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PRESENTATION OF THE PIECE "KOBYZ SARYNY" FOR VIOLIN, 4 KOBYZ AND A. KAZAKBAYEV'S SYMPHONY ORCHESTRA, PERFORMED WITHIN 70TH ANNIVERSARY OF "UNESCO".

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Capeu-Kokhanova Madina, Zhumabekova Dana, Eginbaeva Toyzhan, Dolinskaya Elena. Presentation Of The Piece "Kobyz Saryny" For Violin, 4 Kobyz And A. Kazakbayev's Symphony Orchestra, Performed Within 70th Anniversary Of "Unesco"-- Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(3), 775-780. ISSN 1567-214x

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ABSTRACT

This traditional kyui is the most developed genre of Kazakh oral folk and folk-professional instrumental creativity. As a rule, samples of the Kazakh kyui represent a short in duration, but highly developed in figurative-thematic and technical terms, an instrumental piece, necessarily of a program nature. On the one hand, the creation of the orchestral kui reflects the rich experience accumulated by Kazakh composers in mastering musical classics, which provides a wide choice for the creative development of composers, stimulates their interest in symphonic genres, in mastering orchestral writing. On the other hand, in the birth of the kyu, the creative maturity of the national composing school was manifested, since this genre is based on folk musical traditions rooted for centuries.

INTRODUCTION

The work "Kobyz Saryny" by Alkuat Kazakbaev¹ was originally written for two kobyz (2015) in the kyuya genre. According to the composer's idea, it was

¹Honored Worker of the Republic of Kazakhstan, A. Kazakbayev is a talented composer of our time and a brilliant kobyz performer. He was born on April 29, 1972, in the Zhambyl region, Shuisky district, in the village of Abai. According to the kobyz class. He studied with Abdimanap Zhumabekov, in a specialized boarding school for gifted children named after A. Zhubanov.

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Translated from the Kazakh language, the title of the work means "Chant of kobyz". Although the word "saryn" has a broader meaning and goes deep into the history of the nomadic civilizations of the nomads.

This term was used to designate the melodies of shamanic rituals. Each performer had his own personally composed "saryn", which should not be distributed among strangers, since, according to ancient beliefs, they possessed special magical properties.

The most valuable among those published in the record "saryn" today is the record of O.P. Tikhonov, made by ear at the end of the 19th century, as well as a recording by B.G. Erzakovich, in which material recorded in the first half of the 20th century is noted.

The musical feature of "saryn" is its special style of construction, which is expressed by the stable presence of the tritone in the melody, as well as the precise, multiple and varied repetition of small links, which are performed at the same pitch. It is noteworthy that this type is characteristic only of "saryn". It is not used in other genres of music.

On April 16, 2015, at the event dedicated to the 200th anniversary of the publication of the first book "Dada Korkyt" in the framework of the 70th anniversary of "UNESCO", the international forum "Korkyt zhane turki Alemi" was held, which became a huge event for the entire Turkic-speaking world.

Speaking about the book of Korkytat, it was noted that "it is not only the heritage of the Turkic peoples, but also the heritage of all mankind, as well as a bridge that connects the spiritual and cultural traditions of the Turkic people throughout Eurasia".

In the UNESCO Concert Hall, the play "Kobyz Saryny" was performed for the first time, where the solo part of the violin was performed by Ayman Musahadzhaeva, "Unesco: An Artist for Peace", professor, soloist of "Deutsche Gramophon" together with the kobyz quartet "Koryt-Ata" instruments of the Kazakh National University of Arts (conductor –Honored Worker of the Republic of Kazakhstan Dauren Gylmov).

