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Article

# Composing Music for Choreographic Projects: Cases and Trends

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**Keywords:** composing music, designing music, collaboration, music and choreographic art, cultural practices, compositional creativity, choreographic projects, music for ballet, music for dance, promoting and supporting.

**Abstract.** All over the world the studies on the collaboration between music composers and dance creators are highly sought after. This is driven by the rapid evolution of musical and choreographic art fields in today's creative industries. Organizing and promoting such cultural practices is crucial to complement the creative aspect. That's why the present study examines the tendencies of compositional creativity in Kazakhstan in terms of its integration into choreographic projects. It can also be considered as a projection on cultural management. The article aims to the analytical review of the recent years' implemented cases, that demonstrate the ways and formats of interaction between music and dance. The article considers the following questions: the interaction of music and choreography in a historical context; the creation of music and compilation of music for ballet; the design of music for dance and dance video, as well as the ways to support compositional creativity.

This study of temporal and spatial art forms is built at the interface of several sciences. For the conceptual analysis the authors of the article required a wide range of historical and socio-cultural sources in the specified areas of art. The work was divided into several stages and used analytical, comparative and historical methods projected onto the Kazakh musical theater and other institutions related to the dance art. Also, an interviewing method was applied for the survey of practicing composers and directors, music editors and performers.

The design of music and choreography has a wide range of relationships and demands that are necessary for the execution of audiovisual projects.

This article with its understanding of cases in the field of ballet theater, dance troupes or video clips may be interesting both theoretically and practically not only for the scholars, but also for composers and choreographers who are only at the beginning of their creative paths. In addition, the article raises the problem of promoting and supporting compositional creativity. A thorough understanding of the music creation process for dance can foster more effective collaborations among creators, as well as the development of cultural management and clusters of creative industries.

#### Contribution of the authors

*Damir Urazymbetov* – the development of a research concept, the formation of an article plan, the search for literature and sources, text writing and editing.

*Togzhan Moldalim* – the study and sources analysis, conducting interviews with composers and choreographers, compiling an abstract and the main text of the article, proofreading.

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**Тірек сөздер:** музыка жасау, коллаборация, музыкалық және хореографиялық өнер, мәдени тәжірибелер, композиторлық шығармашылық, хореографиялық жобалар, балет музыкасы, биге арналған музыка, композиторларды насихаттау және қолдау.

**Аңдатпа.** Музыка және би жасаушыларының коллаборациясы тақырыбын зерттеу бүкіл әлемде ерекше сұранысқа ие, бұл креативті индустрияның шынайылығында музыкалық және хореографиялық өнер салаларының қарқынды дамуының логикасымен анықталады. Шығармашылық құрамдас бөліктен басқа, мұндай мәдени тәжірибелерді ұйымдастыру мен насихаттаудың рөлі де ерекше. Осыны негізге ала отырып, бұл зерттеуде Қазақстандағы композиторлық шығармашылықтың бағыттары хореографиялық жобаларымен ықпалдастығы тұрғысынан қарастырылады, оны мәдениет менеджментіне проекция ретінде де қарастыруға болады. Мақаланың мақсаты – музыка мен бидің өзара әрекеттесуін ұйымдастырудың әдістері мен форматтарын көрсететін өнердегі соңғы жылдардағы іске асырылған жағдайларға аналитикалық шолу. Мақалада музыка мен хореографияның өзара байланысы тарихи контексте қарастырылады; авторлар балет музыкасын жасау және балетке музыкалық компиляция жасау, биге арналған музыка мен би бейнебаяны дизайнерлары туралы талқылайды, сонымен қатар композиторлық шығармашылықты насихаттау және қолдау мәселелерін зерттейді.

Өнердің уақыттық және кеңістіктік түрлерін зерттеуге арналған бұл жұмыс бірнеше ғылымдардың тоғысында құрылған. Концептуалды талдау үшін авторларға өнердің белгіленген салаларындағы кең ауқымды тарихи және әлеуметтік-мәдени дереккөздерге жүгіну қажет болды. Зерттеу жұмысы қазақстандық би өнеріне қатысты музыкалық және театрлық мекемелеріне жобаланған аналитикалық, салыстырмалы және тарихи әдістерді қолдану арқылы бірнеше кезеңде жүргізілді. Сонымен қатар, тәжірибелік композиторлар мен қоюшылар, музыкалық редакторлар мен орындаушылар арасында сауалнама өткізу үшін сұхбат әдісі қажет болды.

Балет театры, би труппалары немесе бейнеклиптер саласындағы кейстерді академиялық түсіну теориялық және практикалық жағынан тек зерттеушілерді ғана емес, сонымен қатар шығармашылық мансабының бастапқы кезеңінде тұрған композиторлар мен хореографтарды да қызықтыруы мүмкін. Биге арналған музыканы жасау үдерістерін түсіну жасаушылар арасындағы тиімді ынтымақтастыққа, сондай-ақ мәдениет менеджменті мен креативті индустрия кластерлерінің дамуына ықпал ете алады.

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**Ключевые слова:** дизайн музыки, коллаборация, музыкальное и хореографическое искусство, культурные практики, композиторское творчество, хореографические проекты, музыка для балета, музыка для танца, продвижение и поддержка композиторов.

**Аннотация.** Изучение темы коллаборации творцов музыки и танца чрезвычайно востребовано во всем мире, что определяется логикой стремительного развития областей музыкального и хореографического искусства в реалиях креативных индустрий. Помимо творческой составляющей существенна также роль организации и продвижения подобных культурных практик. Исходя из этого, настоящее исследование изучает направления композиторского творчества в Казахстане в аспекте его интеграции в хореографические проекты, что можно рассматривать и как проекцию на менеджмент культуры. Целью статьи является аналитический обзор реализованных кейсов в искусстве, в которых демонстрируются способы и форматы организации взаимодействия музыки и танца. В статье обсуждаются вопросы взаимосвязи музыки и хореографии в историческом контексте; авторы рассуждают о создании музыки и компиляции для балета, о дизайне музыки для танца и танцевального клипа, а также изучают проблемы продвижения и поддержки композиторского творчества.

Настоящая работа по изучению временных и пространственных видов искусства выстроена на стыке нескольких наук. Для концептуального анализа авторам потребовалось обратиться к широкому кругу исторических и социокультурных источников по обозначенным направлениям искусства. Исследование проводилось в несколько этапов с использованием аналитического, сравнительно-исторического методов, которые применялись в отношении казахстанских музыкальных и театральных институций, связанных с танцевальным искусством. Помимо этого, необходим был метод интервьюирования, примененный для опроса практикующих композиторов и постановщиков, музыкальных редакторов и исполнителей.

