto Saxophone and Symphony Orchestra” by Kuddus Kudzumyarov (1985) and the soloist in the saxophone piece “Song of Stone” by Timur Mynbayev (1981). His contribution to the development of saxophone art and musical culture in Kazakhstan is invaluable. For his work, he was awarded diplomas and the medal “Excellence in Education of the Republic of Kazakhstan.”

Another significant figure in the establishment of saxophone performance in Kazakhstan is *Grigory (Gersh) Mikhailovich Geller*, who worked in the saxophone department from 1970 to 1990. Geller, a musician and educator, was born on June 5, 1945. He began his musical education at the Shymkent Music College and later continued his studies at the Almaty Conservatory, from which he graduated in 1970.

Grigory Geller rightfully earned the titles of Honored Artist and Honored Teacher of the Kazakh SSR, making an invaluable contribution to the development of music education in the country. His

unique approach to teaching was linked to the creation of the saxophone ensemble “Saxchorus” (Saxophone Chorus), which performed works with a rhythm section. The ensemble became an important part of Almaty’s cultural life, participating in various jazz festivals and tours (see Fig. 6).



Figure 6. The first line-up of the «Saxchorus» ensemble of Grigory Mikhailovich Geller (fourth from the left), 1987

As one of the first teachers of classical saxophone in the Soviet Union, Grigory Geller continued the work of his colleague, Margarita Konstantinovna Shaposhnikova (1940-2024), who established saxophone teaching at the Moscow State Pedagogical Institute of Music (now the Gnesins Russian Academy of Music) from 1973 to 2024 (see Fig. 7).

In his teaching methodology, Geller emphasized the importance

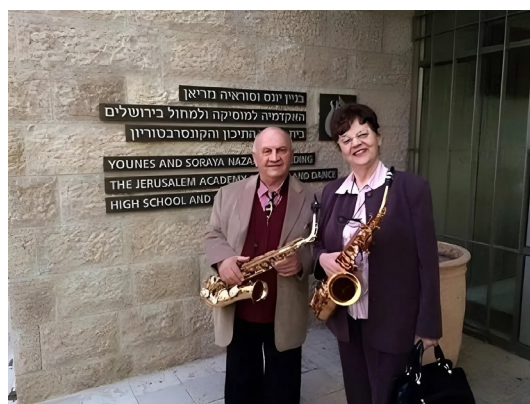


Figure 7. In the photograph, Grigory (Gersh) Mikhailovich Geller and Margarita Konstantinovna Shaposhnikova at the Jerusalem Academy of Music and Dance, 2015.

of comprehensive musical training, particularly mastering Baroque, Classical, and Romantic music. He believed that only with a solid theoretical foundation could one further develop in other genres, such as jazz and folk music. His approach to teaching included a thorough exploration of style and interpretation, enabling saxophonists to perform music from any genre with ease (Turchinsky).

Grigory Geller's development was significantly influenced by his teachers, particularly Hasan Aliyev (clarinet) and Abram Efimovich Movsh, who fostered the ability to create a warm singing sound that became the cornerstone of his pedagogical concept. After emigrating to Israel in 1990, Geller continued his teaching and performance career, participating in concerts and tours worldwide. In Jerusalem, he was appointed as a faculty member at the Jerusalem Academy of Music and Dance, where he also led the saxophone ensemble. This ensemble participated in cultural events, including charity concerts and international festivals, with a particularly notable performance in New York, which became a symbol of peace and unity through music.

His contributions to the development of saxophone performance and musical culture were recognized with numerous awards, including the title of Honorary Professor and the "Madeniyet qayratkeri" (Cultural Worker) award in 2005. His career continues to inspire future generations of musicians, and his pedagogical legacy holds an important place in the history of musical culture in both Kazakhstan and Israel.

The development of saxophone performance in independent Kazakhstan is closely associated with the pedagogical activities and artistic contributions of *Igor Yuryevich Shubin*, who has been teaching saxophone since 1990. He is a Professor at the Department of Wind and Percussion Instruments of the Kurmangazy Kazakh National Conservatory and is widely

recognised as a distinguished expert in the field of saxophone performance.

