



OVERVIEW OF THE DOCUMENTARY FILM “THE FIRST AUDIO RECORDING OF KAZAKH MUSIC. ROAD OF PEOPLE”

CSCSTI 18.67 + 18.91 + 18.41.17 +
18.41.9 + 18.41.85
UDC 781.7 + 7.074 + 7.097 + 791.43.05
DOI 10.47940/cajas.v6i1.347

Aliya Sabyrova¹,
Aigerim Baribayeva¹

¹ Kurmangazy Kazakh National Conservatory
(Almaty, Kazakhstan)

Abstract. Kazakh traditional music has been the research object for many scientists from Russia, Germany, Great Britain, Hungary, Japan, the United States, and other countries. In the 20th century, due to the establishment of Soviet power, the territory of Kazakhstan was closed for research by foreigners. Simultaneously, such a combination of events contributed to preserving materials collected before the Great October Socialist Revolution. Therefore, today it is vital for the World and Kazakh ethnomusicology to consider unknown materials and scientific sources.

Various foreign archives contain materials unknown to Kazakh ethnomusicologists about Kazakh traditional music collected on researchers' and traveler's expeditions since the end of the XVIII century. Recordings of the German ethnographer-anthropologist R. Karutz were found in 2016 by the film crew of the Interstate TV and Radio Company “Mir”, and analyzed and published by the doctor of Art studies S. I. Utegalieva in the book “Turkestan collection of songs and instrumental pieces collected by R. Karutz (1905)”. These recordings prove that there are sources about Kazakh traditional music that can change the opinion about the historical significance of the Kazakh culture in the Central Asian region. The famous turcologist Efim Rezvan presented the records in the Pushkin Museum in St. Petersburg. It turned out that the original cylinders with authentic recordings are currently stored in the archive of the Berlin Museum of Visual Anthropology and Ethnology.

This article reviews the documentary film “Road of People: The First Audio Recording of Kazakh Music”, and sheds light on the possible prospects of studying the problem of research the Kazakh traditional music.

Today, the Berlin Phonogram Archive contains samples of music from all over the world, the first recording dates back to 1900. The collection of wax cylinders by Richard Karutz is kept

in the Department of Ethnomusicology, Visual Anthropology at the Berlin Phonogram Archive of the Ethnological Museum in Berlin. The collection is well preserved, and according to its curator Dr. Ricarda Kopal, there are 16 wax cylinders from Turkestan, an area of now southern Kazakhstan, which R. Karutz crossed during his expedition. The film crew brought digital copies of the recordings to Almaty for further study. Kazakh and international scientists and performers, professors and doctors of sciences: S. Utegalieva, T. Togzhanov, A. Berdibay (Kazakhstan), I. Saurova (Karakalpak Autonomous Republic), R. Abdullayev (Uzbekistan) and others were involved to decipher, analyze, describe and evaluate the musical and artistic content of the recordings. The whole process was documented in the film, which was worked on by a whole team of professional journalists, the script was written by Timur Sandybayev and Askar Alimzhanov, directed by Kanat Yessenamanov.

Keywords: Kazakh traditional music, Richard Karutz, First Audio Recording, documentary film, Berlin Phonogram Archive, wax cylinders, Turkestan, international research crew.

Cite: Sabyrova, A., Baribayeva A. (2021). "Overview of the documentary film 'The first audio recording of Kazakh music. Road of people'", *Central Asian Journal of Art studies*, 6(1), 165–175. <https://doi.org/10.47940/cajas.v6i1.347>

The documentary tells about discovering and studying the first audio recordings of Kazakh songs and music made by the German ethnographer Richard Karutz in 1905.

The recordings were discovered when a film crew of the Interstate TV and Radio Company Mir started investigating old records for the documentary film tracing the fate of the last Kazakh khan Kenesary Kasymov (1802–1847), a Kazakh national hero, ruler, and liberation movement leader of the turbulent period of subjugation of Kazakhstan by the Russian Empire

that started in 1731 and completed in 1858. While working on the movie, they discovered and brought out of obscurity many unique items related to the Kazakhs and their history that were stored in Russia. Among them were the wax cylinders with records of Kazakh folk songs and instrumental music from the Pushkin House, formally the Institute of Russian Literature, in St. Petersburg (*Figure 1*). They were presented by famous researcher-turcologist Efim A. Rezvan and this became the starting point for the documentary movie on Kazakh music, "The First Audio



Figure 1. Pushkin's House in Saint-Petersburg (Russia)
(A moment from the movie "Road of People: First Audio Recording of Kazakh Music")

Recording of Kazakh Music”, where a great team of professional journalists worked on this documentary. Timur Sandybayev and Askar Alimzhanov are the script writers, the film was directed by Kanat Yesenamanov.

