



KAZAKH PRIMA-KOBYZ – YESTERDAY, TODAY, TOMORROW

Balzhan Junussova¹, Saule Utegalieva¹

¹Kurmangazy Kazakh National Conservatory
(Almaty, Kazakhstan)

Abstract. The article is devoted to a modernized Kazakh ethnic musical instrument called prima-kobyz, which was reconstructed in the style of the European string-bowed violin instrument. This type of bowed chordophone was created in the 1930s and was generated by the new stage in the development of the musical culture of Kazakhstan and according to the other tasks set for the country, including the creation of a modern orchestra of Kazakh folk instruments. Later, the prima-kobyz became an actively developed solo instrument, allowing the performers to present a wide range of works by Kazakh, Russian, and foreign composers to the public.

Being under reconstruction, all the musical instruments required refinement and improvement of several characteristics at all times. Prima-kobyz has gone a long way in improving its sound qualities and morphological characteristics.

Even though the instrument is in high demand and growing in interest, artisans are still attempting to modernize it. Consequently, the issues of its reconstruction remain relevant and deserve special attention and analysis. In addition, this issue has yet to be reflected in up-to-date ethnomusicology and needs to be studied more.

The state-of-the-art innovative invention - electrokobyz, is considered within the framework of the presented work. Indeed, it has become a factor popularizing prima-kobyz and a new musical instrument that fits perfectly into the creative space of not only Kazakhstan but also the entire Central Asian region.

Being a performer on a modern four-string acoustic prima-kobyz, the author writing the article resorts to the method of interviewing prima-kobyz masters in the process of implementing the study as well as other performers on such instrument, including the only performer on an electro-kobyz. The method of collecting and analyzing the received information was also applied.

Keywords: prima-kobyz, an orchestra of folk instruments, reconstruction, modern instrumental music, creative approach, electro-kobyz, stringed-bowed instrument, national musical instrument.

Cite: Junussova, Balzhan, and Saule Utegalieva. "Kazakh prima-kobyz – yesterday, today, tomorrow". *Central Asian Journal of Art Studies*, vol. 8, no. 4, 2023, pp. 59-74, DOI: 10.47940/cajas.v8i4.742

The authors have carefully reviewed and approved the final version of the manuscript and declare no conflicts of interest.

Introduction

In today's musical culture, the rhythm of modern lifestyle forms the foundation, while each work reflects the main traditions of a specific ethnic group. Over the past three hundred years, the pace has gradually accelerated, altering the behavior and habits of all society members.

The natural human traits of inquisitiveness and a constant desire to comprehend new things have served as driving forces in the fields of inventions, creativity, and innovation. Modernization affected all areas, including the field of music and performing arts. Creativity and novelty require the use of the latest technologies, forcing one to invent what previously seemed out of reach and try and think entirely differently, leading researchers and masters to new heights.

All of this does not stand aside in relation to the Kazakh ethnic instruments, in particular, prima-kobyz, a string-bow instrument created in the 30s of the last century on the basis of kyl-kobyz – a Kazakh traditional instrument that originated in the musical culture of the Kazakh steppe more than twelve centuries ago (Tashmatova 19).

Prima-kobyz, kyl-kobyz, nar-kobyz and other Kazakh folk musical instruments are inseparable from the Kazakh ethnic culture and reflect its identity with it (Zhumabekova, Yeginbaeva 669).

It should be noted that the ethnic musical instruments served specific purposes in the past and do this at present, being developed in various conditions, and at the beginning of the twentieth century, experienced European and, among other things, Russian influence that is, due to historically developing circumstances in various periods, Kazakh folk musical instruments underwent changes in their form, structure, and use (Zhumabekova 12).

Earlier kyl-kobyz served the ancient nomadic tribes as a tool that created the

necessary background when performing ritual shamanic actions or intimidating the enemy when attacking during hostilities (Sarybayev 25). However, its modernized variant is used variously in modern music practice. Its primary function in the orchestra of folk instruments is related to the enrichment and expansion of the sound range and amplification of sound. The main melody is usually performed by the masters of kobyz performing.

“Kobyz in the Kazakh orchestra, as one of the most expressive instruments, often performs solo parts in orchestral works of Russian and Western classical composers, for example, such as M. I. Glinka's *Waltz Fantasy*, prelude-introduction in the opera *La Traviata* by J. Verdi or in the symphonic film *Central Asia* by A. P. Borodin and many more” (Gizatov 41) since it fully meets the modern requirements of orchestral playing.

The prima-kobyz also functions as a solo instrument. Due to its versatility, different music can sound performed with it when we talk about the European musical classical samples and the works created by the composers of Kazakhstan who specially created this instrument. The added ones can be mentioned in the traditional musical treatments.

Since the end of the twentieth century, this instrument began to be used in ensemble music practice. Some folklore and ethnographic groups were formed in each region of the country (“Sazgen sazy,” “Kulan sazy,” “Astana sazy,” “Sarmad,” etc.). They performed traditional and European music and continue to do so today.

In the XXI century, prima-kobyz sounds in pop compositions, a variety of trios, and quartets have appeared with the participation of this instrument (*Art DALA*, *Asyl*, *Magic of Nomads*, etc.). The instrument went to another level of its functioning. Consequently, the range of its use has expanded significantly (Prima-kobyz – kazakh national instrument 134).