Born in 1960 in Shymkent, Igor Shubin demonstrated an early interest in music. His formal musical education began in 1978 at a music college, where he acquired foundational skills in wind instrument performance. He subsequently pursued advanced studies at the Kurmangazy Alma-Ata State Conservatory from 1982 to 1989.

Since 1990, Shubin has been actively engaged in teaching at the Conservatory, where he integrates traditional methodologies with innovative pedagogical approaches. His work aims to foster his students' creative potential and train highly qualified musicians capable of performing both classical repertoire and interpreting contemporary works.

Following Grigory Geller's emigration to Israel, Igor Shubin continued his work with a strong sense of continuity and commitment. Under his guidance, saxophone performance in Kazakhstan has experienced a revitalization, acquiring what many regards as "*a new breath of life.*"

Today, his students are active across the country, contributing to the education of a new generation of young musicians. For instance, Tatiyana Kazmiruk and Ganiya Nogai teach at the Republican Specialised Secondary Music School for Gifted Children named after Kulyash Baiseitova in Almaty; Arukhat Musaipov and Dauren Sembayev work at the Republican Kazakh Secondary Specialised Music School for Gifted Children named after Akhmet Zhubanov, also in Almaty. Aziz Sapabek is based at the Music College in Shymkent, while Tolegen Turaev teaches at the Kanabek Baiseitov Music College in Taldykorgan. Madi Madeniyetov works at the Dina Nurpeisova Academy of Music in Atyrau, and Alexander Adamov is a faculty member at the Abdulliny School of Arts in Ust-Kamenogorsk. Asel Shakenova teaches at the Kazakh National University of Arts in Astana, while Andrey Safonov and Azamat Imanbayev continue their academic

careers at the Kurmangazy Kazakh National Conservatory.

In addition, numerous graduates of Igor Shubin's saxophone class are currently active in a wide range of musical ensembles, collectives, and orchestras throughout Kazakhstan.

sonata, which demands a high level of concentration, technical command, and the ability to convey complex musical ideas. These works develop interpretative depth and performance mastery.

2. *Virtuosic piece* — for example, a fantasy with variations or an extended



Figure 8. The current saxophone class teachers of the Kurmangazy Kazakh National Conservatory, from left to right: Igor Shubin (since 1990), Andrey Safonov (since 2016), Azamat Imanbayev (since 2019)

In the process of saxophone instruction, Igor Shubin begins by familiarising students with the fundamental requirements of the class, which serve as the foundation for the development of their professional skills. These requirements function as key reference points within the pedagogical framework, aimed at fostering the comprehensive growth of each musician.

Shubin's methodology is structured around the completion of five core performance programmes, which are mandatory for all saxophone students, regardless of their level of study. Each component plays a critical role in cultivating both technical proficiency and artistic expression. The required programme consists of the following elements:

1. *Performance of a large-scale work* — such as an instrumental concerto or

concert piece. Such repertoire requires agility, precision, and technical brilliance, promoting the student's musical imagination and virtuosity.

2. *Virtuosic piece* — for example, a fantasy with variations or an extended concert piece. Such repertoire requires agility, precision, and technical brilliance, promoting the student's musical imagination and virtuosity.

3. *Cantilena-style composition* — typically from the Baroque era, these pieces emphasise sound expressiveness and the nuanced use of musical language, including dynamics, tempo, and agogics. Engagement with this repertoire enhances interpretive sensitivity and phrasing ability.

4. *Work by a Kazakhstani composer* — this includes original works or arrangements for saxophone by Kazakhstani composers. The task encourages exploration of national

musical heritage and the development of interpretative skills rooted in Kazakh musical traditions.

5. *Technical assignment* – comprising sight-reading, études, scales, and the development of individual technical exercises. These tasks cultivate technical fluency, instrumental versatility, and readiness to engage with new musical challenges. A technical examination assesses the assimilation of material and the overall level of performance competency.