The finding triggered a multinational research effort and considerably enriched our understanding of the past music traditions and practices of Central Asia.

The recordings were made by the well-known German ethnographer Richard Karutz (1867–1945) (*Figure 2*), who crossed Kazakhstan [1, 220] while traveling on the Turkestan-Siberian Railway from Samara, Russia to Tashkent, Uzbekistan at the beginning of the 20th century. After the expedition, he published the book *Among the Kyrgyzs and the Turkmens: From the Life of the Steppe* – back in those days, the Kazakhs and the Kyrgyzs were believed to be one and the same nation and were collectively referred to as the Kyrgyzs. The wax cylinders discovered in St. Petersburg turned out to be copies made during the brief tenure of the original German recordings – they were taken to Russia as trophies after World War II but were returned to East Germany in the late 1950s and are now kept in the Berlin Phonogram Archive.



Figure 2. Richard Karutz (1867-1945) (Image from the movie: “Road of People: First Audio Recording of Kazakh Music”)

Before the discovery of Karutz wax cylinders (*Figure 3*), it had been widely believed that the recording of Amre Kashaubayev, a celebrated Kazakh singer, made at the ethnographic concert during the International Exhibition of Modern Decorative and Industrial Arts in France in the summer of 1925 [2] was the oldest recording of Kazakh music. However,

the newly found recordings of music, voices, and ritual chants made in Western Kazakhstan precede it by 22 years [3, 8:32].



Figure 3. Original wax cylinders recorded by Richard Karutz From the Ethnologisches Museum Berlin (Image from the movie “Road of People: First Audio Recording of Kazakh Music”)

The Berlin Phonogram Archive contains samples of music from all over the world, with its first recording dating back to 1900. The Karutz wax cylinder collections are parts of the Media Department – Berlin Phonogram Archive, Ethnomusicology, Visual Anthropology of the Ethnologisches Museum Berlin [4, 26].

According to the curator of the collection Dr. Ricarda Kopal (*Figure 4*), wax cylinders are well preserved. Overall, there are 16 wax cylinders from Turkestan, the area of Kazakhstan, that Karutz traversed in the course of his expedition, but virtually there are no documents associated with the collection in the archive.

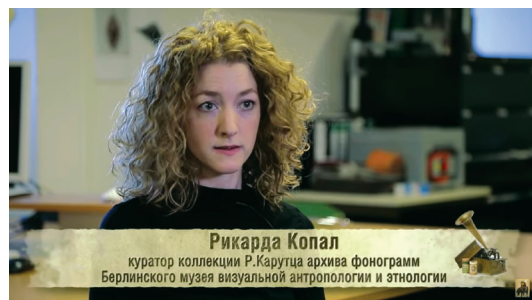


Figure 4. Dr. Ricarda Kopal from the Department of the Media – Berlin Phonogram Archive, Musical Ethnology, Visual Anthropology, Ethnological Museum, State Museums of Berlin – Cultural property of Prussia. (Image from the movie “Road of People: First Audio Recording of Kazakh Music”)

However, there are references to Richard Karutz’s work in the essay of the influential Austrian ethnomusicologist Erick Moritz

von Hornbostel (1877-1935) Notes on Kyrgyz Musical Instruments and Melodies (Figure 5–6)[5, 56], who is known for co-creating the Sachs-Hornbostel system of musical instrument classification. In fact, E. Hornbostel was the first to study Karutz’s recordings [1, 221]. The book describes Karutz’s travels across Kazakhstan – Among the Kyrgyzs and the Turkmens – even contains a chapter written by E. Hornbostel. This chapter briefly describes seven of the recordings and even provides transcripts of the recorded melodies (Kopal, 2018). However, these descriptions were not included into the Russian edition of the book called Among the Kyrgyzs and the Turkmens at Mangyshlak, published in St. Petersburg in 1911 (Figure 7).