The modern electro-kobyz has become the main instrument of the pop ensemble “Layla qobyz”. In this team, it is a leading instrument. During several large-scale modern events, its sound not only attracts the public’s attention but sets the tone for the entire concert and perception.

Folk music entered the cities of the young Soviet KazSSR in a broad, confident step and soon became urban folk music, which until World War II was the starting point for the later segregation of popular folk genres - “newly created folk” and “old urban” music.

The first stage was nominally progressive, designed for a wider audience based on rural musical motifs but modernized with instruments (Eykhgorn 5).

The second stage took place around the 1970s as a response to this phenomenon, and it was deliberately regressive, causing urban folk music with one or another repertoire and acoustic performance before World War II (Dumnić Vilotijević 44).

In the post-Soviet period, folk music was free from the ideological pressure. However, it was subject to processes of globalization (Kotrikadze 215).

The third modern stage, ultimately, led to the creation of the latest version of the instrument - electro-kobyz, which perfectly fit into the content of the modern creative space of Kazakhstan.

Today, improving folk musical instruments by modern performance requirements is one of the priority areas in the world. In this sense, the modification from time immemorial inherent in the evolution of musical instruments, the creation of sought-after species in an innovative way (Vyzgo 3).

The purpose of this study is to present the path of development and modernization of kobyz from kyl-kobyz to the electric one, which has become a state-of-the-art innovative invention, which is essentially a factor that popularizes prima-kobyz and fits perfectly into the creative space of not

only Kazakhstan but also the entire central Asian region.

Accordingly, the author sets the following task: to determine the features and capabilities of electro-kobyz, to consider its creative use on stage and in pop music, and the current perspectives for performing both Kazakh ethnic music and European music.

Methods

To achieve this goal, the author has conducted her independent study of the negative aspects and peculiarities of performing the traditional prima-kobyz and electro-kobyz. She interviewed the modern performer on electro-kobyz Lyaylya Tazhibayeva-Isayeva, established cooperation with the initiators of the invention of the new electro-kobyz – the latest innovative unit in the field of modern performing instrumental musical art, which, in turn, was a contribution to the expansion of the creative space of the Central Asian region. Particular attention was paid to the study of the “Model of the Roadmap for the Development of the Creative Economy in the Countries of Central Asia” (2021) (Koretskaya 12).

The study of the history of the development and modernization of the instrument confirmed the existence of a multi-level approach to the creative process, which was based on the desire to achieve perfection and use the new instrument creatively. The manner of modern performance on this instrument influenced the author’s decision to delve into the search for new forms and formats for the manufacture of a more modernized prima-kobyz, which would allow to maintain the centuries-old traditions of Kazakh folk traditional and modern performances.

Such methods of studying the problem made it possible to reveal the main idea, namely, the reconstruction of the classical version of prima-kobyz and

the improvement of the manner of performance on it without harm to the physical health of the performer. Being a performer on the traditional prima-kobyz, the author of the article, in the process of implementing the study, resorts to the method of interviewing and interviewing both masters who make prima-kobyz and musicians playing on this instrument, including a performer on an electro-instrument.

The analysis of each interview influenced the further prospects and results of the search for the author, striving in the future to find creative ways of solving the development of the instrument in line with the search for creative solutions. The most compelling research technologies were identified.

The author revealed a relatively deep interest of performers in obtaining a more modernized version of prima-kobyz, and the motivation of masters working on the manufacture of classical samples and striving to achieve perfection, which became a new motive in continuing further work on the project.

The practical part of the work included holding meetings with manufacturers, prima-kobyz performers, students, and music critics. Thus, using a set of methods of this study led to the results, which are presented below.

Dicussion

Kazakh prima-kobyz is the most unique instrument of the present time. It was created during the Soviet period for performing with other orchestral musical instruments. Prima-kobyz dates back about 90 years in its history. It appeared in the early 1930s, when, by decision of the Council of People's Commissars of the young Soviet Union, which included the Kazakh SSR, the country's leadership sought to raise all areas of economics, science, and technology to a completely new level as soon as possible (Amanov, Mukhambetova 42).

The Soviet authorities did not ignore culture and art; instead, they issued a directive to all Soviet republics, mandating that each ethnic group establish its own musical orchestra. Kazakh folk music ceased to remain an element of the holiday but entered the life of Soviet citizens in a new capacity as an element of leisure, successful development of society, uniting representatives of all regions, and nurturing young generations in the format of world musical culture (Tashmatova 37).

The 30s of the twentieth century were a period of the embodiment of great ideas, large-format thinking, and the transition to a new dimension. One could expand the creation of a Kazakh folk instruments orchestra beyond a simple repetition of identical instrumental units that sound at the same pitch and have a single timbre. There was a need to invent instruments, the varieties of which in the orchestra were supposed to sound at different heights, transmitting the same melody and generating a deep, rich sound that reflects the identity of the Kazakh people and their history (Vyzgo 22). When the question of creating an orchestra in the Kazakh SSR arose, the scheme of the symphony orchestra of European countries on the model of the famous Russian orchestra of folk instruments founded by Vasilii Andreyev was taken as the basis (Gizatov 30).

The newly created orchestra of Kazakh ethnic instruments needed not just one or another number of kobyzes, but, as in the established traditional symphony orchestra of Europe, kobyzes of different sound heights, size, configuration, sound range. So, the prima-kobyz appeared, similar to an inverted violin, but combining the instrumental capabilities of the violin and viola.

