



# EXPLORING THE STAGES IN THE EVOLUTION OF PRIMA-KOBYZ PERFORMANCE

Shugay Aiganym<sup>1</sup>, Sabirova Aliya<sup>2</sup>

Kurmangazy Kazakh National Conservatory (Almaty, Kazakhstan)

**Abstract.** The article presents a structural analysis of the dynamics of the development of the prima-kobyz instrument, alongside methodological advancements. The aim of the research is to identify the distinctive features of the evolution of playing techniques on the prima-kobyz. The research tasks included studying the program for teaching the prima-kobyz and structuring the development of the school for playing this instrument by analyzing performance data and employing performance analysis methods to gain a comprehensive understanding of the history and development of performance technique.

The result of this research is a synthesis of performance analysis, demonstrating the main trends in the development of this national instrument. The comparative analysis allowed to identify characteristic features of the dynamics of development of modern performance techniques. The peculiarity of performance style has been disclosed and analyzed. Clear examples of research illustrating the development of performance technique are presented.

The main conclusions of the research are that although the school for playing the prima-kobyz borrowed violin playing techniques and cello bowing techniques, while adapting national compositions and techniques of various string instruments, it has achieved the status of a national instrument.

This study represents promising material for further investigation into the development of the national instrument.

**Keywords:** prima-kobyz, performing interpretation, Akhmet Zhubanov, Joseph Lesman, Fatima Balgaeva, Gulnafis Bayazitova, folk orchestra, fiddle technique.

**Cite:** Shugay, Aiganym, and Sabirova Aliya. «Exploring the Stages in the Evolution of Prima-kobyz Performance.» *Central Asian Journal of Art Studies*, vol. 9, no. 1, 2024, pp. 135–149, DOI: 10.47940/cajas.v9i1.769

**Acknowledgments:** The authors express their gratitude to the editors of the «Central Asian Journal of Art Studies» for the help in preparing the article for publication, as well as to anonymous reviewers for their attention and interest to the study.

*The authors have read and approved the final version of the manuscript and declare no conflicts of interests.*

## Introduction

The removal of the national *intelligentsia* commenced in the 1930s, starting with the epic singers (zhyrau, or jyrau) in Kazakhstan. This drastic transformation had devastating effect for the entirety of the traditional culture and its social institutions (Zemtsovsky and Kunanbaeva, 1997, 20). For this reason, the remaining Soviet Kazakh *intelligentsia* had to find their own way to save the traditional tangible and intangible cultural artifacts. In 1934, the first ensemble, consisting of 14 musicians, mostly musicians who played the dombyra (Kazakh two-stringed lute), was established. Although the main goal of establishing such a new music group in the history of Kazakh music was to build a music organization that reflects Soviet ideology and identity, in fact, it was a battle for saving the national heritage.

The modern prima-kobyz, derived from the two-stringed kyl-kobyz (Kazakh fiddle), functions both as an orchestral and a solo instrument today. The study of this instrument traces back to the efforts of Akhmet Zhubanov, who organized the first folk orchestra in the history of Kazakh music. In subsequent years, the range of literature for the prima-kobyz has expanded with educational, instructional, and sheet music publications. Since the 1970s, historical works have been published, providing an assessment of the activities of musicians in this field. Currently, performance on the prima-kobyz has achieved certain successes, marking a stage in its development. Clearly, the prima-kobyz, being an integral part of the rich instrumental culture of Kazakhstan, encompasses various styles of performance. Therefore, musicology has come to the realization of the necessity for understanding and analyzing the achievements in performance in this direction.

On the one hand, the modern prima-kobyz possesses a unique and distinctive

timbre, due to its unusual body shape and playing technique. On the other hand, this instrument has four strings similar to the Western violin, enabling the performance of transcriptions from the violin and cello repertoire. The need to study the evolution of playing techniques and sound extraction methods, the cause-and-effect nature of the emergence of new techniques, and external factors influencing the modern performance process is relevant. In this regard, the aim of this proposed article is to analyze certain aspects of the development of performance techniques on the prima-kobyz.

Understanding the specifics of each stage in the development of the prima-kobyz, as well as the historical improvements in the instrument's construction resulting in advanced playing methods and techniques – all these issues require separate examination. In this discussion, we dwell on the evolution of the prima-kobyz, both in construction and in repertoire, which is divided into four stages while focusing on its substantial influence on playing techniques.

The following tasks of the study arise from the set goal:

- Determine the priorities in the development of the prima-kobyz.
- Describe the transformation of the prima-kobyz construction and its impact on performance technique.
- Trace the cause-and-effect relationships of external influences on performance of the instrument.

### Methods

The proposed article is centered on the principle of historicism. Observations regarding modifications in the construction of the prima-kobyz at different stages and the development of playing techniques constitute the primary approach for gathering data in this study. Therefore, the study also employs methods of analysis and synthesis, comparative characteristics, content analysis, and a systemic approach.