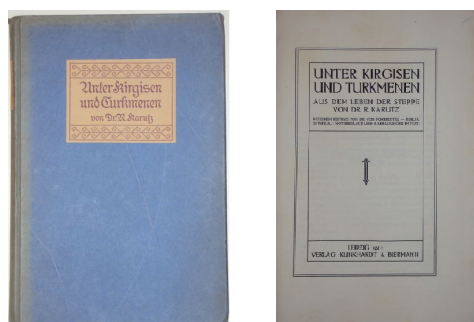


Figure 5–6. Original book by Richard Karutz in German with a chapter written by Erick Moritz von Hornbostel “Unter Kirgisen und Turkmenen: aus dem Leben der Steppe” published in Leipzig in 1911. (Images were taken from <https://www.catawiki.com/1/29888315-krigizistan-turkmenistan-r-karutz-unter-kirgisen-und-turkmenen-1911>. Date of access 23.02.202; 20:13)



Figure. 7. Russian edition of the book written by R. Karutz Among the Kyrgyzs and the Turkmens at Mangyshlak, published in St. Petersburg in 1911. (Image is taken from <http://antiq.kz/portfolio/sredi-kirgizov-i-turkmenov-na-mangyshlake/> Date of access 23.02.202; 20:25)

According to Dr. Saule Utgaliyeva, Professor of Kurmangazy Kazakh National Conservatory, the name of the German scientist Richard Karutz has been known in Central Asia and Russia since the beginning of the last century, mostly thanks to this book. Her investigation revealed that the discrepancy between the name of the book mentioning the Kyrgyzs and the Turkmens and the fact that the account and photos describe the lifestyle of the Kazakhs and the audio recordings he made with an Edison phonograph contain samples of Kazakh music occurred due to an accidental geographical mistake. Starting from 1903, Karutz was traveling along the coast of the Caspian Sea around the Mangyshlak Peninsula, hence the reference in the Russian name of the book, hoping to find the Turkmens since many of their tribes were nomadic and roamed Central Asian lands; however, instead of meeting the Turkmens he met the Kazakhs who were also nomadic and lived in the same territory [5, 56].

Karutz made a complete historical and ethnographic description of the region, and, according to him, this region was multinational. Therefore, the recordings he made in the cities of Kazalinsk, Kazakhstan, and Tashkent, Uzbekistan, contained not only Kazakh and Uzbek songs but also the music of other peoples from Central Asia.

Thanks to a greater availability, Karutz’s book was reasonably well-known among ethnographers and ethnologists, whereas the wax recordings remained a hidden treasure until their recent unearthing. This discovery gave us an entirely new musical perspective on the work of the ethnographer. In fact, it provided an invaluable opportunity to explore the repertoire of the musicians of the early 20th century and actually hear the recordings of songs and instrumental pieces that were popular at that time.

The Karutz collection can be viewed as a historical source. And Kazakh scientists completed a massive amount of work to

match and compare the recordings with the existing records of folk music and trace the historical changes in the musical tradition of the region. The effort was led by Dr. Saule Utegaliyeva in Almaty, Kazakhstan (*Figure 8*).



Figure 8. Dr. Saule Utegaliyeva, Professor of the Musicology and Composition Department at the Kazakh National Conservatory named after Kurmangazy. (Image is taken from the movie “Road of People: First Audio Recording of Kazakh Music”)

An international group of experts from Kazakhstan and Uzbekistan took up the challenge of matching the songs and instrumental tunes and finding their ethnic origins. It was difficult to determine whether the songs and instrumental pieces still exist and how typical they are for the region once traversed by Karutz. The Kazakh part of the team did sound restoration and reconstruction of the audio recordings. After that, the music was carefully notated, and transcripts of the lyrics were made (*Figure 9*).



Figure 9. A process of transcribing the songs and instrumental pieces by T. Togzhanov – Honorary Worker of Education of the Republic of Kazakhstan, Honored Artist of the Republic of Kazakhstan, Assistant professor (Docent), Senior lecturer at the Department of dombra at the Kurmangazy Kazakh National Conservatory (Image is taken from the movie “Road of People: First Audio Recording of Kazakh Music”)

Thirteen pieces were notated; three were left out since one is a simple count in the Kazakh language; two others are stories that belong to the colloquial genre and are not related to the music art.