To this day, some maintain the opinion that without seeing the instrument firsthand, it is impossible to distinguish by ear between playing the prima-kobyz and the violin, mainly when a well-known

piece is performed. But only a specialist who is well acquainted with the range and ethnically colored sound of prima-kobyz will be able to determine where the European violin or viola sounds, and where, combining them, the Kazakh prima-kobyz.

It should be noted that it was created on the basis of an old musical string-bow instrument of the Kazakhs - kyl-kobyz, which has a rather fascinating history of creation and development. Usually, this musical instrument and its appearance are mentioned in parallel with the description of the life and work of Korkyt, the sage, and Kyushu, who is considered to be the creator of kobyz. He was the first to compose melodies for the instrument preserved to this day miraculously (Kirzlogu M. Fahrettin 156).

Korkyt-Ata is a great thinker of Turkic peoples, the famous zhyrau-storyteller, kobyzshy – a master of kobyz performing. He is known as a historical person who left a rich literary and musical heritage, a legendary Turkic songwriter and composer of the 9th century, a native of the steppes along the Syr-Darya River. Traditions about Korkyt are found among the Turkic peoples of the Kipchak (Kazakhs, Karakalpaks) and especially the southern Oguz branch: Turkmen, Azerbaijanis and Turks. They all have almost a common folk epic “Oguz-name” (Zhubanov 395).

The legend says that Korkyt could not reconcile with the transience of human life, so he decided to fight against the inevitable death. Being tormented by his thoughts and driven by the dream of immortality, Korkyt leaves people, but everywhere and everywhere he sees death: in the forest - a rotten and fallen tree tells him about his death and the inevitable end for Korkyt himself; in the steppe - a feather, burning out under the sun, tells him the same thing; even mighty mountains told him about the destruction awaiting them, invariably adding that Korkyt was waiting for the same end (Akatay 686–688).

Seeing and hearing all this, Korkyt in his lonely torment, hollowed out a shirgai

from a tree - the first kobyz, pulled strings on it and played, pouring out his painful thoughts and feelings. He put all his soul into these melodies, and the beautiful sounds of his strings sounded to the whole world, reached people, and captured and captivated them. Since then, Korkyt's melodies and the mares he created have wandered the earth, and Korkyt's name has remained immortal in the kobyz' strings and in people's hearts. “The legend of Korkyt is deeply optimistic; its meaning is that Korkyt found immortality in serving humanity with the art he created” (Valikhanov 163).

The instrument was made of solid wood; leather was pulled on the lower deck, and the neck of the kobyz was without a neck. The ancient shape of the instrument has two strings of untwisted horse hair. They decorated kobyzes with metal pendants, bells, and plates, and inside, they installed a mirror in the reflecting force of bad energy of which the bucks (shamans-healers) and zhyrau (folk singers) believed, performing heroic epics and epic tales on this instrument (Namazova 72–77). It has a frayed bucket-shaped body, two strings of uncrossed horse hair, its lower part (narrower) is covered with a leather membrane, and the upper (rounded) is open (Vyzgo 142).

The Tengrian philosophy of the duality of the world reflects the dual cup of the resonator, symbolizing dawn and sunset, daylight, and darkness. The two strings symbolize the top and bottom of the universe. The construction of the kobyz from a single piece of wood is not attributable to technical backwardness or the absence of metal tools in the past, nor is it a mere continuation of traditions. According to ancient nomadic beliefs, the unity of the instrument's structure preserves the living and singing soul of the tree, which resonates with the strings. Moreover, thick, untwisted horse hair in a stretched string gives a thick, overtone-rich timbre (Kokumbaeva 75–77).

Kobyz sounds have magical power and the original soft timbre, “Konyr,” which is shared with the sound system of Turkic-speaking peoples. Kobyz was a sacred instrument embodying the spiritual world, the cosmos of the nomad. This is also an instrument-orchestra since, in its structure, there is a combination of several properties of other musical instruments (Unity of music, poetry, and magic as a reflection of the integrity of mythological consciousness in the culture of nomads. Culture of nomads at the turn of the century (XIX-XX, XX-XXI centuries) 275–284).

It is similar in manner to sound extraction and general construction to all string bows, in terms of the proximity of timbre and the use of overtones - with a sybyzga wind instrument, in its percussion properties due to the presence of a membrane - with percussion instruments and in terms of the properties of self-developing instruments (metal pendants, bell rings) - with Kazakh asytayak and konirau (Ancient bow instruments as an object of comparative ethnological research 111–112).

The first kobyz created by Korkyt remains a sacred instrument of spirituality of the cosmocentric worldview of the nomads of the Great Steppe and its musical therapeutic properties may be the reason for the unrealizable interest of listeners of different generations (Omarova 25).

Results

Prima-kobyz differs from its prototype kyl-kobyz. Prima-kobyz underwent several upgrades between the late 30s of the last century and these days. The first stage - 1934-1950 resulted in a 3-string one. The masters manufacturing musical instruments, E. Romanenko and K. Kasymov, created new types of bow instruments, including a three-string prima-kobyz, on behalf of the head of the orchestra, A. Zhubanov (Tezekbayev 3).

A bucket-shaped body, curved elongated neck, and lower elongated part closed by

a skin membrane remained in that structural variant. The upper deck became half wooden with shaped resonator holes. The two strings were vein (G of the small octave and D of the first octave), and the third string was metallic (A of the first octave) (Vertkov et al. 132–133).