He is a holder of a scholarship named after the First President of the Republic of Kazakhstan, awarded with an honorary medal "For contribution to the cultural development of the Kyzylorda region." By order of the Ministry of Culture of the USSR A. Kazakbaev made the first official record of Korkyt's kuyis. He is a laureate of the All-Union International Festival "Zhiger", the International Competition "Kurmangazy", the Republican Competition "Tatbimet", the International Festival "Shabyt", "Delphic Games" and "White Doves". In 1991, he was invited as a soloist of the Kurmangazy Orchestra to record Korkyt's kuyas on Chinese television. In 2000 he was invited to work at the Kazakh National Music Academy as the head of the department of folk instruments. In 2002, during the official visit of John Paul II to the Republic of Kazakhstan, A. Kazakbaev performed the famous Korkyt kui "Konyr". After that, the instrument, on which the kui was performed, was transferred to the Vatican, where sing this day it is kept next to the original book "Korkyt Ata". As the first performer for the Day of the First President of the Republic of Kazakhstan in Ankara (2016) he performed a concert for two kobyz with a symphony orchestra. In 2016, at a concert dedicated to the 150th anniversary of the Moscow Tchaikovsky Conservatory, he performed his work "Uly dala saryny", dedicated to the President of the Republic of Kazakhstan - N. Nazarbayev. The geography of touring tours covers London, Germany, Poland, Japan, South Korea, Turkey. Participant of the festival "Kazakh Eli classic", held as part of the 25th anniversary of independence of the Republic of Kazakhstan in Austria, Vienna, in 2016.

Composer A. Kazakbayev says: "Ayman Musakhadzhaeva did an excellent job with the composition, especially the introduction of specific techniques of playing the violin throughout the entire work, which she instantly introduced during a rehearsal with the orchestra."

DISCUSSION

The work consists of three sections (parts), which corresponds to the three-level view of the world among the ancient nomads.

The first section is a reflection on the past, slow in nature, deep in content. It starts with a solo of two kobyz based on the fifth interval in the key of e-moll and at the tempo of Moderato = 60.

Then the solo violin enters in unison with the kobyz.

Example 1.

Musical score for Example 1, showing the introduction of the solo violin and kobyz II. The score is in E minor (one sharp) and 3/4 time. It features a solo violin part and a Kobyz II part. The tempo is Moderato, marked with a quarter note equal to 60. The score includes dynamic markings such as *f*, *mp*, and *p*.

The intro theme begins with the solo violin from the third bar. The first period of the theme, consisting of 6 measures, ends with a glissando, and then it is repeated an octave higher for the soloist. The gradual dynamic growth of the theme (from piano to forte) leads to the middle section Allegro = 120.

In the middle section of the piece, the orchestra begins, and the main theme of the piece begins with the violin in the character of agitato (vol. 33).

Example 2.

Musical score for Example 2, showing the main theme of the piece. The score is in E minor (one sharp) and 3/4 time. It features a solo violin part. The tempo is Allegro, marked with a quarter note equal to 120. The score includes dynamic markings such as *mf* and *md*. The score is divided into sections with measures 21, 35, and 40 indicated.

The work is replete with various sound-visual techniques (a variety of rhythmic patterns, bourdon and glissando in the part of kobyz players, double harmonics in the violin), reminiscent of ancient instruments and images of shamans (vol. 36). The theme expresses the inner state of the shaman - bucks, who comes into contact with the other world while treating sick people.

A. Mukhambetova writes: "In the hands of shamans, during the performance of cult rituals, kobyz was an intermediary between people and the invisible, but powerful world of spirits, surrounding people and actively influencing their

lives. His weak voice asked on behalf of the living, spirits answered in his voice - the personified life experience of the people. The music of shamanic rituals was used not only for medicinal purposes, it, according to Kh. Zhubanov, also served the purpose of contact with nature, was a means of influencing natural elements - that is, it served the need of primitive magic and was itself it.

The middle part is colored with a light, major character. This is due to the fact that after the shaman summons the spirits in the introduction of the play, here he directly proceeds to treat the sick person. Summoning spirits, shaman-bucks is in another enlightened time dimension. All this is shown by the composer in music through certain means of expression.

So, for example, in bar 60, the sound-visual technique of glissando (with four fingers of the left hand) is used on the kobyz, ending with a blow on the leather soundboard with the middle finger. Moreover, the strike is performed with different rhythmic patterns on the soundboard of the instrument. Visually, this technique has a rather memorable effect.

Against the background of glissando, kobyz has a new second theme for the soloist. (vol. 66).

Example 3

The musical score for Example 3 features two staves. The upper staff is marked with a blue 'V' and contains a series of notes with 'gliss.' annotations above them, indicating glissando. The lower staff shows a rhythmic accompaniment. The tempo is marked 'pizz. Allegretto' with a quarter note equal to 120. The key signature has one sharp (F#).