In the course of the investigation, musicologists determined the ethnic origins of the recordings, and their findings once again confirmed the conclusion of Karutz that the area was very multinational since the recordings belong to a whole array of Turkic ethnic groups that inhabited that area at the beginning of the 20th century. The recordings contain 8 Kazakh, 6 Tatar, and 2 Sart folk songs and instrumental tunes. Sart is a collective name for sedentary communities of early Central Asian societies; they mainly refer to certain groups of the Uzbeks and the Tajiks.

Some of the recordings contain tunes that are still popular and have remained mostly unchanged to this day, for example, the Central Asian version of the Ukrainian song *Two Merry Geese* and several Tatar songs that are built around common Tatar national song patterns known as takmaks. Others have undergone considerable changes but are still recognizable. One of these is the song called *Aibala* in Karutz’s recordings. After a thorough search among the published music samples and contemporary folk songs, it was eventually collated with one of the melodies provided by A. Berdibay, Associate Professor of the Department of Musicology and Composition of the Kurmangazy Kazakh National Conservatory, Ph.D.[3, 15:02], (*Figure 10*).



Figure 10. Dr. Aizhan Berdibay, Senior lecturer of the Musicology and Composition Department at the Kazakh National Conservatory named after Kurmangazy. (Image from the movie “Road of People: First Audio Recording of Kazakh Music”)

The song was fixed in the book – *Melodies of the centuries* in the Proceedings of the international conference dedicated to the 100th anniversary of K. Medetov (2002). The melody was close to Karutz’s recording, but the lyrics were completely different, and the song bore a different name – *Inkarzhan*. A sample with the same name was found in the records by Aleksandr Zatayevich, a Russian music ethnographer and exponent of Central Asian folk music. It was found that the song was typical for western regions of Kazakhstan. Yet other songs and tunes sank into oblivion and can no longer be found nowadays. Some of the religious songs, a bacha dance, and other recordings from the collection bear no resemblance to the current ethnic melodies [5, 62], (Figure 11).

To identify the two Sart tunes, the team contacted a group of Uzbek and Karakalpak traditional musicians and researchers. They said that the samples were not Uzbek but agreed that the instruments used bore a much closer resemblance to a 3-string gidjak, a historic cousin of the now 4-stringed traditional Uzbek instrument, rather than to the Kazakh kobyz, a Kazakh national instrument with two horsehair strings. As part of a comparison study, the pieces were performed on both instruments simultaneously by two musicians – Umud Eshonhodjayev (Eshonxo’jayev) from Uzbekistan and Maksat Medeubek from Kazakhstan. A verification of the origins of the pieces were made by Inzhegul Saurova and Dr. R. Abdullayev (Uzbekistan), (Figure 12).