The method of historiography in understanding the challenges of integrating

the prima-kobyz within the musical landscape results from its chronicle nature and the multitude of phenomena it exhibits. This understanding also stems from the prolonged process of establishing the foundations of the orchestra, its adaptability to events, and demands from various periods, and its capacity to enhance, broaden boundaries, and modernize in alignment with the advancements and achievements of a particular period. The method of systematization is necessitated by the complexity inherent in the chosen research topic, characterized by numerous directions and elements that constitute its foundation.

Examining research in any domain, as illustrated by Kothari (110), entails scrutinizing the contents of published research articles. This process aids in constructing a framework for the study, aligning with our objective to trace playing techniques, hence justifying our selection of the content-analysis approach. The process of analyzing (extracting categories) and combining them into a unified system was necessary to identify the elements involved in the formation of the stage.

The method of comparative characteristics was essential for examining the playing techniques between the stages and establishing connections between the key elements of the problem under investigation. To achieve this goal, the structural analysis method, commonly employed in uncovering the mechanisms behind the formation and evolution of modern primakobyz playing techniques that integrate kyl kobyz and violin playing techniques, was utilized.

To identify the dynamics of development of the prima kobyz performance school, we will examine certain constructions of this instrument.

The first period begins with the initial construction of the 3-string prima-kobyz, and then the second period is marked by the addition of a fourth string. Accordingly,

there was a revision of performance techniques, transforming the entire playing technique. The contribution of Joseph Lesman, a graduate of the St. Petersburg Violin School, and his students (Fatima Balgaeva, Meruert Kalenbaeva, Zere Beisenbaeva), is analyzed from the perspective of performers' musical interpretations.

Starting from the 1970s, a pivotal moment in prima-kobyz performance occurred due to the significant transformation of the instrument's construction by Dosymzhan Tezekbaev and Aleksandr Pershin. This transformation led to the incorporation of European classical works into the repertoire. In this third period, there was a significant restructuring, primarily involving the conversion of violin techniques into prima-kobyz playing techniques.

A close examination of the biographies of the first prima-kobyz players reveals that almost all of them, besides being musicians in the orchestra, were also engaged in pedagogical and instructional work. Beginning with the first educational manuals by Fatima Balgaeva and Zere Bisembayeva, such as 'Program for the Prima-kobyz Class of the Children's Music School' and 'Pieces for the Kobyz,' research directions in playing the instrument were introduced. The further development of playing technique became dependent on the construction of the instrument. Therefore, the focus of our study is on the construction of the prima-kobyz and its impact on playing techniques, consequently shaping the evolution of these techniques. All historical constructions were driven by the desire to find a unique sound. After such profound changes, this process led to the enhancement of playing technique and the methodology of playing the instrument. This, in turn, resulted in the creation of an entirely new instrument in the history of Kazakh music, with its rich repertoire and unique sound.

## Discussion

Until the 1970s, kobyz music was not the subject of scientific study. Articles in the media, including republican and regional newspapers, were informative, primarily focusing on concert reviews or reports on cultural events in a specific country. The authors of these articles were usually journalists or musicians themselves and they described purely about concert tours<sup>1</sup> and other events related to concerts<sup>2</sup>. The first scholarly study began with the research of Bisengali Gizatov. His monographs, including «Music Education in Kazakhstan» (1975), «From Kui to Symphony» (1976), «Socio-Aesthetic Foundations of Kazakh Folk Instrumental Music» (1989), and «Kurmangazy Kazakh Orchestra» (1994), laid the foundation for studying the prima-kobyz, along with other orchestral instruments.

Gizatov delved into the study of the repertoire, playing techniques, structural features, and activities of outstanding performers in prima-kobyz performance. He emphasizes that the transformation of the original kobyz began with «establishing the scale of the kobyz and adding a third string to this bow instrument» («Kurmangazy Kazakh Orchestra» 11).

### *1st stage. Crystallization of Performance Technique on the Prima-kobyz (1937-1953)*

In 1937, a string quintet of the orchestra of Kazakh folk instruments was formed. Academician Akhmet Zhubanov, along with instrument-making masters Romanenko and Kasymov, created an orchestral version of the kobyz named «prima-kobyz.» This new instrument had a rich, dense, and distinctive sound but a more limited range compared to contemporary kobyz instruments. This limitation narrowed the instrument's performance capabilities. Due to the narrow spacing between the strings, executing complex nuances and double notes was impossible. Additionally,

the short neck (fingerboard) caused discomfort during playing, restricting the musician's vestibular apparatus movements (Amantaeva 34). At the initial stages, common sound deficiencies on the prima-kobyz, most prominently revealed during shifts in nuances and strokes, included a compressed, rigid, and unnatural sound. This draw-back was attributed to excessive pressure of the bow on the string and an overly fast bowing speed. The full richness of the three-string prima-kobyz was first revealed in the skill of People's Artist of Kazakhstan and student of Zhappas Kalambayev, Gulnafiz Bayazitova (Gizatov, «Kurmangazy Kazakh Orchestra» 69). Unfortunately, only a few phonograph recordings of Gulnafiz Bayazitova's artistry have been preserved, and little is known about her creative path. The creative journey of the kobyz player is not thoroughly studied. It is genuinely known that her repertoire included kuis like Tattimbet's «Bylqylda», compositions by Zhusubaliyev such as «Romance», Kenzhebek Kumisbekov's «Qalqama», Sydyk Mukhamedzhanov's «Nazikgul», Baibulatov's «Zhazdy kuni», Kudus Kuzhamyarov's «Makhabbat», and others. Listening to rare recordings of Gulnafiz Bayazitova's performances leaves a profound impression of the high artistry of the performer. The soaring sound, the beauty of her unique vibrato, and the expressiveness of the prima-kobyz's sound, played under her fingers as a solo instrument for the first time, were accompanied by an orchestra or piano (Rauandina 174). The first teacher for the prima-kobyz class was Joseph