Академическое осмысление кейсов в сфере балетного театра, танцевальных трупп или видеоклипов может быть интересно как с теоретической, так и с практической стороны не только исследователям, но и композиторам и хореографам, находящимся на ранних этапах творческой карьеры. Понимание процессов создания музыки для танца может способствовать более эффективному сотрудничеству между творцами, а также развитию менеджмента культуры и кластеров креативных индустрий.

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## Introduction

The promotion of composers' creativity in the realities of 2024 has a fairly wide range of options to popularize their art, including self-management and streaming platforms. Composers live in the environment where it is desirable to be not only as a natural pro musician, but also as a competent manager, even if they are not creating their music alone. That kind of competency is also included in the new curriculums of various music educational institutions. The young composers study management and marketing, as well as the basics of entrepreneurship and finances. However, music can be promoted not only by a composer, but also by a producer or project manager, as well as a director or choreographer and, last but not least, by performers. This article is a proof.

This article examines the tendencies of compositional creativity in Kazakhstan in terms of its integration into choreographic projects. More broadly, initiatives where music is synthesized with dance, offer not only the preparation of description and terms of reference for a future work, but also the scheduling of its creation starting from the idea to post-production and subsequent promotion.

First of all, the present study aims at the reader's intentions to actualize the study of the design of musical creativity (perhaps even within the framework of educational courses at universities). It should also be noted that it is based not only on historical and theoretical approaches, but also on the opinions of practicing composers or creative choreographers of different performance projects and those directly related to musical drama.

The article is full of many illustrative examples and fulfilled cases of the recent five years, where you can trace the trends in the field of music and choreography in the context of cultural management. They demonstrate the ways and formats of interaction between music and dance. Their successful execution may have further implications.

It is also important to say that this topic, in relation to the art of Kazakhstan, remains insufficiently explored in the academic field, which underscores its relevance.

## Interaction between Music and Dance: Historical Context

Before discussing modern cases, a brief historical overview of the interaction between these two art forms is necessary. Music has always been an integral part of dance. It's impossible to realize the choreography without its tempo. Therefore, dance music always remains a subject of discussion. A conscious and mutually beneficial synthesis of the arts was born in Europe, France and Italy in particular, during the Renaissance, when "dance played a vital role in court and theater culture" (Ravelhofer 7). At that time the composers such as Cavalieri, Lully, Monteverdi "produced a rich repertoire for both the stage and social occasions which became popular beyond local confinement" (Ravelhofer 7).

In French opera, which includes choreography since its inception, dance music actively progressed under the influence of composers like Jean-Baptiste Lully, Pascal Collasse, André Campra, Jean-Philippe Rameau, George Frideric Handel and others. Interest in pantomime "spurred the introduction of innovative dance sequences in Opera, both within and as appendages to full-length works" (Harris-Warrick 4). In Lully's days "the lushest and most expanded music occurs in the divertissements; in the next century

Rameau raised dance music to new expressive heights" (Harris-Warrick 2). According to R. Harris-Warrick, the balance of the three main elements of opera, as poetry, music and dance, led to the creation of opera-ballet. And so, "Within the framework of opera as a genre and the Opera as an institution, dance achieved a prominence and an artistic range that set the standard for all of Europe" (Harris-Warrick 2).

The age of Enlightenment brought reforms in choreographic art. It was marked by the fact that music started to be created specifically for dance. The proclaimed active ballet, that was mentioned in the famous "Lettres sur la danse" (1760), covered "music, the professionalism of the artists, the decoration of the performance and costumes" (Noverre 13). Jean-Georges Noverre wrote, "Music was especially helpful; I conveyed my ideas through gestures, and it was translated into music; I expressed emotions, and music added color to them; she added strength and energy to the feelings that I sketched in front of her, she strengthened the expressiveness of desires reflected on my face" (36–38). The scholars Troy Kinney and Margaret West Kinney noted that "since the days of Gluck and Grétry, the ballet has been among the foremost stimuli and guides in musical composition" (322).

The 19th and 20th centuries are considered the golden age of ballet music. At that time composers Adolphe Adam, Ludwig Minkus, Léo Delibes, Pyotr Tchaikovsky, Alexander Glazunov, Sergei Prokofiev and others wrote music for ballet in close collaboration with choreographers, thereby reforming the genre and its musical content. The emergence of a new tendency and the activities of the entrepreneur Sergei Diaghilev had a lot of influence. He knew how to unite ballet creators under the banner of the new and avant-garde, while presenting Russian art and music in the French capital. Stephen D. Press claims that Diaghilev had a huge effect on Prokofiev's writings. "More than simply stipulating each score's subject and style, Diaghilev micromanaged Prokofiev's revisions, advising the composer on which sections to develop and which to cut" (Bellow 93).

As a prime example of the collaboration between choreographer and composer in the middle of the 20th century stands the work of Yuri Grigorovich, Arif Melikov and Aram Khachaturian. The trio created large-scale musical and choreographic canvases "Legend of Love" and "Spartacus", a fusion of dramatic frameworks of music and dance. Paula Rossi's opinion confirms that "music and dance always evolve in a specific context due to the structures and genres, interpretations, reactions, and gestures of those involved" (Rossi 217).

In 1934, a theater and a ballet school were officially opened in Kazakhstan. Did ballet become a source of inspiration for the Kazakh music school? Stage dances in Kazakhstan initially provided national flavor in dramatic and later opera performances. Choreographers from Soviet Moscow, Leningrad, and Tashkent closely collaborated with composers to integrate dance into opera performances. They were striving for a genre tandem with solo, ensemble and choral scenes. The same was with Lully, whose choreography "responded to the intonation and visual properties of music in two ways: with gestures that convey emotions, and with dance movements that reflect the character and mood of the music" (Bezuglaya 86).

Dance scenes played a significant role in the works of Yevgeniy Brusilovsky, one of the founders of composition art in Kazakhstan. In his early operas such as "Kyz Zhibek"



(1934), "Zhalbyr" (1934), "Yer Targyn" (1937), Alexander Martirosyants (Aleksandrov) experimented with numerous dance scenes, being the pioneer in the national choreography genre. So, L. Goncharova and H. Kotlova attribute the birth of ballet art in the country to the operas of Ye. Brusilovsky, but not the first ballets. According to I. Bakayeva, at first the inclusion of dance in opera solved the problem of lacking the complex vocal forms (ensemble and choral). She also writes about the special relationship between vocal and dance acts: "...vividly entertaining, ballet 'saves' opera, and the last one creates favorable conditions for the adaptation of choreographic forms that are new to Kazakh musical culture" (Bakayeva 63). Thereby, it can be said that opera with ballet scenes was of decisive importance both in the formation of professional musical art and in the development of choreographic art in Kazakhstan. Due to them the genres of the European type began to form and adapt to the conditions of Kazakh musical culture (Bakayeva 6).