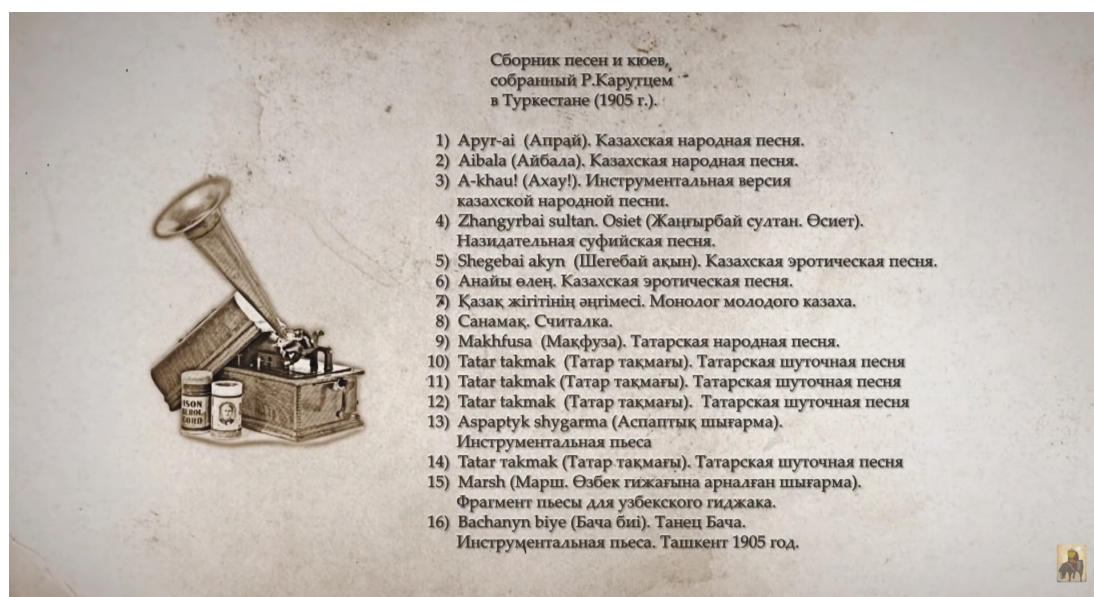


Figure 11. A list of the tunes from the collection of R. Karutz (Image from the movie “Road of People: First Audio Recording of Kazakh Music”)



Figure. 12. A historical moment of identifying the Sart tunes while playing on two instruments – Uzbek gidjak and Kazakh kobyz.

On a photo from left to right
U. Eshonhodjayev (Uzbekistan),
M. Medeubek (Kazakhstan),
R. Abdullayev (Uzbekistan)
(Image from the movie “Road of People: First Audio Recording of Kazakh Music”)

Notated samples and their descriptions were published in 2018 under the title *The Turkestan Collection of Songs and Instrumental Pieces of R. Karutz (1905)* (editor: Saule Utegaliyeva, Professor at the Kurmangazy Kazakh National Conservatory, Doctor of Arts) (*Figure 13*).

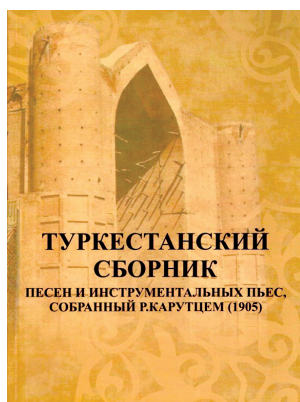


Figure 13. Cover of the “Turkestan collection of songs and instrumental pieces by R. Karutz (1905)”, Editor Saule Utegaliyeva

Along with the notation of the songs and instrumental pieces, the collection included articles authored by the leading researchers who took part in the project Ricarda Kopal, Ph.D., curator of the Berlin Phonogram Archive, Askar Alimzhanov, Director of the Kazakhstan Branch of the Interstate TV and Radio Company Mir, and Dr. Saule Utegaliyeva, Art.D., Professor of Musicology and Composition Department.

The recordings of Karutz are significant for elucidating the musical repertoire of Central Asia at the beginning of the 20th century. They tell us much about the ethnomusicological methods and concepts of that time and shed some light on the ethnical composition of the population and culture of the region.

The research that went into making the movie *First Recordings of Kazakh Music* brought many essential aspects into the spotlight and clearly showed that historical audio recordings could play a considerable role in ethnomusicological research. The Karutz Turkestan Collection was a starting point for contemporary scientific research.

New investigations may be undertaken once more, though that such records made by musicologists throughout history are found and restored. The Berlin Phonogram Archive alone contains 351 wax cylinders and around 2000 gramophone records in its historical portfolio [4, 351], and many of them are accompanied by little or no information about their content. The study of these recordings is greatly hampered by the lack of knowledge of the languages and dialects of the areas where these recordings were made. So, there is hope that more Kazakh recordings will be brought to light at a later date.

The movie symbolically ends with a voice counting in Kazakh, just like in one of the recordings made by Karutz. A young schoolboy takes up the count, and the ancestral voice gradually melts into the boy’s voice. This transition represents a connection across time – the investigation of the Karutz Turkestan Collection has created a cultural bridge connecting our pasts and future and showing that the cultural heritage is preserved and cherished by future generations.

Acknowledgments

We are expressing our gratitude to Valeria E. Nedlina (Ph. D, Associate professor of the Department of Musicology and Composition at the Kurmangazy Kazakh National Conservatory) for an idea of the revue and introduction to this beautiful movie; Dr. Saule I. Utegaliyeva (Doctor of Arts, Professor of the Musicology and Composition Department at the Kurmangazy Kazakh National Conservatory), for your research and for letting us use the cover of the collection’s book; Askar Alimzhanov (journalist, National Branch of the Interstate TV and Radio Company “MIR” in the Republic of Kazakhstan) for allowing us to use the images from the movie and contributing to writing of the review.