<sup>1</sup>Balgaeva Fatima. «Vyyezzhayem segodnya.» [«We are leaving today.»] Leninskaya smena [Almaty], 11 Jul. 1957, p. 4. (In Russian)

<sup>2</sup>Kazhgaliyev, Shamgon. «Nakanune poyezdki v Bukharest.» [On the eve of the trip to Bucharest] Leninskaya smena [Almaty], 27 June 1953. p.3

Lesman. Using the foundations of violin methodology and his pedagogical skills, he described his own experience in teaching kobyz players, presenting it in methodical publications titled «School of Playing the Kobyz» and «Collection of Exercises for the Kobyz» (Rauandina 32). Following him, the first and only student of Lesman, later People's Artist of the Kazakh SSR and Professor Fatima Balgaeva, based on the methodical and pedagogical principles of the St. Petersburg violin school, became the founder of progressive pedagogy and methodology. She was also one of the first professionals in playing the prima-kobyz (32). Despite the difficulty of extracting sound using the nail technique and the absence of a fret, Fatima Balgaeva set a high standard of professionalism early in the development of the prima-kobyz school. Balgaeva performed as part of concert groups of Kazakhstan's arts masters and in the orchestra with solo performances in China, Germany, Albania, Mongolia, India, Indonesia, Canada, France, Hungary, Moscow, Kiev, Riga, and others. Balgaeva opened a new chapter in kobyz performance, interpreting original compositions by Kazakhstani composers with piano accompaniment and violin transcriptions of world classical music. The expressively beautiful, warm timbre inspired Kazakhstani composers to create works specifically for the three-stringed kobyz: Brusilovsky, Zhubanov, Mukhamedzhanov, Shabelsky, Tanatov, Kumysbekov, Velikanov, Khamidi, Koishybaev, Aubakirov, which became part of the concert and performance repertoire not only for Balgaeva but also for subsequent generations of kobyz players. In her memoirs, Kamash Namazova claims that Fatima Balgaeva's proficiency, artistry, and virtuosity inspired numerous distinguished composers in Kazakhstan, including Zhubanov, Khamidi, Brusilovsky, Koishybaev, Mukhamedzhanov, Kumysbekov, and others, to compose music exclusively for the kobyz, and

one of her significant attributes was her dedication to professionalism, refining the culture of performance (16). Fatima Balgaeva is the first performer of «Dance» from Brusilovsky's opera «Er Targyn». Following the education manuals created by Joseph Lesman, Fatima Balgaeva continued the tradition of creating educational and concert literature, summarizing the musician's many years of teaching and performing experience. These resources remain in demand in the educational process at all stages of learning and still form the basis of the repertoire for kobyz players (Rauandina 10). Balgaeva proved herself not only as a master of kobyz performance but also as a brilliant educator. Her graduates, Meruert Kalenbaeva and Zere Bisembaeva, soon became educators at the conservatory themselves, actively developing her methodology for playing the instrument. Both continued not only Balgaeva's pedagogical principles in their teaching but also expanded them in their educational and methodological activities. Meruert Kalenbaeva was distinguished as a musician by the purity of intonation, melodious, soft, and pleasant sound timbre, thoughtful, individually rational approach in the process of performance interpretation. Pieces from her repertoire such as «Koktem,» «Romance,» «Zhez kiik,» «Aria,» «Waltz» by A. Zhubanov; «Poem,» «Tolghau» by M. Tulebayev; «Altynai,» «Er Targyn» by E. Brusilovsky and others have truly made these compositions unforgettable (Amantaeva 34). In the initial period of the three-string kobyz's development, there was an issue with intonation, as the instrument required precise finger placement on the strings and significant auditory perception effort. To address this, a specific technique was used – vibration – aiming to slightly raise or lower the pitch, enhancing the fullness and accuracy of sound extraction..

*2nd Stage: Evolution of Playing Techniques in Prima-kobyz Performance (1954-1970)*

In 1954, significant modifications were made to the construction of the prima-kobyz. It is noteworthy that in 1953, the Kurmangazy orchestra achieved 1st prize at the world festival in Bucharest, Romania. This success on the music stage led to a reconsideration of the instruments' construction. Kazhgaliyev, the chief conductor, and artistic director of the first national orchestra, contemplated academism in music, considering the development of the orchestra's instruments crucial. Following these adjustments, which resulted in advancements in repertoire and playing techniques, the orchestra was awarded the title of the Academic Orchestra of the USSR in 1978, signifying its status as one of the leading music organizations in the USSR.