The three-stringed prima-kobyz was intermediate. The second stage of modernization is the emergence of a four-string prima-kobyz. Based on the development of drawings and sketches by Sh. Kazhgaliev, with musical masters K. Kasymov, Moscow masters K. Dubov and S. Fedotov, with the participation of A. Lachinov 1957-1958. A complete set of musical instruments was created (Gizatov 38).

Four metal violin strings tuned according to quints (G small octave, D and A of the first octave, E of the second octave) began to be used in contrast to its three-string instrument; the scale length was shortened (Improved prima-kobyz: features and prospects of development in the modern musical culture of Kazakhstan 116).

In 1953-1954, the musical masters A. Pershin and A. Turdybaev created a new form of prima-kobyz based on a drawing by D. Tezekbayev - an Honored Teacher of the Kazakh SSR, the former music school director after K. Baiseitova (Tezekbayev 3). The new 4-string instrument, influenced by European traditions and cultural trends, has become more like a violin with its structural characteristics and appearance. After improvement, the distinctive feature of the new one became the absence of skin.

To date, private attempts to improve the 4-string prima-kobyz by individual representatives are being continued. In 2016, the traditional master Musa Adilov made a kobyz with a neck at Kaiyrgazy Tolen's request. This is an experimental instrument, and it is only in a single copy (Interview with Kaiyrgazy Tolen) Maxat Medeubek and an instrument maker, Bolatbek Utegenov, have been conducting

experimental work to improve prima-kobyz since 2021. The goal of these masters was to give the sound of the instrument ethnic characteristics, especially in orchestral performance (Interview with Maxat Medeubek).

Today, prima-kobyzes sound ubiquitous. They are the main components of all folk instrument orchestras in the country and the Kazakh State Symphony Orchestra. Also, its sound can be enjoyed by attending solo performances by individual performers.

In their desire to improve the instrument, the masters reached the bar when their brainchild, in the literal sense of the word, played in a new way. What drove them? The old kobyz, created by Korkyt from leather and strained lives, does not allow Peter Tchaikovsky, Wolfgang Mozart, or Antonio Vivaldi to be performed. At the new kobyz, musicians win interethnic competitions not only due to the high-performance technique but also because the sound of the instrument fantastically combines classical and ethnic sounds.

Classical music is an undeniable part of our lives. However, as much as we want it, it is sidelined by pop and rock music, which is written to be performed on electro instruments that fill most of the information and musical space. The electro-sound of the guitar, peculiar, modern, and creative, can attract the masses, hold their attention for a long time, and force them to go to concerts where guitarists surprise minds and conquer the hearts of modern audiences.

This unusual trait of electro guitar presented the idea of creating another supernova innovative invention - electro-kobyz, harmoniously fitting into the creative musical creativity of Lyaylya Tazhibayeva-Isayeva, laureate of interethnic competitions, winner of gold medals of the World Performing Arts Championship in Los Angeles.

The performer deserved attention not only for her bright, original talent - she became the first electro-kobyz performer in

Kazakhstan (Fig. 1), which was made for the first time in the world precisely for her and, according to her sketch by Vyacheslav Kochanov, a master who specialized in the manufacture of electro guitars.



Fig. 1. The first electro-kobyz is the only one in Kazakhstan made by Vyacheslav Kochanov by the sketch by Lyaylya Tazhibayeva-Isayeva

A review of the groups of the new trend, the existence of musical instruments revealed a rather interesting picture of the stability and transformation of ethnic instruments and the musical traditions with which they were associated. The analytical principles of the study follow from the goals and tasks set by the authors. In contrast, the main principle was the characterization of the process of popular revival of ethnic musical traditions expressed in the functioning of musical groups of the modern direction (Murzaliyeva, Akparova 10).

The need to create such an ultra-modern and super-powerful instrument arose in

a short time. The irrepressible gravitation of society to creativity and innovation was laid down based on his birth. The works performed by the group of musicians (live band) that the performer collected sounded on electro-bass guitar, electro-piano, drum kit, and the acoustic prima-kobyz were lost against their background. There needed to be more than the power of his sound to join the general ensemble on an equal footing. Even microphones built inside the instrument did not amplify the sound but on the contrary, created a background generating interference (Interview with L. Tazhibayeva-Isayeva).

A completely new approach to the structure and capabilities of prima-kobyz was required; the sound's power was needed since he soloed in this group of instruments. It was necessary to bring it to a level much higher than the previous one to create something that could keep up with the times and capabilities of other electro-instruments.

Moreover, an electro instrument would allow the performer to connect it to other types of modern computer equipment in order to be able to use all the same capabilities that the electro-bass guitar and electro-keyboard synthesizer had. Electro-kobyz could give the performer the opportunity to expand the repertoire to the performance of almost any modern work, as well as classical, in a new electro arrangement that is more attractive to the public.

Due to its configuration, Electro-kobyz freed the performer from attachment to one place, giving the opportunity to play standing and moving freely around the stage, which, from a modern perspective, is entirely unacceptable for a solo performance or performance as part of a small ensemble. When playing the acoustic prima-kobyz, the soloist's movements are minimal; however, the electro-kobyz alleviates the performer from these limitations. The instrument attaches to the rack and remains stationary throughout the

entire performance process, as the electro-instrument connects to the electro-power supply network, akin to other electro-instruments. Furthermore, a soloist with an electro-instrument can actively participate in the show, engaging in dance either individually or with a group of dancers if singing is desired. The design of the new Electro-kobyz featured an unconventional configuration; it was meticulously crafted to ensure a narrow lower deck, allowing unimpeded bow movement. At its core, the instrument was entirely imbued with Turkic motifs to express and reflect ethnic identity.