References

1. Sultanova, R. Early Recordings from Central Asia: A Comparative Study of German and British Collections. *Music Archiving in the World*. Papers presented at the Conference on the Occasion of the 100th Anniversary of the Berlin Phonogram Archive. Edited by Gabriele Berlin and Artur Simon. Berlin: VWB – Verlag für Wissenschaft und Bildung, 2002. pp. 219–226.
2. Suleimenov, A. "Proslavivshii kazahskuju muzyku Amre" [Amre Who Made Kazakh Music Famous]. 2018. *Qazaqstan Tarihy*, [online]. – URL: <https://e-history.kz/ru/news/show/4327/> (date of access: 25.04.2020; 11:20)
3. The First Audio Recording of Kazakh Music, documentary, Interstate TV and Radio Company Mir, Kazakhstan (2018), Alimzhanov A. (Producer), Sandybayev T. (Executive Producer), Yessenamanov K. (Director), Mursalimov S., Alimzhanov A. (Script Writers). – URL: <https://youtu.be/J5R0tvV08yl> (date of access: 25.02.2021; 12:20)
4. Kopal, R. "The Wax Cilinder Collection Karutz Turkestan of the Berlin Ethnological Museum". *Turkestan Collection of songs and Instrumental Pieces by R. Karutz (1905)*. – Almaty: Asyl Kitap Publ., 2018. pp 25–28.
5. Utegaliyeva, S. Collection of Audio Records of R. Karutz. *Turkestan Collection of Songs and instrumental pieces by R. Karutz (1905)*. Almaty: Asyl Kitap Publ., 2018. pp 56–63.
6. Karutz, R. *Unter Kirgisen und Turkmenen: Aus dem Leben der Steppe* [Among the Kyrgyzs and the Turkmens: From the Life of the Steppe], 1911. Leipzig: Klinkhardt & Biermann, 1991.
7. Karutz, R. *Sredi kirgizov i turkmenov na Mangyshlake* [Among the Kyrgyzs and the Turkmens at Mangyshlak], 1911. St. Petersburg: Devrien Publ.

Әлия Сабырова, Айгерім Барыбаева

Құрманғазы атындағы Қазақ Ұлттық консерваториясы
(Алматы, Қазақстан)

«АДАМДАР САЛҒАН САРА ЖОЛ. ТАРИХТАҒЫ АЛҒАШҚЫ ҚАЗАҚ МУЗЫКАСЫНЫҢ АУДИОЖАЗБАСЫ» ФИЛЬМІНЕ ШОЛУ

Аңдатпа. Қазақтың дәстүрлі музыкасы әр кездері Ресей, Алмания, Ұлыбритания, Венгрия, Жапония, АҚШ және басқа да елдердің ғалымдарының зерттеу нысаны болғаны белгілі. ХХ ғасырда Кеңес өкіметінің орнауымен Қазақстан аумағы шетелдік зерттеушілер үшін жабылды. Бұл оқиғалардың тоғысуы Қазан төңкерісіне дейін жиналған материалдардың сақталуына да игі ықпал еткені жасырын емес. Сондықтан, бүгінгі таңда этномузыкалогияның жалпы үрдістерін анықтай отырып, әлемдік және қазақ этномузыкатануына беймәлім материалдар мен ғылыми дереккөздерді қарастыру маңызды.