The composers that addressed the genre of national ballet music were Yevgeniy Brusilovsky, Aida Issakova, Yevgeniy Manayev, Timur Mynbayev, Ivan Nadirov, Mansur Sagatov, Almas Serkebayev, Lev Stepanov, Nurgissa Tlendiyev, Vassiliy Velikanov, Serik Yerkimbekov, Gaziza Zhubanova. When the Kazakh ballet crossed the line of 50 years old, the creators started their experiments of a new format. They were related to so-called rock opera-ballet of a 20th century Western art origin. In Kazakhstan, the development of a new genre took place in 1980, when composer Tolegen Mukhamedzhanov wrote the rock opera "Zheruik" (*Promised Land*). In 1982, the premiere of Almas Serkebayev's first rock opera-ballet "My Brother, Mowgli" staged by choreographer Mintai Tleubayev took place at the Abai Kazakh State Academic Opera and Ballet Theater (Abai Opera House). The performance featured avant-garde music unusual for the academic theater, a free and fresh choreographic plasticity plus the poetic text and elements of the pop genre. After that, performances of a new tendency started to appear. For example, a ballet film that was shot in Charyn Canyon and based on Serkebayev's rock opera and directed by Zhanat Baidaralin (1986), or Alexei Rybnikov's "Juno and Avos" that was staged by Anatoly Dementiev (1987).

Much of the music composed for ballet theater has not been realized on stage. As for today, writing music is an extremely rare practice in musical theaters in Kazakhstan. Choreographers turn to already existing musical recordings.

### Creating Music for Ballet

The collaboration between composers, choreographers, and sometimes other artists to create new music for dance or ballet spans several centuries. Consider the collaboration between Igor Stravinsky and Vaslav Nijinsky on "The Rite of Spring", creating a comprehensive work of art, a Gesamtkunstwerk, and combining music, dance, drama, staging, and set design. Then, on May 29, 2013, this performance shocked the audience with the musical embodiment of pagan Russian rituals in rhythmic choreography (Kim 12). I. Stravinsky and George Balanchine were "viewing composition and choreography as two distinct and relatively autonomous art forms" (Kim 13). Stravinsky understood choreography as an independent form, free of any musical form, believing that its construction should be based on any idea of the choreographer. But at the same time, the dance should not

strive to repeat the melody and rhythm of the music. As for Balanchine, he conceived his choreography as a continuation of Stravinsky's work, so as not to hide the music by dancing. In his opinion, there shouldn't be a lot going on stage.

The example of John Cage and Merce Cunningham's collaboration is distinguished by the authors' development of a common aesthetic and timing system; they simultaneously worked on creating dance and music after that (Taylor 6), disregarding the traditional importance of the relationship between two. Cunningham comments on this: "...we don't dance to the music, it doesn't push us; we really have to do it ourselves" (Cunningham 130). As the author of the project, he wrote, "In our work we combined three separate elements in time and space: music, dance and decor, allowing each of them to remain independent" (Cunningham 137).

According to Italian composer Angelo Naso, who had experience writing music for choreography, "dance and music can be identical if we consider that both are created and developed through time" (Carvalho). Having the composer since the beginning of a creative process can be very positive and "can open new paths, bring new ideas" (Carvalho).

In the past decade, Kazakhstan has seen isolated cases of composing new music for ballet performances. Few collectives or theaters commissioned music during the early years of Kazakhstan's independence. There are much more cases when new interpretations of the score are created from previously written material (such as new interpretations of L. Delibes' "Coppelia" at the Abai Opera House) or compositions for a full-fledged performance are created from several different works ("Legends of the Great Steppe" by several composers of Kazakhstan, "Aldar Kose" by Almabek Meirbekov at the Abai Opera House). There are other cases discussed below in "Creating a Compilation of Music for Ballet". Among the recently implemented projects are the ballets "The Arcana of Fate" and "Ot Kyz" (*Fire Girl*) to music by Karina Abdullina staged by Mukaram Abubakhriyeva and "Zhety Kazyna" (*Seven Treasures*) by Shyrin Bazarkulova staged by Ualitbek Siyazbek. All of them were performed at the Astana Ballet Theater.

Pop singer and composer Karina Abdullina ventured into the ballet genre for the first time with her 2021 work "The Arcana of Fate". The orchestral treatment of the music was created by Viktor Gurevich. According to the composer's idea in the ballet with the original name "Tarot. Senior Arcana", the task was to reveal the ancient history and images of Tarot cards. It was the structure of the musical material that determined the scheme of the play "The Arcana of Fate" with its 21 episodes. Ballet choreographer M. Abubakhriyeva describes working with Abdullina's music: "Karina sent musical fragments that were self-sufficient and intended to stand alone, which made it challenging to weave them into a coherent narrative" (Premieres. "The Arcana of Fate"). That's why, we see that "music creates the space for dance, and dance as bodily movement arises from music" (Rossi 206).

Another experience of the Astana Ballet Theater was manifested in the ballet "Ot Kyz", the author of the libretto Bakhyt Kairbekov. The creators of the ballet describe the process of work: "We moved together with Mr. Kairbekov. When changes occurred in the libretto text, K. Abdullina immediately got in touch. We discussed scenes and transitions together"

(Premieres. "Ot Kyz"). In the above mentioned examples one can see the close cooperation of composer and choreographer. If in the first case, the director, while creating the choreographic foundation of the ballet, directly relied on the musical basis, then in the second case, the music followed the libretto in the same way as the choreography (see Fig. 1).

Another example is the play "Zhety Kazyna", staged by U. Siyazbek. It was the result of the "Ashyq Sakhna" (*Open Stage*) contest, announced in 2022 by the Astana Ballet Theater in search of new authors. The winners of the contest in various categories (libretto, music, choreography, set design) staged a new ballet based on folk legends. Composer Sh. Bazarkulova says, "I had to write new music in three weeks. As a result, I wrote a one-act, full-fledged ballet, I think, that runs for 28 minutes" (Premieres of Performances by Young Choreographers at the Astana Ballet Theater).



Figure 1. "Ot Kyz" (*Fire Girl*). Music by K. Abdullina, staged by M. Abubakhriyeva. Fire girl – Nazerke Aimukhametova, archer – Sundet Sultanov. Photo by Askhat Nurekin. 2023.

### Creating a Compilation of Music for Ballet

For choreographers/directors creating a dance work, even one of substantial length, referring to existing audio recordings is the most effective and accessible approach<sup>1</sup>. Upon reviewing various productions, it is possible to identify the compilation, often practiced by choreographers/directors, or the principle of the practice of compiling of several musical works by one or more composers/musical group for ballet.

It is important to note that musical compilations are often seen as "secondary broadcasts of music, stripped of their original context and integrity" (Babich 432). Compilations can vary in genre and style, ranging from homogeneous to mosaic-like

arrangements. They fall into three categories, each illustrated with examples below.