Rauandina states that under the guidance of Shamgon Kazhgaliyev, along with musical master K. Kasymov and Russian orchestra masters K. Dubov and S. Fedotov, and the involvement of A. Lachinov, a set of musical instruments was developed. During the second stage of reconstruction, a four-string orchestral instrument was born, taking on a ladle-like shape, featuring a leather surface on the upper deck, and introducing the possibility of employing harmonic and nail techniques. Key distinctions from its predecessor included the presence of four metal strings tuned in fifths and a shortened neck. These two primary features imparted a new sound crucial for orchestral performances. The addition of the fourth string significantly broadened the range and tuning (G minor octave, D and A first octave, E second octave), and the shortened neck contributed to enhanced technical capabilities for executing complex orchestral pieces.

In the modified version, the kobyz fingerboard aligned with the violin fingerboard (1st position - 1, 2, 3, 4 fingers). In contrast to the previous fingerboard of the three-string «kobyz-prima,» it now corresponded to the cello fingerboard (1st

position - 1, 2, 4; 1, 3, 4 fingers), where the distance between the fingers of the left hand was wide, making it challenging to perform technically intricate orchestral pieces. However, the most significant changes occurred in the timbre, which differed radically from that of its predecessor. This transformation was facilitated by the addition of the fourth string and the modification of the instrument's neck length (*Modernization of kobyz and its new functions in the Kazakh musical culture of the Soviet period*).

*3rd Stage: The Outcome of Cultural Synthesis in Performance on the Prima-kobyz (1970-1990)*

Starting from the 1970s-80s, Tezekbaev, the Honored Teacher of the Kazakh Republic, along with master Pershin, embarked on constructing a new form for the prima-kobyz. In their pursuit of an ideal structure to broaden performance capabilities and enhance sound quality, they endeavored to innovate the design of the prima-kobyz. Moisture-induced deformation of the skin on the lower deck not only brought about changes in sound and timbre but also affected the structural integrity of the instrument. Drying of the skin resulted in wrinkles and peeling, leading to the replacement of the leather deck with a wooden one to address these issues (Amantaeva 42).

The newly developed 4-string instrument, influenced by European traditions, closely resembled a violin in both structure and appearance. The absence of skin after enhancements allowed the expansion of the prima-kobyz repertoire to encompass large-scale European music, ultimately displacing its original form (with a «Kazakh» body). The change in shape also transformed the playing style, as the «violin» shape with a high neck required less physical effort for sound production and facilitated virtuosic strokes in all registers. The violin-shaped prima-kobyz, with its comfort in seating and playing, expanded the instrument's sonic range,

dynamic and timbral palette, and provided opportunities to master complex pieces. With these qualities, the violin-shaped prima-kobyz became the most popular among performers (44).

The advantages of the new violin-shaped kobyz included preserving the bow-nail technique for sound extraction, precise reproduction of pitch, and musician seating comfort. These aspects significantly expanded the performing repertoire of prima-kobyz players. However, it's important to note that the absence of leather on the upper deck led to the loss of the instrument's initially soft timbre. Due to the addition of a fourth string and the modification of the instrument's neck length, the improved pri-ma-kobyz changed its timbre-dynamic properties and expanded its range. The tuning of the four-string prima-kobyz was as follows: I string - e2, II string - a1, III string - d1, IV string - g. Thus, the overall tonal range of the four-string prima-kobyz amounted to six octaves (from «g» in the small octave to «e» in the fourth octave (g-e4)) (45). Constructive transformations marked the flourishing of the kobyz as a solo instrument, representing a logical stage in the development of kobyz music.

The modernization of the instrument's form, leading to the expansion of technical possibilities and performance skills on the kobyz, the mastery of classical European violin repertoire, and the adoption and consolidation of the European academic performance style, characterize the creative activities of Tezekbaev's students – People's Artist of the Kazakh Republic Galiya Moldakarimova, Honored Artist of the Kazakh Republic Raushan Mussakhodzhayeva, and art candidate Shildebayev. They have continued the multifaceted (concert, creative, pedagogical, and methodological) work initiated by their teacher. Since the 1970s, there has been rapid professional growth in kobyz performance.

The performance style of People's Artist of the Kazakh Republic and laureate of the

International Gadzhibekov Competition (1986), Professor Galiya Moldakarimova, was characterized by virtuosity, emotionality, and the presence of her own playing methods. Her multifaceted pedagogical activities, which produced numerous laureates of republican and international competitions, effectively combined with her educational and methodological work. She consolidated her pedagogical experience in several repertoire collections such as «Kobyz Learning School», «Compositions for Kobyz», «Kobyz Genres», and «Kobyz School». A distinctive feature of the modern stage in the development of kobyz art is virtuosity, a vivid performance style, and the instrument's strong and beautiful timbre. Currently, the resonance of prima-kobyzes is widespread, serving as integral elements in all national instrument orchestras within the country. Additionally, enthusiasts can appreciate its sound through attending solo performances by individual artists (Junussova, Utegalieva, 65). In particular, prima-kobyz performance has adopted techniques of sound extraction, principles of bowing, hand positioning, execution of complex maneuvers, and overall repertoire from violin playing. As a result of borrowing violin tuning and performance techniques, the traditional technique of kobyz performance with its richness of overtones and harmonics has been transformed towards achieving a balanced sound and a focus on precise and refined intonation.

