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Saryn

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Saryn – «Өнер және гуманитарлық ғылымдар» бағыты бойынша өзекті зерттеулерді, аударма материалдарын және академиялық мәтіндерге, музыкалық альбомдарға, кинофильмдерге, көрмелерге және басқа да ғылым мен мәдениет туындыларына шолуларды жариялауға бағытталған халықаралық ғылыми рецензияланатын басылым.

Saryn басылымдарының негізгі мақсаты ұлттық мәдениет контекстіндегі өнердің зерттеу және әдіснамалық мәселелерін, дәстүрлердің мәдениетаралық өзара байланысын және олардың қазіргі жай-күйін айшықтайтын және талқылайтын мақалалар.

Редакцияға ұсынылған мәліметтер жүйелі сапалық немесе сандық деректерді талдауды қамтитын теориялық және эмпирикалық зерттеулерге; бар білімді айтарлықтай растайтын немесе кеңейтетін қысқаша зерттеу есептері мен жазбаларына; кітаптарға, театр қойылымдарына, музыкалық альбомдар мен концерттерге, кинофильмдерге, көрмелерге және басқада шолуларға бағытталуы мүмкін. *Saryn*-де ғылыми диалогтар құпталады.

Saryn ҚДБ-да (Қазақстандық дәйексөз базасында), ҰМҒТСО-да (Ұлттық мемлекеттік ғылыми-техникалық сараптама орталығында), Ресейлік ғылыми дәйексөз индексінде (РҒДИ), КиберЛенинкада индекстеледі. *Saryn* редакциясына түскен барлық мақалалар плагиатты тексеру рәсімінен өтеді және мамандардың екі рет «жасырын» шолуынан кейін жарияланады.

Saryn-де авторлық ғылыми зерттеулер, пікірлер, рецензиялар және сұхбаттар тегін жарияланады. Журнал редакциялық жұмыстарға және мақалаларды жариялауға байланысты барлық шығындарды өз мойнына алады. Редакцияға ұсынылған материалдарды жариялағаны үшін төлем төленбейді. Журналдың редакциясы авторларды күрделі терминологиядан аулақ болып, халықаралық оқырмандармен байланыс орнатуға қамқорлық жасай отырып, түсінікті және қол жетімді тілде жазуға шақырады.

Журналдың редакциялық саясаты халықаралық ұйымдардың ғылыми жарияланымдар этикасы жөніндегі ұсынымдарына негізделеді: Басылым этика комитеті – Committee on Publication Ethics (COPE), Еуропалық ғылыми редакторлар қауымдастығы – The European Association of Science Editors (EASE).

Saryn-де жарияланған мақалалардың авторлары мәтіндердің мазмұнына, сондай-ақ мақалаларды жариялау нәтижесінде байқаусызда зиян келтіруі мүмкін үшінші тұлғалардың ар-намысына, қадір-қасиетіне және іскерлік беделіне толық жауап береді. Дәйексөз келтірген кезде автор мен дереккөзге сілтеме жасалу қажет.

Журналдың мұрағаттық жинақтары Құрманғазы атындағы Қазақ ұлттық консерваториясының кітапханасында, ҚР Ұлттық кітапханасында және Ресейдің ғылыми дәйексөз индексінде (РҒДИ) енгізілген.

Оқырмандар мен авторлар sarynjournal.kz журналының ресми сайтындағы «Мұрағаттар» бөлімінде шығарылымдардың электрондық нұсқасымен тегін таныса алады. Мақалалардың PDF-нұсқалары Creative Commons (CC BY-NC-ND 4.0) лицензиясы бойынша қол жетімді.

Saryn журналының редакциясы ынтымақтастықтың әртүрлі форматтарына ашық. Біз редакцияның электрондық поштасына жіберуге болатын кез келген ұсыныстарға қуаныштымыз: editor@sarynjournal.kz.

Жарияланым тілдері – ағылшын, қазақ, орыс.
Журнал жылына 4 рет шығарылады.

Мерзімді баспасөз басылымын, ақпараттық агенттікті және желілік басылымды қайта есепке қою туралы 10.03.2023 жылғы № KZ63VPY00066116 куәлігін Қазақстан Республикасының Ақпарат және қоғамдық даму министрлігінің Ақпарат комитеті берді.

Saryn – международное научное рецензируемое издание, ориентированное на публикацию актуальных исследований, переводных материалов и рецензий на академические тексты, музыкальные альбомы, кинофильмы, выставки и другие произведения науки и культуры по направлению «Искусство и гуманитарные науки».

Основной целью публикаций *Saryn* являются статьи, в которых освещаются и обсуждаются исследовательские и методологические вопросы искусства в контексте национальной культуры, кросскультурное взаимодействие традиций и их актуальное состояние.

Материалы, представленные в редакцию, могут быть сосредоточены на теоретических и эмпирических исследованиях, содержащих систематический качественный или количественный анализ данных; краткие исследовательские отчеты и заметки, которые существенно подтверждают или расширяют существующие знания; обзоры книг, театральных спектаклей, музыкальных альбомов и концертов, кинофильмов, выставок и другого. В *Saryn* приветствуются научные диалоги.

Saryn индексируется в КБЦ (Казахстанской базе цитирования), НЦГНТЭ (Национальном центре государственной научно-технической экспертизы), Российском индексе научного цитирования (РИНЦ), КиберЛенинке. Все статьи, поступающие в редакцию *Saryn*, проходят процедуру проверки на плагиат и публикуются после положительного двойного слепого рецензирования специалистами.

Авторские научные исследования, обзоры, рецензии и интервью в *Saryn* публикуются бесплатно. Журнал берет на себя все расходы, связанные с редакционными работами и публикациями статей. За публикацию предоставленных в редакцию материалов гонорары не выплачиваются. Редакция журнала призывает авторов писать ясным и доступным языком, избегая сложной терминологии и заботясь о коммуникации с международной читательской аудиторией.