1 Exploring the reasons behind this fact would require a separate cultural study, which falls outside the scope of this article.

The first type refers to the compilation<sup>2</sup> and transcription<sup>3</sup> of one major work by one author. On one hand, it is divided into compilation/selection and transcription of musical material (examples: "The Lady with Camellias" by Giuseppe Verdi – Vladimir Milov directed by M. Tleubayev, 1989; "Madame Butterfly" by Giacomo Puccini – Gaziza Zhubanova directed by Asami Maki, Kyoza Metani, 1992; "Eugene Onegin" by Pyotr Tchaikovsky – Mikhail Pletnev directed by Bulat Ayukhanov, 2018); in another hand, compile the source material without transcription (ballet operas by B. Ayukhanov on "The Queen of Spades" by P. Tchaikovsky, 2019; "Aida Suite" by G. Verdi, 2020). In this kind of compilation, the composer/arranger or choreographer selects the necessary musical fragments for the interpretation of the drama and the plot of the play, and uses them for staging.

Here are the composer's reflections on the compilation. G. Zhubanova composed the musical dramaturgy of the ballet "Madame Butterfly" at the request of Bazargali Zhamanbayev, who proposed staging G. Puccini's famous opera at the stage of Abai Opera House. She enthusiastically worked on the score and collaborated closely with Japanese choreographers involved in the production. G. Zhubanova wrote about her work on the play: "The orchestra in the ballet plays the main figurative and dramatic role. All the inimitable richness of the human voice had to be replaced by the sounds of an orchestra. And I initially believed that it could be done" (57–58).

Choreographer B. Ayukhanov often chose complex music for his performances, sometimes seemingly non-danceable (for example, "Symphonic Dances" by Sergei Rachmaninoff). In the last years of his life, he created two new ballet operas with the music of P. Tchaikovsky and G. Verdi. In an interview, the director didn't deny the difficulty of choosing music for ballet interpretation. He acknowledged the challenge: "I was afraid to take up 'Aida', it was like a weight on my soul for a long time. But I am Ayukhanov the Iron. If I set a task, I have to do it" (Shimyrbayeva). Melodically rich vocal parts, virtuoso skills of the ensemble and monumental instrumental choirs became a compositional support in setting the ballet analogy of the "Aida" opera. Just like G. Verdi, who rebuilt the entire

- 2 The term "compilation", derived from Latin, has varied applications and requires contextual clarification. When mentioning it, it is necessary to indicate the context of its use. Therefore, within the framework of this article, we will explain the term. Its connotation has no specific justification in a number of musical dictionaries. For the purposes of this article, "musical compilation" refers to assembling parts and/or fragments from one or more works by composers/arrangers to create a musical narrative for ballet or choreographic pieces. Different sources offer varied interpretations of "compilation":
  - 1) A compilation album is a general term used to refer to a musical release consisting of songs that should not be considered as a single work (McDonald).
  - 2) Compilation is a book, CD, etc., that were compiled from several separate parts (Cambridge Dictionary, *Compilation*).
  - 3) Compilation – a set of elements, especially musical or written works, taken from different places and put together (Oxford Advanced Learner's Dictionary, *Collection*).
- 3 The concept of "transcription" also has multiple meanings:
  - 1) Transcriptions are essentially adaptations of an essay for an instrument or other documents other than those for which it was written (Erb).
  - 2) Transcription is the arrangement of musical works. Unlike processing, transcription has a relatively independent artistic significance. There are two types of transcription: work adaptation for another instrument and modification for the purpose of greater convenience or greater virtuosity of presentation for the same instrument (Musical Large Encyclopedic Dictionary, *Transcription*).
  - 3) Transcription is a written work containing some deviations from the original written work. Usually, a transcription is a copy of a composition in a different key or an arrangement for other instruments. music can be transcribed or arranged for instruments other than those for which it was originally intended (FreeMusicDictionary, *Transcription*).

script in his own way for complete clarity of action in the language of the opera, B. Ayukhanov reworked the opera libretto by Antonio Ghislanzoni, bringing it closer to the “ballet” format. To achieve this, the choreographer made 18 editions of the musical compilation. As a result, a one-act ballet opera with 17 episodes was created. However, some scholars argue that “dance operas and other adaptations of complete musical works do not significantly alter the original’s structure and dramaturgy” (Babich 432).

**The second type is a compilation of several works by the same composer or musical group**, represented by the following examples: “Salome” by Fazil Say – Mukaram Abubakhriyeva (2018); “The Legend of Turanga” by Kuat Shildebayev – Anvara Sadykova (2020); “Kozy Korpesh – Bayan Sulu (A Poem about Love)” by Aktoty Raimkulova – Georgiy Kovtun (2021); “The Legend of the Tulip” by Gustav Mahler – Damir Urazymbetov (2023); “Aldar Kose” by Almabek Meirbekov – Mailen Tleubayev (2023), and others.

Let’s turn to the example of the creation of “The Legend of Turanga” ballet at the Astana Ballet Theater (see Fig. 2). Its author A. Sadykova notes that at the beginning, she heard a recording of K. Shildebayev’s work “The Sadness of Turanga”. This music became the starting point for the ballet (Moldalim – Sadykova). The choreographer offered B. Kairbekov to be the author of the libretto. Then, the compilation of musical dramaturgy, based on three albums by K. Shildebayev, began. The choreographer worked with the composer in the studio on mixing (compiling) the music for the ballet. As A. Sadykova recounts, “It was a real creative process, because K. Shildebayev did not merely compile these works; he engaged actively, asking questions like ‘How do you feel here?’ and ‘What do you need there?’ This approach assigned a unique keynote to each main character” (Moldalim – Sadykova). The creation process of presented example illustrates a collaborative effort between choreographer A. Sadykova and composer K. Shildebayev, which is currently a rarity in Kazakh ballet theater.



**Figure 2.** “Kozy Korpesh – Bayan Sulu”. Music by A. Raimkulova, staged by G. Kovtun. Kodar – Yerkanat Yermagambet, She wolf – Riza Kanatkyzy. Photo by Askhat Nurekin. 2021.