Қазіргі уақытта алуан түрлі шетелдік мұрағаттарда ХVIII ғасырдың аяғынан бері зерттеуші-саяхатшылардың экспедициялары жинақталған қазақстандық этномузыканушыларға белгісіз қазақ дәстүрлі музыкасы туралы материалдар сақталуда. ХХ ғасырдың басында өмір сүрген неміс этнограф-антропологи Р. Карутцтың фоножазбаларын тапқан өнертану докторы С. Ы. Өтеғалиева «Р. Карутц жинаған Түркістан әндер мен аспаптық пьесалар жинағы» (1905) кітабы жайлы сыр шертеді. 2016 жылы Мемлекетаралық «Мир» елериодиокомпаниясының деректі фильмі де түсірілді. Р. Каруц жинағындағы қазақ дәстүрлі музыкасы туралы шетелдік дереккөздердің бар екенін тағы бір дәлелдей түсті. Екінші жағынан бұл басылым қазақ мәдениетінің Орталық Азия өңіріндегі тарихи маңызы жайлы пікірді өзгерте түседі. Жазбаларды белгілі түркітанушы ғалым Ефим Резван Санкт-Петербургтегі Пушкин мұражайында ашты. Қазіргі уақытта түпнұсқа жазбалары бар цилиндрлер Берлин Визуалды антропология және этнология мұражайының мұрағатында сақталған. Бұл мақала «Адамдар салған сара жол. Тарихтағы алғашқы қазақ музыкасының аудиожазбасы» фильміне арналған ревью болып табылады және қазақ дәстүрлі музыкасын зерттеу бойынша қойылған мәселені зерделеудің ықтимал перспективаларына жол ашады.

Бүгінгі таңда Берлин фонограммалар мұрағатында бүкіл әлемнің музыкалық үлгілері бар, алғашқы жазба 1900 жылдан басталады. Ричард Каруцтың балауыз цилиндрлерінің коллекциясы Берлиндегі Этнологиялық мұражайдың Этномузыкалогия, визуалды антропология және Берлин Фонограмма мұрағатында сақталған. Топтама жақсы сақталған, оның кураторы доктор Рикарда Копалдың айтуынша, Түркістан облысынан, қазіргі Оңтүстік Қазақстан облысынан, Р. Каруц экспедиция кезінде 16 балауыз цилиндр жиналған болатын.

Фильмнің түсірілім тобы әрі қарай зерттеу үшін Алматыға жазбалардың сандық көшірмелерін әкелді. Жазбалардың музыкалық-көркемдік мазмұнын ашу, талдау, сипаттау және бағалау үшін қазақстандық және халықаралық ғалымдар қауымдастығын бастаған ғылым докторы С. Өтеғалиева және Т. Тоғжанов, А. Бердібай (Қазақстан), И. Саурова (Қарақалпақ Автономиялық Республикасы), Р. Абдуллаев (Өзбекстан) және басқа да ғалымдар мен орындаушылар тартылды. Фильмде осы экспедициялық сапармен байланысты жұмыс үдерісі видеотаспаға құжатталды, онда кәсіби мамандар тобы мен журналистер жұмыс істеді. Сценарий авторлары Тимур Сандыбаев пен Асқар Әлімжанов, режиссеры Қанат Есенаманов.

Тірек сөздер: Қазақтың дәстүрлі музыкасы, Рихард Каруц, алғашқы аудиожазба, деректі фильм, Берлин Фонограммалар мұрағаты, балауыз цилиндрлері, Түркістан, халықаралық зерттеу тобы.

Дәйексөз үшін: Сабырова, А. С., Барыбаева, А. С. «Адамдар салған сара жол. Тарихтағы алғашқы қазақ музыкасының аудиожазбасы» фильміне шолу. *Central Asian Journal of Art Studies*, 2021, 6(1), 165–175. <https://doi.org/10.47940/cajas.v6i1.347>

Алия Сабырова, Айгерим Барыбаева

Казахская национальная консерватория имени Курмангазы
(Алматы, Казахстан)

РЕЦЕНЗИЯ НА ФИЛЬМ «ПЕРВАЯ В ИСТОРИИ АУДИОЗАПИСЬ КАЗАХСКОЙ МУЗЫКИ. ДОРОГА ЛЮДЕЙ»

Аннотация. Как известно, казахская традиционная музыка неоднократно являлась объектом исследования многих ученых из России, Германии, Великобритании, Венгрии, Японии, США и других стран. В XX веке в связи с установлением советской власти территория Казахстана была закрыта для изучения. Между тем такое стечение событий поспособствовало сохранению материалов, собранных до Октябрьской революции. Поэтому сегодня важно рассмотреть неизвестные как мировому, так и казахскому этномузыковедению материалы и научные источники, выявляя общие тенденции этномузыкального знания.