Igor Shubin is the author and co-author of several educational and methodological publications (see Fig. 9), including *Methodological Recommendations for Memorising Musical Texts, Working on a Musical Composition in the Saxophone Class, A Collection of Pieces by Kazakhstani Composers for Saxophone Ensemble, and A Collection of Pieces by Kazakhstani Composers for Saxophone*. These works have made a significant contribution to the expansion of the saxophone repertoire and to the advancement of saxophone pedagogy, receiving positive recognition from educators and students in music institutions throughout the country.

The scholarly work of Igor Shubin focuses on contemporary approaches to

saxophone performance, including methods for engaging with musical material, the development of creative abilities, and the specificities of ensemble playing. In his research, he consistently emphasises the importance of integrating theoretical knowledge with practical skills within the educational process.

A significant contribution to the promotion of works by Kazakhstani composers is represented by the *Collection of Pieces by Kazakhstani Composers for Saxophone*, which includes both original compositions and authorial arrangements. This publication introduces students to the national musical heritage, enriches their repertoire, and fosters the development of interpretative skills in the context of Kazakh music. Similarly, the *Collection of Pieces by Kazakhstani Composers for Saxophone Ensemble*, a product of research into Kazakh musical culture, is widely used in the repertoire of the saxophone ensemble at the Kurmangazy Kazakh National Conservatory.

Shubin's work also includes methodological recommendations for developing musical memory, highlighting the importance of memorization as a tool for enhancing performance technique and achieving a deeper level of musical interpretation. In his methodological guide



Figure 9. Collections of Works by Kazakh Composers for Saxophone, edited and compiled by Professor Igor Shubin, and the collection of technical exercises «Technical Requirements for Saxophone» by Senior Lecturer Andrey Safonov.

Working on a Musical Composition in the Saxophone Class, he explores strategies for preparing repertoire for public performance. Further contributions include *Technical Exercises for Saxophone* by Andrey Safonov, which complements Shubin's pedagogical framework by focusing on the development of technical proficiency across all levels of saxophone instruction.

The organization of saxophone ensemble concerts by Igor Shubin at the Kazakh National Conservatory (see Fig. 10) has also played a pivotal role in the advancement of saxophone performance in Kazakhstan.

Under his guidance, students refine their solo and ensemble performance skills, study works by Kazakhstani composers, and actively participate in concerts and masterclasses. These activities broaden their musical horizons and play a vital role in strengthening the tradition of saxophone performance in Kazakhstan.

Main provisions

The study has identified the key stages in establishing and developing the

saxophone class at the Kurmangazy Kazakh National Conservatory, demonstrating significant achievements attained within a comparatively short timeframe.

— A systematic approach enabled a clear periodization of the saxophone class's historical development, with well-defined objectives and pedagogical priorities assigned to each stage.

— The study confirms the crucial role of continuity in shaping the Kazakhstani saxophone school, particularly through the pedagogical and artistic contributions of Yakov Tkachenko, Grigory Geller, and Igor Shubin, whose work had a lasting impact on performance standards and the training of new generations of saxophonists.

— The historical and cultural value of this evolution lies in the synthesis of tradition and innovation, along with successive generations' reinterpretation of these elements. This ongoing interaction has been instrumental in advancing the saxophone tradition in Kazakhstan.

Conclusion

The findings of this study demonstrate significant progress in the development



Figure 10. Concert posters of the saxophone class of Professor Igor Shubin at the Kurmangazy Kazakh National Conservatory

of saxophone performance over the more than forty-year history of the saxophone class at the Kurmangazy Kazakh National Conservatory. This evolution reflects a continuous effort to integrate tradition with innovation, resulting in the formation of a distinctive national school of saxophone performance.

Yakov Tkachenko, recognised as the founder of the Kazakh saxophone school, successfully blended classical and contemporary pedagogical approaches, establishing a solid foundation for further advancement in saxophone education. His pioneering work in jazz performance, ensemble formation, and the implementation of individualised teaching methods has had a lasting impact on the training of saxophonists in Kazakhstan.