Another example of this kind of work is “Kozy Korpesh – Bayan Sulu (A Poem about Love)” at the Astana Ballet Theater (see Fig. 3). Choreographer G. Kovtun and composer A. Raimkulova crafted a musical drama that integrates traditional Kazakh instruments with modern compositional techniques, likened by musicologist Valeriya Nedlina to a cinematic soundtrack. “The composer’s freedom is limited by the tempo set by the choreographer, the number of phrases, the nature of melodies and rhythm” (“Ballet ‘Kozy Korpesh – Bayan Sulu’: Did it Really Work?”). In her opinion, the ballet “revealed the special creative method of [composer] A. Raimkulova in a new way: a combination of a European orchestra, an ensemble of Kazakh traditional instruments and electronics” (Nedlina). She observes that the composer’s creative freedom is shaped by the choreographic demands, stating: “Modern compositional techniques such as the use of computer samples, specific music in recordings, complex harmony, clusters and sonors in an orchestra, innovative timbres of folklore instruments and throat singing in an ethnographic ensemble, all these do not overload the music, but, on the contrary, make it look like a cinematic soundtrack” (Nedlina). Thus, the viewer was presented with a version of the two-act play, which was finalized by the authors in later editions of the choreography.



Figure 3. “The Legend of Turanga”. Music by K. Shildebayev, staged by A. Sadykova at the Astana Ballet Theater. Photo by Askhat Nurekin. 2020.

**The third type is a compilation of works by several authors.** Examples of recent projects include the performances “The Language of Love” (2016) and “Sultan Baybars” (2020) directed by M. Abubakhriyeva, “The Wanderings of Korkyt” (2019) and “Awakening” (2021) directed by D. Urazymbetov, “The Call of the Steppe” (2020) directed by Patrick de Bana, “The Snow Queen” (2023) directed by Mailen Tleubayev.

So, for example, in “The Snow Queen” ballet for the State Academic Dance Theater of the Republic of Kazakhstan, Tleubayev compiled works from Alexander Glazunov, César Cui, and Modest Mussorgsky. “Since no single composer created an entire ballet for ‘The Snow Queen’, I selected pieces from various composers. The music made

by the same era composers is involved in my performance” (Moldalim – Tleubayev). In creating this performance, the choreographer followed the principle that “the musical material should be melodic, beautiful and conducive to dance” (Moldalim – Tleubayev).

In the ballet called “Awakening” the choreographer D. Urazymbetov used folk music, as well as the pieces of Jayau Mussa, Ye. Brusilovsky, Mukan Tulebayev. He presented a synthesis of the folk musical tradition of solo performance and “raised on pointe shoes” (Ayukhanov) the Kazakh dance through the sound of classical instruments: violins, cellos and pianos. The choreographer, together with the musicians, selected tempos, reprises and additional fragments of music. Violinist Yerkebulan Saparbayev became one of the musicians who participated in the performance: “Combining violin and piano pieces by Kazakhstan’s composers with ballet is a novel approach. It was very unusual. The musicians performed with the ballet dancers on the same stage at the same time, not accompanying, but jointly participating in the performance. That was the delight and originality of the project. I am sure that the synthesis of live music and dance has been successful and this is just the beginning of what can and should be developed in this direction” (Moldalim – Saparbayev).

Some ballets incorporate works from composers of various styles and eras. For example, for “Zhusan” (*Wormwood*) music of composers K. Shildebayev, S. Rachmaninoff, Arvo Pärt, Karl Jenkins is used, choreographer is M. Abubakhriyeva. “The Language of Love” is a case when the first author is not mentioned among the composers Renat Salavatov, K. Jenkins, Khamit Shangaliyev, Khusseinjon Izatilloev. Choreographer is M. Abubakhriyeva.

Another example of the third type compilation of works by several authors is “The Call of the Steppe”, presented at the Astana Opera Theater. It should be noted that no new music was created for this play. The basis of this ballet consisted of an acoustic and musical compilation by Carlos Pinot-Quintana, created on the combination of his music and the music of K. Shildebayev, Renat Gaissin, Tolegen Mombekov, folklore and ethnographic ensembles “Turan”, “Hassak” and ethno-jazz group “Steppe Sons”. Initially, another composer’s music was intended for use, but copyright issues prevented this. Choreographer P. de Bana said, “When I visit a new country, I first try to understand its people through their music. Traditional music comes from the depths of centuries and undoubtedly tells us the real story of the people” (Premieres. “The Call of the Steppe”).

In the second and third types of compilation, directors and choreographers inevitably face the need for knowledge in musical theory and literature. They must

- 4 Our study excludes the analysis of musical compilation and dramaturgy for individual works, specifically regarding tonal and tempo relationships, size, rhythm, and other aspects of musical texture. However, such an analysis may prove beneficial for future studies that examine the works discussed in this article.
- 5 Regarding musical drama, scholars identify two types of intonational bounds. The first type ensures the overall coherence of a single music piece (or part thereof) or multiple pieces. This allows compilers to maintain compositional integrity and unity. The second type pertains to special or dramatic bounds, which facilitate figurative analogies (Bobrovsky 310).

also understand the composer’s work, along with compositional features and principles of form formation. Classical musical structures such as variation, coda, reprise, rondo, etc., along with those developed in the 20th and 21st centuries, are crucial in creating a cohesive musical composition for a performance<sup>4</sup>. Hence, these compilation types add complexity to constructing a ballet’s dramatic narrative<sup>5</sup>.

Nikolay Babich notes that “compositionally and stylistically, [a musical] compilation can be an effective tool in creating dramatic integrity and embodying dramatic ‘collisions’” (433). When a director collaborates with a composer on a first-type compilation, the composer often takes on or shares the role of a musical dramatist. Regarding second or third type compilations, choreographers rarely consult composers. Additionally, there is so-called “non-danceable music”, which composers did not originally intend for choreographic use.

### Design of Music for Dance

In the choreography of Kazakhstan, the genre of dance miniatures is often practiced in groups, concert programs, or musical performances. New music works are specially created for this type of creativity. Choreographers often create compilations for existing music or utilize ready-made audio recordings. For instance, the Astana Ballet Theater’s concert program “Heritage of the Great Steppe” has incorporated all three aforementioned music design approaches since its development in 2012–2013. In the context of our study, we will consider several projects related to the genre mentioned, and are diverse in content.

When creating a new small-form choreographic piece, the director or commissioner selects music that shapes the dance’s content and mood. A professional choreographer contributes to conceptualizing a musical composition by advising the composer on aspects such as character, timing, size, tempo, rhythm, duration of musical periods, dynamic nuances, and orchestral elements. A. Naso thinks that “it’s always important for the composer or musician to understand the dynamic of the body, the meaning of a specific movement. But also, space, where the performance will take place, how many people will be on stage, the lights... Everything is important to inspire music and to understand the field of dance” (Carvalho). Another one writes, “Dance is commonly developed by a choreographer working with dancers to the music to which the dance will be performed. [Music] composition, by contrast, usually takes place in isolation and through reflection and revision. The result is that decisions usually need to be taken at the start on the order in which the music and dance are created” (Taylor 4).