The head of the instrument became shortened so that the electro-kobyz could be placed on the collarbone when playing while standing; the instrument's bridge was made of ebonite and firmly attached to the body so that the performer could play and sit. The electro-kobyz cord is connected to the connector at the bottom. The string holder is made of thick ebony; it is firmly bolted to the instrument body, and inside the instrument is a small cavity. The instrument sounds great in a chamber and in a more expansive space. It has specific adaptations for creating special effects when playing, such as enhancing the sound (Interview with L. Tazhibayeva-Isayeva).

The instrument was lengthened due to an increase in free space that is not related to strings. The mensuration was also slightly narrowed for the convenience of standing; it was snow-white, which was chosen in color since it should have been evident in the darkened hall from each audience seat. White is considered creative and bright, and it was intended to emphasize the invention's novelty, innovation, and creativity. The authors of electro-kobyz sought to create a new trend, and they made it look great.

The artist Lyaylya Tazhibayeva-Isayeva asserts that she perceives no necessity for alterations to the instrument itself, as she finds contentment in its sound, design, and all other attributes. However, her desire for modification pertains to the stage

rack supporting the instrument during performances. There is no unique stand for electro-kobyz today; a microphone stand is used. The production of the electro-kobyz rack requires an engineer who could implement the performer's requirements.

Before the start of the performance, the instrument has to be attached to the rack so that it is perfectly held on it and can withstand any loads. However, removing it during the concert is free, or putting it back on the rack is also easy, which is impossible. Also, the performer puts forward requirements for the compactness of the rack so that it can easily fold and only take up a little space when sending the artist on tour.

In December 2019, a presentation of electro-kobyz took place at "Muzcafe" in Almaty, a turning point in the history of chordophones. The public positively accepts the new instrument; they admire its identity. Both experts and non-professionals claim that it retains a specific vile kobyz sound inherent in the ancient ethnic wooden acoustic instrument, emphasizing its identity with the culture of the Kazakh people.

As a part of her group, the artist tours around the world; the purpose of the tour is to popularize Kazakh music, its organic, harmonious, and laconic introduction into all pop cultures. She prefers the Celtic people's music, considering it closely related to such a youth direction as surf rock, perfectly combined with the tunes of Kazakh folk folklore (Interview with L. Tazhibayeva-Isayeva).

The jazz direction also merges very well with the instrumental capabilities of electro-kobyz, which is popular in certain circles. In the mass perception at the modern stage, the public's desires still gravitate more towards pop and rock music, which makes it a prevalent instrument with all the possibilities of electro-kobyz. Classical and jazz are more popular with representatives of older generations. However, the new electro-instrument can

satisfy the claims of everyone who wants to hear his favorite works written in any genre in his performance.

The instrument is filled with a whole gamut of possibilities for revealing all kinds of ideas of both composers and performers. It makes it possible to superimpose hard rock beats on Celtic harmonies and traditional melodies of Kazakh folk kyues. Such a synthesis delighted modern listeners of all ages, adherents of all musical directions.

Changing the rhythm of traditional Kazakh ethnic works, weaving them with the harmonious melodies of the Celtic peoples, adding electro-sound and unique qualities of electro-music, the performer was able to give rise to a new direction in performing work, which has already received its name, namely "Alternative folk-rock or ethno-fusion," and allows you to create through a similar symbiosis your stage repertoire, perfectly sounding from the stage. The performer's immediate plans include the creation of a symbiosis of Kazakh music in combination with African tunes.

The second direction in the group's repertoire is the performance of famous vocal pop works in a new perspective, the so-called "covers," where the singer-soloist is assigned to electro-kobyz. Compositions and famous songs are arranged where Kazakh melodies are woven.

Virtuosity can be attributed to the unique qualities of a performer playing electro-kobyz, which he can achieve not through long classes and rehearsals but thanks to the instrument's physical properties. "Thunderstorm" by Antonio Vivaldi, "Blue Rhapsody" by George Gershwin, "Baba-Yaga" by Modest Mussorgsky, "Dance of Death" by Camille Saint-Sans and many other works based on exciting dynamic melodies sound great performed by electro-kobyz in an ensemble with trombones, saxophones, piano, percussion instruments, where electro-kobyz copes perfectly with the sound load (Interview with L. Tazhibayeva-Isayeva).

The main provisions

The modernized instrument, combining the preserved pronounced ethnic features and mastering the music of world academic performance, has become a new type of instrument with other possibilities.

The transformed form of prima-kobyz was able to form the basis for the creation of the latest model of power instruments - electro-kobyz, which today surprises listeners with unimaginable functionality, loud sound, convenience for performing standing on a stage, continuing to preserve centuries-old folklore traditions and without going beyond the framework of Kazakh musical culture. His performing capabilities at the modern stage of development indicate his viability and perspective.

Conclusion

Modernization of musical instruments is an economic, political, and social task. Changing any aspect of society inevitably entails the transformation of others. Changes in culture, a change in the system of values, and the acquisition of new ideals generate its transformation.

Electro-kobyz is a particular form of

kobyz that has undergone modernization. This instrument fits perfectly into the creative space of not only Kazakhstan, but also the entire Central Asian region. This is an instrument of the future, and, in our opinion, it needs modernity since it is assigned the role of a transmitter of high-energy music, the inner state of the musician.