На данный момент в различных зарубежных архивах хранятся неизвестные казахстанским этномузыковедам материалы о казахской традиционной музыке, собранные экспедициями исследователей-путешественников еще с конца XVIII века. Фонозаписи немецкого этнографа-антрополога Р. Карутца, найденные в 2016 году съемочной группой Межгосударственной телерадиокомпании «Мир», были проанализированы и изданы доктором искусствоведения С. И. Утегалиевой в книге «Туркестанский сборник песен и инструментальных пьес, собранных Р. Карутцем (1905)». Книга доказывает, что существуют источники о казахской традиционной музыке, которые могут изменить мнение об историческом значении казахской культуры в регионе Центральной Азии. Записи были обнаружены известным ученым-тюркологом Ефимом Резваном в Пушкинском музее Санкт-Петербурга. Оказалось, что подлинные цилиндры с аутентичными записями на данный момент хранятся в архиве Берлинского музея визуальной антропологии и этнологии.

Данная статья является ревью к фильму «Первая в истории аудиозапись казахской музыки. Дорога людей» и проливает свет на возможные перспективы изучения поставленной проблемы.

На сегодня Берлинский архив фонограмм содержит образцы музыки со всего мира, первая запись датируется 1900 годом. Коллекция восковых цилиндров Рихарда Каруца хранится в отделе этномузыкологии, визуальной антропологии и Берлинском архиве фонограмм Этнологического музея в Берлине. Коллекция хорошо сохранилась, и, по словам ее куратора, доктора Рикарды Копал, в ней находится 16 восковых цилиндров из Туркестана (ныне области южного Казахстана), которую Р. Карутц пересек во время своей экспедиции. Съемочная команда фильма привезла цифровые копии записей в Алматы для дальнейшего изучения. Для расшифровки, анализа, описания и оценки музыкально-художественного содержания записей были привлечены казахстанские и международные ученые и исполнители, профессора и доктора наук: С. Утегалиева, Т. Тогжанов, А. Бердибай (Казахстан), И. Саурова (Республика Каракалпакстан), Р. Абдуллаев (Узбекистан) и другие. Весь процесс был задокументирован в фильме, над которым работала целая команда профессионалов-журналистов. Авторами сценария являются Тимур Сандыбаев и Аскар Алимжанов, режиссером – Канат Есенаманов.

Ключевые слова: казахская традиционная музыка, Рихард Каруц, первая аудиозапись, документальный фильм, Берлинский архив фонограмм, восковые цилиндры, Туркестан, международная исследовательская группа.

Для цитирования: Сабырова, А. С., Барыбаева, А. С. Рецензия на фильм «Первая в истории аудиозапись казахской музыки. Дорога людей». *Central Asian Journal of Art Studies*, 2021, 6(1), 165–175. <https://doi.org/10.47940/cajas.v6i1.347>

Авторлар туралы мәлімет:

Әлия Сұлтанмұратқызы Сабырова — өнертану кандидаты (PhD), қауымдастырылған профессор (доцент), Құрманғазы атындағы Қазақ ұлттық консерваториясының музыкатану және композиция кафедрасы (Алматы, Қазақстан)

Айгерім Сәбенқызы Бәрібаева — Құрманғазы атындағы Қазақ ұлттық консерваториясының музыкатану және композиция кафедрасының докторанты (Алматы, Қазақстан)

Сведения об авторах:

Алия Сұлтанмуратовна Сабирова — кандидат искусствоведения (PhD), ассоциированный профессор (доцент) кафедры музыковедения и композиции Казахской национальной консерватории имени Курмангазы (Алматы, Казахстан)

ORCID ID: 0000-0002-0740-5479
email: aliya_sabyrova@mail.ru

Айгерим Сабеновна Барibaева — докторант кафедры музыковедения и композиции Казахской национальной консерватории имени Курмангазы (Алматы, Казахстан)

ORCID ID: 0000-0002-0494-5410
email: aigera_uwcad@mail.ru

Authors' bio:

Aliya S. Sabyrova — Candidate of Art History (PhD), associate professor of Musicology and Composition Department at the Kurmangazy Kazakh National Conservatory (Almaty, Kazakhstan)

Aigerim S. Baribayeva — Doctoral student of Musicology and Composition Department at the Kurmangazy Kazakh National Conservatory (Almaty, Kazakhstan)