Grigory Geller educated a number of outstanding musicians whose professional success attests to the strength of his pedagogical methods. His focus on ensemble performance and interpretative refinement was widely acknowledged and awarded, underscoring his pivotal role in shaping Kazakhstan's saxophone tradition.

Igor Shubin expanded the scope of saxophone performance by introducing modern instructional techniques and exploring innovative teaching strategies. His emphasis on developing students' musical memory and promoting national musical culture contributed significantly to raising the overall level of performance.

The principle of generational continuity – “from teacher to student” – has played a crucial role in sustaining the growth of the Kazakh saxophone school. The pedagogical legacy of its founders has been effectively passed down, ensuring the preservation of core traditions and their adaptation to contemporary challenges.

The outcomes of this research may be applied in the curriculum of both secondary and higher music education institutions, particularly within courses such as Special Instrument and History of Performing and Musical Culture of Kazakhstan.

The future development of saxophone art in Kazakhstan depends on a more in-depth investigation into performance techniques, the exploration of cross-instrumental and cross-genre interactions, and the ongoing refinement of educational programs. A key objective is strengthening the saxophone's position within global musical culture, broadening its presence and influence on the international stage. In this context, a promising direction for further research is examining the influence of other saxophone performance schools – such as the Japanese, French, and American – on the development of Kazakh performance. This can be approached through comparative analysis, which may reveal valuable insights into stylistic diversity, pedagogical methods, and how international traditions can shape and enrich national performance practices.

Contribution of the authors:

A. Imanbayev – collection of archival materials and published sources, interviews with saxophone teachers of the Kurmangazy Kazakh National Conservatory, text preparation and compilation of the list of sources.

G. Begembetova – correction of the article plan, systematization of the material, text editing, and writing of the abstract.

Вклад авторов:

А. К. Иманбаев – сбор архивных материалов и опубликованных источников, беседы с преподавателями класса саксофона Казахской национальной консерватории имени Курмангазы, подготовка текста статьи, оформление списка источников.

Г. З. Бегембетова – корректировка плана статьи, систематизация материала, редакция текста, написание аннотации.

Авторлардың қосқан үлесі:

А. К. Иманбаев – архивтік материалдар мен жарияланған дереккөздерді жинау, Құрманғазы атындағы Қазақ ұлттық консерваториясының саксофон сыныбының оқытушыларымен сұхбаттасу, мәтінді дайындау, дереккөздер тізімін жасау.

Г. З. Бегембетова – мақала жоспарын түзеу, материалды жүйелеу, мәтін редакциясын жасау, аңдатпа жазу.

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ҚҰРМАНҒАЗЫ АТЫНДАҒЫ ҚАЗАҚ ҰЛТТЫҚ КОНСЕРВАТОРИЯСЫНЫҢ САКСОФОН СЫНЫБЫ: ТАРИХЫ ЖӘНЕ ТӘЖІРИБЕСІ