The works written for violin, dynamic and exciting, beloved by everyone and recognized as the pearls of world classics, sound great when performed by electro-kobyz, drinking its unusual sound and giving the audience unforgettable enthusiastic memories. The performer can use such an electro-kobyz function as over-drive, which makes musical numbers even more powerful, grandiose, and indelible from the audience's memory thanks to special effects and sounds.

Among the numerous events constantly presented in the Asian music space, electro-music festivals are gaining popularity. Due to its unique nature, ease of use, and powerful physical natural data, Kazakh electro-kobyz has excellent prospects and is gaining momentum both in terms of marketing concert activities and recognition of Kazakh music in the world space.

References

- Akatay, Sabetkazy. *Velikiy Korkut i yego ucheniye Korkyt i obshchetyurkskoye vozrozhdeniye [The Great Korkyt and his teachings. Korkyt and the General Turkic Renaissance]*. Korkut Ata encycle. sat. editor A.Nysanbayev. Almaty, Kazakh encycle, 1999. (In Russian)
- Amanov, Bagdaulet, and Muhambetova, Asiya. *Kazakhskaya traditsionnaya muzyka i XX vek [Kazakh traditional music and the 20th century]*. Almaty, Dayk-Press, 2002. (In Russian)
- Dumnić Vilotijević, Marija. “Urban folk music and cultural influences: Labels for narodna muzika (folk music) in Serbia in the twentieth century.” *Contemporary Popular Music Studies, Proceedings of the Interethnic Association for the Study of Popular Music 2017*. 19th Biannual conference of the international association for-the-study-of-popular-music on popular music studies today. 2019, pp. 39–50. DOI: 10.1007/978-3-658-25253-3_4.
- Eykhgorn, Avgust. *Polnaya kolleksiya muzykalnykh instrumentov narodov Tsentralnoy Azii [Complete collection of musical instruments of the peoples of Central Asia]*. Catalogue, St. Petersburg, Printing-house of U. Shtauf, (I. Fishon), 1885. (In Russian)
- Fahrettin M, Kirzlogu. *Dede-Korkut Oguznameleri*. Istanbul, I. kitap, 1952. (In Turkish)
- Gizatov, Bisengali. *Kazakhskiy orkestr imeni Kurmangazy [Kurmangazy Kazakh Orchestra]*. Almaty, Gylym, 1994. (In Russian)
- Junussova, Balzhan, and Utegalieva, Saule. Prima-kobyz kazakhskiy natsionalnyy instrument [“Prima-kobyz – kazakh national instrument.”] *Zhirkov readings issues of cultural heritage preservation*, proceedings of I International conference. 2022, Yakutsk, pp. 130–137. (In Russian)
- Junussova, Balzhan, and Utegalieva, Saule. «Uovershenstvovannyy prima-kobyz: osobennosti i perspektivy razvitiya v sovremennoy muzykalnoy kulture Kazakhstana» [“Improved prima-kobyz: features and prospects of development in the modern musical culture of Kazakhstan.”] *Musiqi dunyasi*, 3/88. 2021, pp. 114–118. (In Russian)
- Kokumbaeva, Baglan. “Tengriane i tengrianovedy: vremen svyazuyushchaya nit” [“Tengriane and Tengrianologists: Times connecting thread.”] *Tengrianism and the epic heritage of the peoples of Eurasia: origins and modernity*, materials of the Third International Scientific and Practical conference. 2011, Abakan, Khakass book publishing house, pp.75–77. (In Russian)
- Koretskaya, Galina, et al. *Green Paper. Model of a creative economy development road map in Central Asian countries*. Astana, 2021.
- Kotrikadze, Sopiko. “The Issue of Folklore in Contemporary Author’s Songs¹ in Georgian Folk Music.” *Musicologist International Journal of Music Studies*, vol. 6, no. 2, 2022, pp. 210–223. DOI: 10.33906/musicologist.1079964
- Medeubek, Maxat. Conversation with Maxat Medeubek, Almaty, 21 November 2022.

Murzaliyeva, Sajana, and Akparova, Galiya. "Narodnoye vozrozhdeniye i sovremennyye tendentsii natsionalnykh traditsiy muzykalnoy kultury Kazakhstana." ["Popular revival and modern trends of ethnic traditions of musical culture of Kazakhstan."] *Problemy muzykalnoy nauki* [Problems of musical science], Music Scholarship, № 4, 2020, pp. 206–216. DOI: 10.33779/2587-6341.2020.4.206-216

Namazova, Kamash. "Istoki kobyzovogo iskusstva i sovremennyye traditsii" ["Origins of kobyz art and modern traditions."] *Bulletin d'Eurotalent-FIDJIP*, Editions du JIPTO, № 4, 2017, pp. 72–77.