In the production of “Maki” (*Poppies*), the choreographer D. Urazymbetov collaborated with composer Gaziz Tumanov. The premiere occurred on May 1, 2019, at the Abai Opera House during the “10 Years Path to Peace” concert, commemorating the anniversary of the Kazakhstan National Federation of Clubs for UNESCO. Performers included ASD Dance Theater artists from the Choreography Faculty of the Temirbek Zhurgenov Kazakh National Academy of Arts (KazNAA), and students from Alexander Seleznyov Almaty Choreographic School. The composer was present at the rehearsals, “plunging” into the choreographic process. The dancers impersonated the scarlet poppies and their steppe life. From the first fragments of the composition, rapid movements around the stage area begin, intertwining various lines and turning into polyphonic dance combinations and duet of boys and girls. G. Tumanov recalls, “A minute-long short fragment was written and posted on SoundCloud. Initially, I didn’t even think about dancing. But after Damir asked me to make music for the dance, I focused on further expressive rhythm of drums and strings, dynamics, culmination and coda” (Moldalim – Tumanov). The composer worked on music on a computer “using only a mouse and keyboard. Some would prefer to use a MIDI, but I like to draw out every



note. You can set dynamics and expression manually for each musical sentence” (Moldalim – Tumanov). The “Maki” composition’s audio tracks were compiled using Cubase, alongside music libraries compatible with Native Instruments – Kontakt. The music has also been adjusted for orchestra and scored. “But for successful implementation, it requires the symphony orchestra almost tripled” (Moldalim – Tumanov). The composer believes that the main thing in writing music is to achieve synergy and a common understanding of the whole idea with the dance director.

There are musical and choreographic projects in the art industry of Kazakhstan, where musicians and choreographers have the same rights, stick to a common idea, but speak their own language. The vivid examples to it are the anniversary musical and choreographic concert of Turan, held on February 29, 2024 on the stage of the Almaty Palace of the Republic and a number of performances of the “Stages” project, including “The State of Tango”, “Happy People Sing” (both directed by Galina Pianova) and others. Director G. Pianova shares insights on “Call me George”, a performance enriched with Anatoly Frolov’s choreography: “Gershwin’s music itself sounds in a very interesting arrangement. It was a great experiment for us, – for vocalist Irena Aravina and for musicians – to pass Gershwin’s symphonic works for a jazz band and arrange it all with folk motifs of various peoples” (“Call me George”).

The concept of arrangement refers to “a specific modification form of a musical sample, whether folklore or composed” (Shitikova, Li 39). “As a result, scholars suggest that “the original musical material becomes a ‘new sound’ shell, reflecting a fresh artistic and aesthetic vision along with semantic, musical, and technological aspects” (Shitikova, Li 39). It’s also worth noting that arranging a musical piece often involves close collaboration with the composer, when it is necessary to select the cast of the orchestra or instruments and solve other musical tasks.

Another illustrative example of dance music arrangements is an International Music Festival of Creative Youth “The Planet of Art”, organized by the Kazakhstan National Federation of Clubs for UNESCO and held since 2015 under the auspices of UNESCO. This festival includes three main categories: vocal, instrumental and choreographic art. Every year for each festival a playlist is formed, new compositions and scores for the orchestra are written, as well as unique arrangements are created. Vinera Kaliyeva, the music editor of the project, emphasizes collaboration: “...it is important that music does not interfere in any way with the dance, but rather be helpful for dancers in their mission. In the working process, music is emphasized in discussion with choreographers. The music editor is the servant of the choreographies of our festival” (Moldalim – Kaliyeva). During the existence of “The Planet of Art”, a large number of new compositions and dance arrangements have been created. All of them have taken their well-deserved place in culture (see Fig. 4).

As an example of folklore arrangements stands the experience of the “Gulder” ensemble at the Rosa Baglanova Kazakh Concert. As part of the team reorganization in 2023, new musical arrangements for the classical and new repertoire of the troupe were created. The chief choreographer A. Sadykova took part in the process, recommending the tempo and time span for musical pieces. This is how the “Dance with Dombas”, “Malaysian Dance”, “Dala aueni” (*Melody of the Steppe*) and others were created.



**Figure 4.** “Bach’s Intentions” performed by the laureates of the KAZFUCA International Music Festival “The Planet of Art 2023 – Let’s Unite Hearts” under the auspices of UNESCO on the stage of the K. Kuanyshbayev Kazakh Musical Drama Theater. Music by J. S. Bach, musical production by V. Kaliyeva, D. Urazymbetov, arrangement by I. Nugmetov. 2023.

Composer Sh. Bazarkulova says, “The first arrangements [for “Gulder”] were made by Talgat Sarybayev and Taskyn Okapov. They are so high-quality, and we, young musicians, are listening and really enjoy them now” (Premieres. The Revival of the “Gulder” Ensemble). The ensemble’s signature style was stylizing music and dance to the rhythm of the 1960–70s, which resonated with audiences during their international tours across 50 countries.

The research and creative project “Abai’s Music at the Kazakh Dance Lesson”<sup>6</sup> serves as another striking example in music design, presented in 2020 as part of the XII Republican student subject competition on “Choreography” (the event was based in the Kazakh National Academy of Choreography). It consisted of several organizational stages. Firstly, archival and survey studies, analysis of Abai Kunanbai’s works and collaboration with the concertmaster. Secondly, the staging an exercise, rehearsal work with students, photo and video filming of the practical part, as well as installation and theoretical conclusions based on the results of the project. The project aimed to integrate Abai’s seldom-used musical scores into dance education at colleges and universities. Within the project, invited concertmaster Yuri Mitronin arranged and adapted scores found in libraries for a Kazakh dance lesson. The result of the project was the development of an educational and methodological manual describing the movements of the Kazakh dance exercises at the barre and in the middle of the hall (including duet dances), as well as sheet music.

6 For more information, see: Urazymbetov, Damir, and Togzhan Moldalim. “Abai’s Music at the Kazakh Dance Lesson: to the Experience of Describing an Academic and Creative Project.” *Bulletin of the Vaganova Academy of Russian Ballet*, no. 5 (70), 2020, pp. 75–93, [vaganov.elpub.ru/jour/article/view/1497/985](http://vaganov.elpub.ru/jour/article/view/1497/985).