Аңдатпа. Мақалада Қазақстандағы саксофонда білім берудің қалыптасуының жан-жақты талдауы ұсынылған, оның ішінде 1981 жылы саксофон сыныбының ашылуы негізінде Құрманғазы атындағы Қазақ ұлттық консерваториясы мысалында қарастырылған. Зерттеу әлеуметтік-мәдени және білім беру трансформациялары жағдайында орындаушылық және педагогикалық тәжірибенің тарихи эволюциясын көрсетеді. Саксофон мектебінің қалыптасуының негізгі кезеңдері жүйеленген, сондай-ақ, жетекші оқытушылардың білім беру әдістемелерін әзірлеуге қосқан үлестері талданған. Зерттеудің негізгі міндеттері саксофон сыныбының құрылу тарихын, педагогикалық тәсілдердің трансформациясын талдау және мәдени контекстің орындаушылық өнердің дамуына әсерін бағалау болып табылады. Әдістемелерді қазақстандық музыка дәстүрлерінің ерекшеліктеріне бейімдеу мәселесіне ерекше назар аударылған. Яков Ткаченко, Григорий Геллер және Игорь Шубиннің кәсіби саксофондық білім беруді қалыптастырудағы рөлі атап өтілген. Зерттеудің *әдістемелік негізі* тарихи, салыстырмалы-педагогикалық және әлеуметтік-мәдени, сондай-ақ, архив материалдары, монографиялар, ғылыми жарияланымдар мен оқытушылармен сұхбаттар сияқты зерттеу тәсілдерін қамтиды, бұл тәсілдер ұсынылған тақырыпты кешенді зерттеуді қамтамасыз етті. Зерттеу *нәтижелері* саксофон сыныбының ашылуы Қазақстандағы орындаушылық өнердің дамуы үшін маңызды кезең болғанын растайды. Оқытушылық қызмет тиімді әдістемелік негіздің қалыптасуына және орындаушылық шеберліктің деңгейін көтеруге ықпал етті. Ұйымдастырушылық концерттер, шеберлік сыныптары, арнайы әдебиеттің құрастырылуы сияқты шаралар білім беру үдерісінің сапасын арттыруға елеулі әсер етті. Зерттеудің тәжірибелік маңызы алынған қорытындыларды білім беру бағдарламаларын оңтайландыру, әдістемелік ұсыныстар әзірлеу және жоғары білікті мамандарды даярлау үшін қолдануға, саксофон мектебінің тұрақты дамуын қамтамасыз етуге және Қазақстандағы саксофон мәдениетін нығайтуға мүмкіндік береді.

Түйін сөздер: Қазақстан, саксофон, саксофондық білім беру, саксофон сыныбы, Құрманғазы атындағы Қазақ ұлттық консерваториясы.

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КЛАСС САКСОФОНА КАЗАХСКОЙ НАЦИОНАЛЬНОЙ КОНСЕРВАТОРИИ ИМЕНИ КУРМАНГАЗЫ: ИСТОРИЯ И ПРАКТИКА

Аннотация. В статье представлен всесторонний анализ формирования саксофонного образования в Казахстане на примере Казахской национальной консерватории имени Курмангазы, начиная с открытия саксофонного класса в 1981 году. Исследование отражает историческую эволюцию исполнительской и педагогической практики в условиях социокультурных и образовательных трансформаций. Систематизированы ключевые этапы становления саксофонной школы, проанализирован вклад ведущих преподавателей в разработку методологических основ обучения. Основными *задачами* исследования являются реконструкция истории саксофонного класса, анализ трансформации педагогических подходов и оценка влияния культурного контекста на развитие исполнительского искусства. Особое внимание уделено адаптации методик к специфике казахстанской музыкальной традиции. Отмечена роль Якова Ткаченко, Григория Геллера и Игоря Шубина в становлении профессионального саксофонного образования. *Методологическая* основа исследования включает исторический, сравнительно-педагогический, социокультурный и кейс-анализ, а также использование архивных материалов, монографий, научных публикаций и интервью с преподавателями, что обеспечило комплексный подход для изучения представленной темы. *Результаты исследования* подтверждают, что открытие саксофонного класса стало значимым этапом в развитии исполнительского искусства в Казахстане. Педагогическая деятельность способствовала формированию эффективной методологической базы и повышению уровня исполнительского мастерства. Существенное значение имели организационные концерты, мастер-классы, создание специализированной литературы, что способствовало повышению качества образовательного процесса. Практическая значимость работы заключается в применимости полученных выводов для оптимизации образовательных программ, разработки методических рекомендаций и подготовки квалифицированных специалистов, обеспечивая устойчивое развитие саксофонной школы и укрепление саксофонной культуры в Казахстане.

Ключевые слова: Казахстан, саксофон, саксофонное образование, класс саксофона, Казахская национальная консерватория имени Курмангазы.

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