Omarova, Gulzada. Kobyzovaya traditsiya. Voprosy izucheniya kazakhskoy traditsionnoy muzyki [*Kobyz tradition. Issues of studying Kazakh traditional music*]. Monograph, 2009, Almaty. (In Russian)

Omarova, Gulzada. Yedinstvo muzyki, poezii i magii kak otrazheniye tselostnosti mifologicheskogo soznaniya v kulture kochevnikov. Kultura kochevnikov na rubezhe vekov (XIX-XX, XX-XXI vv). ["Unity of music, poetry and magic as a reflection of the integrity of mythological consciousness in the culture of nomads. Culture of nomads at the turn of the century (XIX-XX, XX-XXI centuries)."] *Genesis and transformation issues*, proceedings of International conference. 1995, Almaty, p. 275–284. (In Russian)

Omarova, Gulzada. «Drevniye smychkovyye instrumenty kak obyekt sravnitelno-ethnologicheskikh issledovaniy» ["Ancient bow instruments as an object of comparative ethnological research."]. *The problem of national and international in modern folk musical art and the work of composers of Kyrgyzstan*, proceedings of the Republics. scientific-practical conference. 1990, Frunze, p. 111–112. (In Russian)

Sarybayev, Bolat. *Kazakhskie muzykalnye instrumenty* [*Kazakh musical instruments*]. Alma-Ata, Zhalyln, 1978. (In Russian)

Tashmatova, Azatgul. *Sozdaniye modifitsirovannykh uzbekskikh narodnykh muzykalnykh instrumentov* [*Creation of modified Uzbek folk instruments*]. 2022. Tashkent, Uzbekistan State Conservatory, Presentation for a Doctor of Art History (DSc). (In Russian)

Tazhibayeva-Isayeva, Lyaylya. *Conversation with Lyaylya Tazhibayeva-Isayeva*. Almaty, 20 February 2023. (In Russian)

Tolen, Kaiyrgazy. Conversation with Kaiyrgazy Tolen, Almaty, 15 November 2022. (In Kazakh)

Valikhanov, Chokan. *Sobraniye sochineniy v 5 t. T.1* [*Collected works in 5 vols. Vol.1*]. Alma-Ata, Nauka KazSSR, 1961. (In Russian)

Vyzgo, Tatiana. *Muzykalnyye instrumenty Sredney Azii. Istoricheskiye ocherki* [*Musical instruments of Central Asia. Historical essay*]. Moscow, Music, 1980. (In Russian)

Tezhekbayev, Dosymzhan. *Kobyz yrenu mekteby* [*Kobyz playing school*]. Almaty, Oner, 1980. (In Kazakh)

Vertkov, Konstantin, et al. *Atlas muzykalnykh instrumentov narodov SSSR [Atlas of musical instruments of the peoples of the USSR]*. 2nd ed. Moscow, Music, 1975. (In Russian)

Zhubanov, Akhmet. *Struny stoletii [Strings of centuries]*. Alma-Ata, Kazgoslitizdat, 1958. (In Russian)

Zhumabekova, Dana, and Yeginbaeva, Toizhan. "The History of the Art of Kobyz in Kazakhstan." *Advances in Social Science, Education and Humanities Research, volume 368*. The 3rd International Conference on Art Studies: Science, Experience, Education. 2019, Atlantis Press, pp. 667–671.

Zhumabekova, Laura. *Kazakh maze art: genesis and evolution*. Monograph. Almaty, Gylym, 1994. (In Russian)

Балжан Джунусова

Құрманғазы атындағы Қазақ ұлттық консерваториясы
(Алматы, Қазақстан)

Сәуле Өтеғалиева

Құрманғазы атындағы Қазақ ұлттық консерваториясы
(Алматы, Қазақстан)

ҚАЗАҚ ПРИМА-ҚОБЫЗЫ – КЕШЕ, БҮГІН, ЕРТЕҢ

Аңдатпа. Мақала еуропалық ішекті-ысқылы скрипка аспабы стилінде модернизацияланған прима-қобыз атты қазақтың ұлттық музыкалық аспабына арналған. Ысқымен ойналатын хордофонның бұл түрі 1930 жылдары пайда болған, аспап Қазақстанның музыкалық мәдениетін дамытудың жаңа кезеңімен, сондай-ақ, ел алдына қойылған басқа да міндеттермен, соның ішінде қазақ халық аспаптарының заманауи оркестрін құрумен байланысты туындады. Кейінірек прима-қобыз белсенді дамып келе жатқан жеке аспап ретінде танылып, кейінгі орындаушыларға қазақ, орыс және шетел композиторларының шығармаларын көпшілік назарына кеңінен ұсынуға мүмкіндік берді.

Жалпы жетілдірілген аспаптар барлық уақытта бірқатар қасиеттерін жетілдіру және жақсартуды қажет етті. Прима-қобыз да өзінің дыбыстық және морфологиялық ерекшеліктерін жетілдірудің ұзақ жолынан өтті.

Қазіргі таңда аспап үлкен сұранысқа ие, оған деген қызығушылық күннен-күнге артып келе жатқанына қарамастан, шеберлер оны одан әрі модернизациялауға әлі де талпыныс жасауда. Демек, оны жетілдіру мәселелері әлі де өзекті болып табылады және ерекше назар мен талдауға лайық деп санаймыз. Сонымен қатар, бұл мәселе қазіргі этномузикадану саласында көрініс таппады және аз зерттелген күйінде қалып отыр.

Ұсынылған жұмыс тақырыбы аясында өз мәні бойынша прима-қобызды танымал етуші факторға айналған және тек Қазақстанның ғана емес, бүкіл Орталық Азия өңірінің креативтік кеңістігіне тамаша сай келетін жаңа музыкалық аспапқа айналған керемет заманауи инновациялық аспап – электроқобыз да қарастырылған.