It's a common practice for directors in Kazakhstan to use existing music for their compositions. Reflecting on the evolution of musical material, choreographer Zaure Azhibekova observes: "There is a lot of music created by young composers, a lot of folklore and ethnographic groups. <...> Ten years ago, we were not able to find musical material. Everything was practically the same. And now there is such a variety" (96). However, she also points out that many contemporary works can be challenging to interpret. "The music speaks about one thing, and the stylized choreographic text is, of course, about something else (Azhibekova 97). *Kuishi* (a traditional musician) and composer Seken Turysbek believes that, first of all, a person should understand a dance that is staged. It should correspond to the development of *kui*, must "grow up" and progress along with the music. "I would like the choreographer to look for harmony and unity between the movements and each sounding instrument. Especially if the dance is set to music performed by an orchestra. The dance should be at the same level as music, and not just match the tempo or rhythm. Only then the inner images will show" (Moldalim – Turysbek). You can often see dance compositions set on *kui* and the song of S. Turysbek, ("Konil Tolkyny" (*Soul Existence*), "Ak Zhaun" (*Life Giving Rain*), "Balauasa" (*The composer wrote a kui in honor of his granddaughter, whose name is Balauasa*), "Akku Sazy" (*Swan Melody*). The author thinks well-chosen music increases the success of the dance. "If the dance takes the rhythm of the music, why not to pick it? Of course, it is not just about taking the dance and finding a good decision. Both *kui* and dance should captivate the audience, akin to 'a whirlpool', with beautiful transitions from small to medium and then large *saga* (estuary)"<sup>7</sup> (Moldalim – Turysbek).

Composers individually or collaboratively create music with specific intentions, which choreographers then utilize for their projects. The "Ethnotronica" festival showcased another synthesis of music and dance, organized by musicologist and manager Raushan Jumaniyazova with the participation of popular performers in the ethno-world genre (Jumaniyazova 79). The festival features dance both indirectly through folk and contemporary choreography, and directly by engaging the audience in dance with synthesized sounds from various ethnic musical traditions.

### Creating Music for a Dance Clip

Music videos are widely distributed across various platforms. In 2024 it is quite rare to see them on television, but on various video hosting and streaming platforms. While primarily entertaining, music videos can also convey social, political, and educational messages, along with representative codes. The public association "Scientific and Medical Society" exemplifies this with their musical and choreographic video clip project. In 2020, as part of the activities of its art studio "On the Wings of Creativity", the organization invited

a production team to shoot the *LightHouse* video clip ("Mayak") (see Fig. 5). The clip, in fact, was not only an art therapy project, but also a statement on a social and medical topic about child cancer, as well as a translation of the art therapy possibilities. Suriya Yessentayeva, initiator

7 B. Amanov wrote: "Criteria of scientific rigor are not always applicable to traditional folk terms. They are characterized by empirical concreteness, ambiguity, comparability with close and understandable phenomena of the subject environment" (217). "In relation to *dombra* music, the word 'saga' <...> unites the concepts: a wide spread of the musical flow and its connection with a certain part of the neck of the instrument [*dombra*]" (Amanov 219).

of the project and Doctor of Medical Sciences, believes in the therapeutic power of creativity: "I believe that creativity should be any person's part of life. Especially in a growing child with a completely different perception of the world. Sometimes special children had such hard stages when they generally dropped out of society and were in the hospital for six months. And then one and a half or two years at home or in isolation according to personal regime" (Moldalim – Yessentayeva).



Figure 5. The musical and choreographic video clip *LightHouse* ("Mayak"). 2020.

The *LightHouse* video drew inspiration from the 2019 *Anima* video, directed by Paul Thomas Anderson with music by Nigel Godrich and Thom Yorke, and choreography by Damien Jalet, which was broadcast by Netflix (Kourlas). The main focus in the video was not only on the music, but also on the choreography and movements of the artists. The *LightHouse* video was attended by children who suffered from oncological and hematological diseases (Art Therapy Studio "On the Wings of Creativity"), students of the Choreography Faculty of T. Zhurgenov KazNAA, ballet dancers of the Samruk Dance Company and the Korean Theater. It debuted on November 13, 2020, at an interdisciplinary conference "Noncommunicable Diseases During the COVID-19 Epidemic: New Reality, Mistakes, Lessons, Experience" and premiered on YouTube on December 2, 2020. It was later featured at the III Eurasian Creative Guild Film Festival in the "Best Music Video" category.

G. Tumanov composed the music for the video. D. Urazymbetov served as both choreographer and production director for the shoot. Based on Nurilya Kuzhamuratova's script, the creators developed a musical score segmented into five parts: everyday life, anxiety, illness, healing, joy of life. In line with the director's set design, the track featured variations in size, tempo, and modes. In four months, the music was created by a computer program based on electronic audio tracks and various sound effects.

S. Yessentayeva confirms that this art therapy project aimed to aid in the socialization and adaptation of children undergoing prolonged treatment. "Even those possibly outcast children were seen by their classmates differently. And if the child is liberated, he is free. If he is free, he lives a normal life. I think they need to be taught this. Due to our projects (performances, books, exhibitions), children have grown up, liberated themselves, become free and confident" (Moldalim – Yessentayeva).

### Support for Composing

It is important to talk about another topic that affects the promotion of a composer's work. This support comes in the form of contests and training courses.

Berklee College's Boston branch offers a course titled "Composing New Music for Dance" that focuses on teaching composers to work with dance music, with choreographers and dance artists. The students get an idea of the interaction nature of sound and body gestures, and expand their musical vocabulary. They "are encouraged to experiment with new methods of composing and new ways to create music based on dance" ("Composing New Music for Dance").

As part of this study, an analysis was conducted that showed a sufficient number of contests, festivals and summer schools for composers all around the world. Some international projects have a starting "entry" price for participation. For instance, the Irish Composition Summer School 2024 in Dublin charges an entrance fee of 380 euros. During the ten-day training, students are offered lectures, individual classes, presentations and demonstrations on various aspects of writing modern composition.

The Ruzickova Composition Competition in Frankfurt am Main (Germany), has no entry fee, age and other restrictions. According to the rules, composers must create a new work in any style for Baroque age instruments within a three-month deadline. It is worth noting that the organizers of the competition involve major cultural media as partners to promote the project.

In 2024, Peter Tranchell Foundation Award (UK) invites composers to submit vocal and piano pieces (no restrictions to participate) themed "Lost Songs of Tranchell". The winner of the Peter Tranchell Foundation Award receives 500 pounds, a world premiere at St. Paul's Church in Knightsbridge, and full coverage of travel expenses and promotion of their work.

The British Trombone Society (Shanklin, UK) holds various competitions for musical instruments simultaneously, including BTS Composers' Competition. The participants of the contest (participation is free) must write original music for an eight-part trombone ensemble with a total time limit of eight minutes. The winners receive the British Trombone Society prize and the opportunity to publish sheet music by Warwick Music Publishing.

Peter Reynolds Composer Studio (PRCS) presents the opportunity for young composers to participate in an intensive course in Cardiff (UK). They teach to get skills for progressing music creation, coworking and also give the opportunity to play created compositions by world-class professional musicians.

The Kremerata Baltica Orchestra, created by Latvian musician Gidon Kremer, supports contemporary composers and actively performs their music in various cities.