#### *4th Stage: The Independence - Building a New Repertoire*

After gaining independence in 1991, a profound change unfolded in the history of our country. The era of national cultural independence, characterized by the influence of new European traditions, involved a simultaneous reevaluation of national-ethnic roots, the resurgence of traditions, and the filling of traditional cultural voids with innovative forms (Nedlina 39). Raimkulova highlights that «the national composer's school

in Kazakhstan gained greater autonomy from the former center and became an independent phenomenon within the framework of world musical culture, while maintaining ties due to the cultural and historical community with Russia and countries of Central Asian States» (199). These historical changes also left their mark on the prima-kobyz. Musicians and composers reassessed the repertoire, driven by a high demand for new music pieces. This demand prompted composers to create more traditional music-centered pieces, such as kuis (a traditional form of musical composition), consequently leading to a shift in playing techniques.

One interesting feature of this latest stage is that kobyz players have started arranging kuis with their own transcriptions. For example, Kenzhegul Mussayeva authored a book for kobyz players in which she transcribed her own versions of playing famous dombyra kuis. These changes demonstrate that prima-kobyz players possess a deep understanding of traditional kui forms, potentially leading to the creation of special genres of improvisation by performers.

## Results

The study of the processes of the implementation of the prima-kobyz

construction and its impact on playing techniques indicates that two leading stages turned out to be the foundation for development. Table 1 demonstrates the characteristics of these stages.

After the 1st and 2nd stages, the methodology significantly accelerated, resulting in the advancement of playing techniques. Table 2 demonstrates the range of the repertoire and playing technique. When analyzing the repertoire, we relied on standard educational programs in the specialty «kobyz,» developed by the teachers of the Kobyz and Bayan Department of the Kazakh National Conservatory named by Kurmangazy. Additionally, we drew insights from the concert repertoire of Kobyz school performers. The repertoire will be organized chronologically with divisions into major forms, works by foreign composers, and works by composers from Kazakhstan. The specifics of playing techniques in the performance of certain works was also highlighted.

When mastering the violin repertoire, performers on the kobyz-prima have adopted violin techniques such as flying staccato, spiccato, sautillé, ricochet, and many others. Left-hand techniques include pizzicato with the left hand, pizzicato + arco, artificial harmonics, playing intervals, chords.

**Table 1 Stages of development of construction of the prima-kobyz.**

Stages	Historical period	Shape	Results in the formation of the prima-kobyz	Main musical genres
1 <sup>st</sup>	1930-1953	Three-stringed	Crystallization of Performance Technique on the Prima-kobyz	Waltz, Romance
2 <sup>nd</sup>	1954-1970	Four-stringed	Conversion of Playing Techniques in Prima-kobyz Performance	Sonata, Concerto
3 <sup>rd</sup>	1970-1990	-	The Outcome of Cultural Synthesis in Performance on the Prima-kobyz	Dance, Kobyz Concerto
4 <sup>th</sup>	1991-present	-	Revival	Kuis, Violin Concerto



When performing arrangements of kyl-kobyz and dombyra kuis for the kobyz-prima, some performers use new playing techniques to convey the characteristic sound properties of these instruments. Kyl-kobyz harmonic is performed by pressing the string with the nail of the left hand and bowing closer to the right hand's stand, producing a piercing, slightly husky sound an octave higher. Kyl-kobyz harmonic is mainly applied when performing kyl-kobyz kuis on the kobyz-prima (for example, Korkyt «Konyr», K. Shildebayev 'Kara-Kemer').

Overall, the prima-kobyz has undergone various stages of evolution, encompassing changes in both construction and repertoire. This evolution has led to the advancement of playing techniques and ultimately resulted in the creation of a new national instrument.

## Main Provisions

Based on the presented data, the following statements can be formulated. The analysis of historical documents allows us to assume that the school of prima-kobyz has evolved