Төрт ішекті акустикалық прима-қобыз орындаушысы бола отырып, автор мақала жазу барысында сұхбат алу әдісіне жүгінеді. Яғни осындай аспаптар жасайтын шеберлермен, прима-қобызшылармен, оның ішінде электронды аспапта орындаушылармен сауалнама жүргізілді. Сонымен қатар, алынған ақпаратты жинап, жүйелендіру және талдау әдісі қолданылды.

Түйін сөздер: прима-қобыз, халық аспаптар оркестрі, реконструкция, заманауи аспаптық музыка, креативті көзқарас, электроқобыз, ішекті-ысқылы аспап, ұлттық музыкалық аспап.

Дәйексөз үшін: Джунусова, Балжан және Сәуле Өтеғалиева. «Қазақ прима-қобызы – кеше, бүгін, ертең». *Central Asian Journal of Art Studies*, т. 8, № 4, 2023, 59-74 б., DOI: 10.47940/cajas.v8i4.742

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

Балжан Джунусова

Казахская Национальная консерватория им. Курмангазы
(Алматы, Казахстан)

Сауле Утегалиева

Казахская Национальная консерватория им. Курмангазы
(Алматы, Казахстан)

КАЗАХСКИЙ ПРИМА-КОБЫЗ – ВЧЕРА, СЕГОДНЯ, ЗАВТРА

Аннотация. Статья посвящена казахскому национальному музыкальному инструменту под названием прима-кобыз, модернизированному в стиле европейского струнно-смычкового инструмента скрипка. Этот вид смычкового хордофона создан в 1930-е годы, что было порождено новым этапом в развитии музыкальной культуры Казахстана, а также и другими задачами, поставленными перед страной, включавшими в том числе создание современного оркестра казахских народных инструментов. Позднее прима-кобыз зарекомендовал себя как сольный инструмент, который активно развивался и в дальнейшем позволил исполнителям представить публике широкий выбор произведений казахских, русских и зарубежных композиторов.

Реконструируемые инструменты во все времена требовали доработки и улучшения ряда характеристик. Прима-кобыз прошел длительный путь усовершенствования своих звуковых качеств и морфологических характеристик.

Несмотря на то, что инструмент пользуется большим спросом, и интерес к нему растет изо дня в день, со стороны мастеров все еще предпринимаются попытки его модернизации. Следовательно, вопросы его реконструкции до сих пор остаются актуальными и заслуживают особого внимания и анализа. К тому же данный вопрос не получил отражения в современном этномузыкознании и остается малоизученным.

В рамках представленной работы рассматривается суперсовременное инновационное изобретение – электрокобыз, который, по своей сути, стал фактором, популяризирующим прима-кобыз, и новым музыкальным инструментом, прекрасно вписывающимся в креативное пространство не только Казахстана, но и всего Центрально-Азиатского региона.

Являясь исполнителем на четырехструнном акустическом, прима-кобызе, автор статьи в процессе ее написания обращается к методу интервьюирования мастеров, изготавливающих такие инструменты, и музыкантов-кобызистов, включая исполнительницу на электронном его виде. Использован метод сбора и анализа полученной информации.

Ключевые слова: прима-кобыз, оркестр народных инструментов, реконструкция, современная инструментальная музыка, креативный подход, электрокобыз, струнно-смычковый инструмент, национальный музыкальный инструмент.

Для цитирования: Джунусова, Балжан и Сауле Утегалиева. «Казахский прима-кобыз – вчера, сегодня, завтра». *Central Asian Journal of Art Studies*, т. 8, № 4, 2023, с. 59-74, DOI: 10.47940/cajas.v8i4.742

Авторы прочитали и одобрили окончательный вариант рукописи и заявляют об отсутствии конфликта интересов.

Авторлар туралы мәлімет:

Сведения об авторах:

Information about the authors:

Балжан Бекеновна Джунусова
– «Қобыз және баян»
кафедрасының «8D02104 -
Дәстүрлі музыка өнері» білім
беру бағдарламасы бойынша
3-курс докторанты, Құрманғазы
атындағы Қазақ ұлттық
консерваториясы
(Алматы, Қазақстан)

Балжан Бекеновна Джунусова
– докторант 3-курса
образовательной программы
«8D02104 - Традиционное
музыкальное искусство»
Кафедры «Қобыз и баян»,
Казахская Национальная
консерватория имени
Қурманғазы
(Алматы, Қазақстан)

Balzhan B. Junussova – 3rd
year doctoral student of the
educational program “8D02104
- Traditional musical art” of
the Department of “Kobyz and
Bayan”, Kurmangazy Kazakh
National Conservatory
(Almaty, Kazakhstan)

ORCID ID: 0000-0003-4587-5225

E-mail: junusova_b@mail.ru

Сәуле Ысқаққызы Өтеғалиева
– өнертану докторы, ҚР
Еңбек сіңірген қайраткері,
Құрманғазы атындағы Қазақ
ұлттық консерваториясының
«Музыкатану және
композиция» кафедрасының
профессоры
(Алматы, Қазақстан)

Сауле Исхаковна Утеғалиева
– доктор искусствоведения,
Заслуженный деятель
РК, профессор кафедры
«Музыковедение и композиция»
Казахской Национальной
консерватории имени
Қурманғазы
(Алматы, Қазақстан)

Saule I. Utegalieva – Doctor of
Art History, Honored Worker of
Kazakhstan Republic, Professor
of the Department of Musicology
and Composition, Kurmangazy
Kazakh National Conservatory
(Almaty, Kazakhstan)

ORCID ID: 0000-0001-9867-8511

E-mail: sa_u@mail.ru