In Russia, the "Partitura" (Score) contest of young composers offers eight different categories including ballet music. The winners are provided with a free trip to Moscow, a cash prize of 200,000 rubles, participation in a Gala concert and placement of the score on the "Orfey" (Orpheus) media platform.

Another All-Russian composer contest "Avanti" has three nominations. It's exclusive to Russian Union of Composers members, provides winners with the Tchaikovsky Moscow Conservatory concert and international promotion through famous "Melodiya" studio records. The Grand Prix for the winners is 500,000 rubles.

Under the "Notes and Quotas" program, the Russian Union of Composers facilitates new music commissions. Various musical groups and venues can commission new works from Union members. For example, in the nomination "Musical and Theatrical Composition (opera, ballet, musical) with Orchestra and/or Choir", the composer is paid a fee of up to 1,500,000 rubles. The composer fulfills the order. After that, the group performs a new composition.

Kazakhstan hosts similar contests. In 2022, the Kurmangazy Kazakh National Conservatory conducted the First Republican Competition of Young Composers dedicated to the 95th anniversary of G. Zhubanova. The event was held in two rounds by two categories: chamber instrumental music and electronic music with the obligatory use of ethnic or acoustic instruments. The Grand Prix for the winners is 450,000 tenge.

The "Samal" (*Breeze*) International Competition in Astana recognizes young composers in vocal and instrumental categories. The winners of the competition become laureates with the presented diploma.

In 2023, the Kazakhstan National Federation of Clubs for UNESCO held the First Republican Competition for Young Composers and Arrangers. The works of the winners were presented as part of "The Planet of Art 2023 – Let's Unite Hearts" International Music Festival of Creative Youth, and also for the "Muse" choreographic composition.

In the 2022–2023 theater season, the Astana Ballet Theater held the "Ashyq Sakhna" (*Open Stage*) First Republican competition in order to identify young local figures in the field of theatrical art. The competition consisted of several steps, where the winners in four specialties (libretto, composition, choreography, set design) together created a new choreographic work for the Astana Ballet repertoire. The winners of the competition, librettist Madina Aldanova, composer Sh. Bazarkulova, choreographer U. Siyazbek, and set designer Aleksandra Rychkova staged the ballet called "Zhety Kazyna" (*Seven Treasures*) (2023).

Vera John-Steiner notes the insecurities faced by artists and emphasizes self-belief as central to overcoming creative challenges. "A life devoted to creative work in the arts is insecure. In contrast to academics who can rely on an institutionally organized work environment, most artists have to mobilize personal, emotional, and financial resources in order to fulfill their objectives. Central to meeting such a challenge is belief in oneself and one's talent" (John-Steiner 78). And the creative process itself is often not simple, "it is like arching and twisting, where a person picks up things learned in the past from other artists or musicians and from personal experience. In their case, their paths are like a dance, where the partners may switch places while retracing, circling, and moving forward" (John-Steiner 86).

Therefore, we affirm the need for choreographic competitions or categories that require stage performances, urging government attention to foster new musical and choreographic works.

## Conclusion

The reviewed processes of creating music for different dance projections implemented in Kazakhstan, prove the close relationship between the two types of arts and the actuality to develop this area of work. The specified theses as conclusions as follows:

1. The interaction of music and choreography has a long historical experience. The processes of creating music for ballet have developed a variety of approaches to the work of the composer and choreographer, and not having a single constant. In Kazakhstan, however, in the last decade, it has been a rare practice to embody new scores on the ballet stage, with the Astana Ballet Theater being an exception. Infrequent references to the described tendency show its unpopularity among

institutions of the country. The compilation technique is some kind of replacement for this. Johan Huizinga wrote that "in history, as well as in nature, death and birth go hand in hand with each other. The old forms of culture die at the same time and on the same soil, where the new one finds food for growth" (29).

2. Compilation is a common technique for choreographic music in Kazakhstan, with three main types based on existing recordings: 1) compilation and transcription of one major work by one author; 2) compilation of several works by one composer or musical group; 3) compilation of works by several authors. As a rule, a compilation is created based on an existing audio recording. But in any case, whether it's a ballet, a choreographic miniature or a clip, the content of the dance, its movements must be on the same level as music.
3. Musical and dance creators inspire each other, leading to collaborations that promote national culture. At first, the experimental arrangements of Yedil Khussainov, the music bands like "The Magic of Nomads", "Turan", "Hassak" and other groups boosted the emergence of similar experiments by choreographers. The increased demand for music has led to creative collaborations. Musician Yerzhan Zhamenkeyev notes: "A lack of folk, neo-music for choreographers is predominant and we know about that. We try to actively participate in this process" (Premieres. Evening of Kazakh music and choreography "Heritage of the Great Steppe"). Then we can say that music and dance stimulate the active growth and promotion of national culture. Of course, in a musical and choreographic project, performers (musicians and dancers) have a great influence on the popularization of works. They represent the results of the united work of the composer and choreographer.
4. These days the need for the participation of the state and private institutions in the development of composers' creativity is very high. State and private support for composers is crucial, through commissions, grants, and cultural events.

Modern technologies, AI, economic processes, all that trends are reshaping culture and creativity. Although art "has the unique property of refracting the spirit of the epoch in forms peculiar to it alone. It often anticipates the approach of a social turning point before (sometimes long before) external events are captured by chroniclers. In this regard music is like a sensitive organism" (Konen 87). Nevertheless, Olga Garmash writes that "in the conditions of market relations, pragmatic goals are recognized as the main ones, stubbornly associating the promotion of art with the reproduction of various mechanisms and forms of market functioning in society, without taking into account the importance of the past practice for present" (64). There is, for example, an interactive "Fluxations system creates music in response to body movements, allowing for new composer-choreographer collaborations" (Mailman, Paraskeva 36). That allows "to avoid the need for close working between composer and choreographer to ensure that the dance and music relate to one another. However, the partners in projects of this type do sometimes first share the invention of the range of sounds and movements to be used" (Taylor 8).

The scholars Joshua Mailman and Sofia Paraskeva think that "the appeal of interactive technology relates back to the avant-garde performance art phenomenon that surged in the 1960s and the more self-conscious theorizing of media" (48). Under their influence,

the structure and dramaturgy of music, which are interdependent in traditional ballet art, are “no longer automatically linked” (Kim 10–11). This has led to the emergence of collaboration methods in new forms: “the separation of music and dance, the effect of mixed cultures, the use of alternative performance spaces such as museums and laboratories, and the involvement of technology. Composers and choreographers explore the limits and possibilities of collaboration while incorporating different types of media to produce a total artwork” (Kim 11).

Art remains a vital expression of humanity, with harmonious music and dance captivating audiences. The famous ballet reformer wrote, “When music and dance are created in harmony, the impression these combined arts produce becomes majestic, and their magical charms captivate both the heart and the mind” (Noverre 38).



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