**Table 2**

Period	Music pieces of Kazakhstani composers	Music pieces of the world composers	Large forms	Finger techniques
1950	1.Zhubanov «Kok-tem», «Romance», «Waltz», «Zhez kiy» 2.Mukhamedzhanov «Konyldy biy» 3.Tattymbet «Bylkyldak», «Sylkyldak» 4.Khamydy «Ro-mance» 5.Koyshybayev «Omyrguly» 6.Brusylovsky «Alтынay»	1. F.Schubert 'Musical Moment' 2. P.Tchaikovsky 'Song without words' 3. D. Shostakovich «Romance» 4.Bach «Siciliana» 5. G. Handel «6 Sonatas»	1.L.Shabelsky-C. Shargorodsky Kobyz Concerto 2. B. Romberg The 4th Sonata 3.Komarovsky Concerto №2	Cello fingering(1,2,4) (1,3,4)  Violin fingering (1,2,3,4)
1970	1.Kumysbekov «Poem,» «Waltz,» «Concert piece» 2.Rakhmadiyev «Tarrantella,» «Melody» 3.Tastanov «Altay ayasynda»	1.Glazunov «Spanish Serenade» 2. F. Kreisler Syncopation 3. R.Glier Waltz 4.Tchaikovsky «Russian Dance»	1.S.Mukhamedzhanov Kobyz Concerto 2. E. Brusylovsky «Sonata for kobyz with piano» 3. Sh. Berio Violin Concerto 4.Haydn «Violin concerto» C-dur	Violin fingering  Playing intervals and chords
1990	1.G.Zhubanova «Elegy,» «Festive Kui,» 2.Velykanov «Dance» 3.Usenov «Romance,» «Turmeden kashkan»(Prison Escape), «Toremurat» 4.Brusylovsky «Adagio,» «Final»(from suite «Bozaygyr») 5.Arman Zhaiymov «Kui-dastan» Fantasie	1.Sarasate «Habanera,» «Zigeunerweisen» 2.Tchaikovsky «Waltz-scherz» 3.Wieniawski «Polonaise» D-dur	1. A. Khachaturian Concerto for Violin 2. U. Hajibeyov Fantasy No. 1,2 3. F. Mendelssohn Concerto for Violin	Violin fingering performance of intervals and chords, Strokes ricochet «flying» staccato Pizzicato

from its inception to a level comparable to European violin schools. This indicates the rapid development of the prima-kobyz school.

Regarding its structure, this musical instrument, drawing inspiration from the ancient two-stringed analogue, has undergone significant modifications, evolving from a three-stringed form to a four-stringed one. Such an approach has not only expanded the instrument's range but also revealed new perspectives for interpreting classical musical compositions. As a result of these changes, the opportunity for a more comprehensive exploration of the musical capabilities of this instrument has emerged.

In the field of performing arts, the possibilities of technique have expanded, and the school has enriched itself with elements of violin technique in its musical arsenal, contributing to the improvement of performance techniques in terms of intonation and technical aspects.

The educational sphere has also undergone transformations, enriched by advanced methodological materials. This process has contributed to the formation of a highly academic performance school, providing students with deeper knowledge and mastery. As evident from its stages of development, the prima-kobyz has evolved into a national instrument, capable of serving as both a leading orchestral instrument and a solo instrument, capable of performing traditional kuis and melodies.

## Conclusion

The conducted research allows us to understand the crystallization process of performance technique on the prima-

kobyz. During the study, four stages of qualitative changes in the performance technique of playing the prima-kobyz were identified for the first time, each of which involves solving important performance tasks. The features of the typology of performance are indicated in the title of each stage:

The first stage is named «Crystallization of the Playing Technique on the Prima-kobyz» and is associated with the establishment of the performance school in the period 1937-1953, initially within the framework of orchestral performance. This stage is characterized by the emergence of solo performance within the orchestra from self-taught musicians and the first trained musicians. Qualitative transformations in the second stage of the development of kobyz performance were designated as «Conversion of Playing Techniques in Prima-kobyz Performance,» revealing the process of borrowing violin playing techniques. This was a result of the modification of the structural features of the prima-kobyz, bringing it closer to the violin. During this period (1954-1970), the principles of European academism penetrated into prima-kobyz performance.

The third stage observes the culmination of synthesis, characterized by the displacement of traditional Kazakh playing techniques by violin techniques. This was influenced by another reconstruction of the prima-kobyz, resulting in the final affirmation of European performance academism in kobyz performance. The fourth stage is linked to the post-soviet period, during which every aspect of societal development was reconsidered. Consequently, a revival movement in culture emerged, leading to changes in the repertoire.

### **Авторлардың үлесі**

**Шұғай Айғаным** – зерттеу жүргізу; жұмысты құрастыру; әдебиеттерді және дерек көздерін жинақтау; кесте құрастыру; мәтінді редакциялау; нәтижелерді тұжырымдау.

**Сабирова Алия** – сыни және теориялық талдау; әдебиеттер және дерек көздерімен жұмыс жасау; мәтінді редакциялау; мақала мәтінін жариялауға дайындау.

### **Вклад авторов**

**Шұғай Айғаным** – проведение исследования; составление работы; сбор данных и поиск литературы; составление таблицы; редакция текста; концептуализация результатов.

**Сабирова Алия** – критический и теоретический анализ; работа с источниками и литературой; редакция текста; подготовка и доработка исследовательской части текста; подготовка статьи для публикации.

### **Contribution of authors**

**Shugay Aiganym** – research; implanted drafting of the work; collecting of literature and data; compilation of table; revision of the text; conceptualization of findings.

**Sabirova Aliya** – critical and theoretical analysis; work with data and literature; revision of the text; preparation of the article for publication.