Further, the theme sounds for all soloists in third (v. 70)

Example 4

The musical score for Example 4 consists of three staves: 'Ayman Musahadzhaeva' (Violin), 'Kobyz II', and 'Kobyz I'. All three staves show unison glissando sounds, indicated by wavy lines and 'gliss.' annotations. The dynamics are marked 'mp'.

Starting from bar 76, glissando sounds in unison for all soloists, and performed by the violinist A. Musakhadzhaeva, this technique conveys the sound of a whistle.

Example 5

The musical score for Example 5 features four staves: 'Cruz', 'Ayman Musahadzhaeva', 'Kobyz II', and 'Kobyz I'. The 'Cruz' staff is mostly empty. The other three staves show unison glissando sounds, indicated by wavy lines and 'gliss.' annotations. A blue handwritten signature 'chucas' is visible over the score. The dynamics are marked 'mp'.

The reprise uses elements of the main theme in a mirror image.

In the 86 bar, the music conveys the image of intermittent breathing with a gradual acceleration of movement in the code of the piece. Here the composer embodied the image of the camel "Zhelmaya", which the legendary poet, zhyrau, kobyzist Korkyt-Ata rode in search of his immortality.

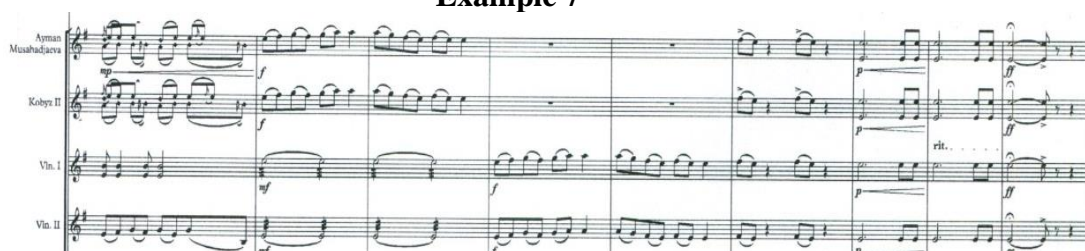
This image is conveyed in unison in different octaves by the soloists on the open E string by increasing the sound power on the crescendo, which ends with the general unison of the orchestra.

Example 6



The end of the piece describes the moment of the state of the shaman, whose strength left during the treatment. In the last measure, according to the composer, he falls powerlessly to the ground.

Example 7



"Kobyz saryny" by A. Kazakbaev is an interesting work, which is a synthesis of classical and folklore genres (kyui and saryn).

Having a classical structure, this work nevertheless has an absolutely ancient content of music, dating back to the time of the bucks-shamans. Of particular interest is the fact that the violin here comes into contact with its ancestor kobyz, as evidenced by the studies of European scientists Slavi Donchev and Werner Bachman.

At the turn of the XX-XXI centuries, the chain of violin ancestors was proved and derived: kobyz - morinhur - gidjak - rebab - rebek - viola - violin. And for the first time, the decoding of the ulzi sign (fphy of the violin) is given, known to the Kazakhs as long way - infinite way.

CONCLUSION

The play "Kobyz Saryny" by A. Kazakbaev has been performed with great success in the most prestigious concert halls in the world: in 2016, at the Jubilee Concert dedicated to the 150th anniversary of the Moscow Conservatory (Great Hall); in the competition program at one of the most prestigious composing

competitions European Composer's Award at the Young Euro Classic music festival (Germany, Berlin); Это произведение провучало в 2016 году на юбилейных concerts dedicated to the 25th anniversary of the independence of the Republic of Kazakhstan (within the framework of the Eurotour KazNUI Prague - Vienna - London). Soloists: Ayman Musakhadzaeva, "Unesco: Artist for Peace", professor, soloist of "Deutsche Gramophon" and the quartet of kobyzists "Korkyt-Ata" under the direction of conductor A. Torybaev.

Undoubtedly, Turkic music, including Kazakh, evokes genuine interest in the world today due to its deep content and originality in nature. Nevertheless, it perfectly embraces traditional and classical compositional frames, harmoniously merging into the creation of a new one, has its own unique features and flavor.

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