## References

- Amantaeva, Fariza. *Interpretatsiya proizvedeniy zarubezhnykh kompozitorov XIX ve-ka na prima-kobyze [Interpretation of compositions by foreign composers of the 19th Century on the prima-kobyz]*. 2019. Almaty, Kazakh National Conservatory named by Kurmangazy, Master's Thesis. (In Russian)
- Gizatov, Bisengali. *Kazakhskiy orkestr imeni Kurmangazy [Kurmangazy Kazakh Orchestra]*. Almaty, Gylym, 1994. (In Russian)
- Gizatov, Bisengali. *Muzykalnoye obrazovaniye v Kazakhstane [Music Education in Kazakhstan]*. Almaty, Mektep, 1975.
- Gizatov, Bisengali. *Ot Kyuya do Simfonii [From Kui to Symphony]*. Almaty, Zhalyyn, 1976.
- 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
- Murzaliyeva, Sadzhana, and Dilorom F. Karomat. «Folk Revival in Modern Traditional Music of Kazakhstan.» *Central Asian Journal of Art Studies*, vol. 8, no. 4, 2023, pp. 75–96, DOI: 10.47940/cajas.v8i4.747. (In Russian)
- Namazova, Kamash. *Kaldyrgan izin mangilik: kobyzshy Balgayeva turaly yestelikter, makalalar. [Your legacy is preserved in eternity: memories of the kobyz master, F. Zh. Balgaeva, and articles]*. Almaty, Poligrafiya–servis K, 2007. (In Kazakh)
- Nedlina, Valeriya. *Puti razvitiya muzykal'noj kul'tury Kazahstana na rubezhe XX–XXI stoletij [Ways of Development of the Musical Culture of Kazakhstan at the Turn of the 20th–21st Centuries]*. 2017. Moscow, Moscow State Conservatory, PhD Thesis, [www.mosconsv.ru/upload/images/Documents/DiserCand/nedlina\\_dissertation.pdf](http://www.mosconsv.ru/upload/images/Documents/DiserCand/nedlina_dissertation.pdf). Accessed 1 February 2024. (In Russian)
- Raimkulova, Aktoty. “The trends in modality of cultural paradigm and the history of Kazakh music.” *Pedagogy and Psychology*, No2, 2020, p.197–203. doi.org/10.51889/2020-2.2077-6861.26
- Rauandina, Sholpan. *Istoriya sozdaniya Kazakhskogo narodnogo instrumenta kobyz-prima. Ocherk k kursu istorii ispolnitelstva na narodnykh instrumentakh [The History of the creation of the Kazakh folk instrument prima-kobyz. An Essay for the course on the history of performance on folk instruments]*. Almaty, Kenzhe-press, 2001(In Russian)
- Rauandina, Sholpan. Modernizatsiya-kobyza-i-ego-novye-funksii-v-kazakhskoj-muzykalnoj-kulture-sovetskogo-perioda [Modernization of the kobyz and its new functions in the Kazakh musical culture during the Soviet period]. *Filologicheskyy aspekt: mezhdunarodny nauchno-prakticheskyy zhurnal. Ser.:Istoriya, kultura i is-kusstvo. [Philological Aspect: an international scientific-practical journal. Series: History, Culture, and Art.]* no.4 (9), 2022. [scipress.ru/fai/articles/modernizatsiya-kobyza-i-ego-novye-funksii-v-kazakhskoj-muzykalnoj-kulture-sovetskogo-perioda.html](http://scipress.ru/fai/articles/modernizatsiya-kobyza-i-ego-novye-funksii-v-kazakhskoj-muzykalnoj-kulture-sovetskogo-perioda.html) Accessed 1 February 2024(In Russian)
- Zemtsovsky, Izaly, and Alma Kunanbaeva. «Communism and folklore.» *Folklore and traditional music in the former Soviet Union and Eastern Europe*. 1997, pp. 3–23.

## Шұғай Айғаным

Құрманғазы атындағы Қазақ ұлттық консерваториясы  
(Алматы, Қазақстан)

## Сабирова Алия

Құрманғазы атындағы Қазақ ұлттық консерваториясы  
(Алматы, Қазақстан)

### ПРИМА-ҚОБЫЗ ОРЫНДАУШЫЛЫҚ МЕКТЕБІНІҢ ДАМУ КЕЗЕҢДЕРІН ЗЕРТТЕУ

**Аңдатпа.** Мақалада орындаудың әдістемелік жаңалықтарымен қатар, қобыз аспабының даму динамикасына құрылымдық талдау ұсынылған. Зерттеудің негізгі мақсаты – прима-қобыз ойнау техникасының даму ерекшеліктерін анықтау. Зерттеудің міндетіне прима-қобызда ойнауды оқыту бағдарламасын, осы аспапта ойнау мектебін дамытуды ұйымдастырудың ерекшеліктерін зерттеу, сондай-ақ, орындау техникасының дамуы мен тарихын жан-жақты түсінуге қолжеткізу үшін орындаушылық талдау әдісін қолдану және орындаушылық қызметке талдау жасау кіреді.

Осы ұлттық аспаптың дамуының негізгі тенденцияларын көрсететін орындауды талдаудың зерттеу нәтижесі болып табылады. Салыстырмалы талдау қазіргі заманғы орындау техникасының даму динамикасының сипаттамалық белгілерін анықтауға мүмкіндік берді. Орындаушылық стилдің ерекшеліктері ашылып, талданды. Орындау техникасының нақты аспектілерінің дамуын көрсететін зерттеудің айқын мысалдары келтірілді.

Зерттеудің негізгі қорытындылары: қобызда ойнау мектебі скрипка ойнау техникасы мен виолончельдің байланыс техникасын алғанына, сондай-ақ, ұлттық шығармалар мен әр түрлі ішекті аспаптардың техникасын бейімдегеніне қарамастан, прима-қобыз ұлттық аспап мәртебесіне жетті. Бұл зерттеу ұлттық аспаптың дамуын одан әрі зерттеу үшін пайдалы материал болып табылады.

**Түйін сөздер:** прима-қобыз, орындаушылық интерпретация, Ахмет Жұбанов, Иосиф Лесман, Фатима Балғаева, Гульнафис Баязитова, халық оркестрі, скрипка техникасы.

**Дәйексөз үшін:** Шұғай, Айғаным және Алия Сабырова. «Прима-қобыз орындаушылық мектебінің эволюция кезеңдерін зерттеу». *Central Asian Journal of Art Studies*, т. 9, № 1, 2024, 135–149 б. DOI: 10.47940/cajas.v9i1.769.

**Алғыс:** Авторлар «Central Asian Journal of Art Studies» журналының редакторларына мақаланы баспаға дайындауға көмектескені үшін және анонимді рецензенттерге зерттеуге назар аударып, қызығушылық танытқаны үшін алғысын білдіреді.

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

## Шұғай Айғаным

Казахская национальная консерватория имени Курмангазы  
(Алматы, Казахстан)

## Сабилова Алия

Казахская национальная консерватория имени Курмангазы  
(Алматы, Казахстан)

### ИЗУЧЕНИЕ ЭТАПОВ ЭВОЛЮЦИИ ИСПОЛНИТЕЛЬСКОЙ ШКОЛЫ ПРИМА-КОБЫЗ

**Аннотация.** В статье наряду с методологическими новшествами в исполнительстве представлен структурный анализ динамики развития инструмента прима-кобыз. Основной целью исследования является выявление особенностей эволюции техники игры на прима-кобыз. Задачи исследования включали изучение программы обучения игре на прима-кобыз, особенностей организации развития школы игры на этом инструменте, а также анализ данных исполнительской деятельности и применение методов анализа исполнения для получения всестороннего понимания истории и развития техники исполнения.

Результатом данного исследования является анализ исполнения, демонстрирующий основные тенденции развития этого национального инструмента. Сравнительный анализ позволил выявить характерные особенности динамики развития современной техники исполнения. Особенности стиля исполнения были раскрыты и проанализированы. Приведены ясные примеры исследования, иллюстрирующие развитие конкретных аспектов техники исполнения.

Основные выводы исследования свидетельствуют о том, что несмотря на заимствования школы игры на прима-кобызе техники игры на скрипке и приемов смычка виолончели, а также адаптацию национальных произведений и техники различных струнных инструментов, прима-кобыз достигла статуса национального инструмента. Данное исследование представляет собой перспективный материал для дальнейшего изучения развития национального музыкального инструмента.

**Ключевые слова:** прима-кобыз, исполнительская интерпретация, Ахмет Жубанов, Иосиф Лесман, Фатима Балгаева, Гульнафис Баязитова, народный оркестр, скрипичная техника игры.

**Для цитирования:** Шұғай, Айғаным және Сабырова, Алия. «Изучение этапов эволюции исполнительской школы прима-кобыз». *Central Asian Journal of Art Studies*, т. 9, № 1, 2024, 135–149 б., DOI: 10.47940/cajas.v9i1.769.

**Благодарности:** Авторы выражают благодарность редакции «Central Asian Journal of Art Studies» за помощь в подготовке статьи к публикации, а также анонимным рецензентам за внимание и интерес к исследованию.

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

**Авторлар туралы мәлімет:**

**Шұғай Айғаным** — Құрманғазы атындағы Қазақ ұлттық консерваториясының «Қобыз және баян» кафедрасының оқытушысы, өнертану магистрі (Алматы, Қазақстан)

**Сабирова Алия** — Құрманғазы атындағы Қазақ ұлттық консерваториясының «Музыкату және композиция» кафедрасының доценті, өнертану кандидаты (Алматы, Қазақстан)

**Сведения об авторах:**

**Шұғай Айғаным** — магистр искусствоведения, преподаватель кафедры «Кобыза и баяна» Казахской национальной консерватории имени Курмангазы (Алматы, Казахстан)

ORCID ID: 0009-0006-8424-5663  
E-mail: aiganym.shugai@mail.ru

**Сабирова Алия** — кандидат искусствоведения, профессор кафедры «Музыковедения и композиции» Казахской национальной консерватории имени Курмангазы (Алматы, Казахстан)

ORCID ID: 0000-0002-0740-5479  
E-mail: aliya\_sabyrova@mail.ru

**Information about the authors:**

**Shugay Aiganym** — Master of Art degree, lecturer of the «Kobyz and bayan» department at the Kurmangazy Kazakh National Conservatory (Almaty, Kazakhstan)

**Sabirova Aliya** — Candidate of Art History, Professor «of Musicology and Composition» at the Kurmangazy Kazakh National Conservatory (Almaty, Kazakhstan)