Редакционная политика журнала основывается на рекомендациях международных организаций по этике научных публикаций: Комитета по публикационной этике – Committee on Publication Ethics (COPE), Европейской ассоциации научных редакторов – The European Association of Science Editors (EASE).

Авторы статей, опубликованных в *Saryn*, несут полную ответственность за содержание текстов, а также за честь, достоинство и деловую репутацию третьих лиц, кому может быть причинен неумышленный ущерб в результате публикации статей. При цитировании обязательно указание ссылки на автора и источник.

Архивные комплекты журнала содержатся в библиотеке Казахской национальной консерватории имени Курмангазы, Национальной библиотеке РК и включены в Российский индекс научного цитирования (РИНЦ).

Читатели и авторы могут ознакомиться с электронной версией выпусков бесплатно в разделе «Архивы» на официальном сайте журнала sarynjournal.kz. PDF-версии статей распространяются в свободном доступе по лицензии Creative Commons (CC BY-NC-ND 4.0).

Редакция журнала *Saryn* открыта к разным форматам сотрудничества. Мы будем рады любым предложениям, которые можно направить на электронную почту редакции: editor@sarynjournal.kz.

Языки публикации — английский, казахский, русский.

Журнал издается ежеквартально.

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Saryn is an international scientific peer-reviewed publication, focused on issuance of topical studies, translated materials and peer reviews of academic texts, music albums, films, exhibitions and other works of science and culture in the Art and Humanities line.

The main purpose of *Saryn* is to publish articles that cover and discuss research and methodological art topics in the context of national culture, intercultural interaction of traditions and their current state.

The materials, submitted to the editorial office, may focus on theoretical and empirical studies containing a systematic qualitative or quantitative data analysis; brief research reports and notes that significantly confirm or expand existing knowledge; reviews of books, theater performances, music albums and concerts, films, exhibitions and others. Scientific dialogues are welcome at *Saryn*.

Saryn is indexed on KazBC (Kazakhstan Citation Database), NCSTE (National Center of Science and Technology Evaluation), Russian Science Citation Index (RSCI) and CyberLeninka. All the articles, submitted to the *Saryn*'s editorial office, are checked for plagiarism and published after a positive double-blind peer review by specialists.

Author scientific studies, reviews, peer reviews and interviews are published in *Saryn* for free. The journal bears all expenses associated with editorial work and publications of articles. The journal pays no fee for any publications of materials submitted to the editorial office. The journal's editorial office calls for authors to write in a clear and accessible language, avoiding any complicated terminology and taking care of communication with an international readership.

The journal's editorial policy is based on the recommendations of international organizations on the ethics of scientific publications: the Committee on Publication Ethics (COPE), the European Association of Science Editors (EASE).

Authors of articles, published in *Saryn*, bear full responsibility for their text content, as well as for honor, dignity, and business reputation of third parties who may suffer unintentional harm as a result of a publication of any articles. The indication of the author and the source is mandatory when citing.

The journal's archival sets are located in the library of Kurmangazy Kazakh National Conservatory, National Library of the Republic of Kazakhstan and included in the Russian Science Citation Index (RSCI).

Readers and authors may find the electronic version of issues for free in the Archives section on the journal's official website, sarynjournal.kz. PDF versions of articles are freely available under Creative Commons License (CC BY-NC-ND 4.0).

The *Saryn*'s editorial office is open to various formats of cooperation. We will be glad to receive any suggestions that can be sent to the editorial office by electronic mail: editor@sarynjournal.kz.

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Құрылтайшы:

«Құрманғазы атындағы Қазақ ұлттық консерваториясы»
республикалық мемлекеттік мекемесі

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Журнал жылына 4 рет шығарылады.

Мерзімді баспасөз басылымын, ақпараттық агенттікті және желілік басылымды қайта есепке қою туралы 10.03.2023 жылғы № KZ63VPY00066116 куәлігін ақпарат комитеті берді.

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Кіріспе сөз

2023 жылдың желтоқсан айында *Saryn* журналының алғашқы санының шыққанына тура он жыл толады. Ол кезде «Құрманғазы атындағы Қазақ ұлттық консерваториясының хабаршысы» деп аталды. Консерватория ұжымы тұңғыш ғылыми журналының ашылуын зор ынтамен қарсы алып, үнемі қолдау көрсетті. Осы жылдар ішінде біз мәдениет пен өнер саласындағы сан алуан ғылыми жобалардың 250-ден астам нәтижелерін, 41 санын шығардық.

2023 жыл біз үшін эксперимент жылы болды. Барлық сандар тақырыптық болды (онжылдықта бірінші рет!). Біріншісінде авторлар ұлттық өнердегі және жалпы мәдениеттегі модерн және постмодерн диалектикасының мәселелерін әртүрлі позициялардан талқылады. Екінші нөмір аса маңызды архаикалық жәдігерлер – бақсылық, қобыз, оны жасаушы Қорқыт, ежелгі тувалық әуендерге арналған. Үшінші сан авторларының жалпы зерттеу пәні – мәдени жады, оның қайнар көздері мен нышандары. Ағымдағы төртінші нөмір көне этникалық және аймақтық дәстүрлердің қазіргі жағдайда түрленуінің әртүрлі формалары туралы мақалалардан тұрады.

Янник Уэй (Люцерн, Швейцария) және **Валерия Недлинаның** (Алматы, Қазақстан) мақалалары жылдың ең ірі этномузыкалық форумы – Халықаралық дәстүрлі музыка кеңесінің 47-ші Дүниежүзілік конференциясының (қазіргі Халықаралық музыка және би дәстүрлері жөніндегі кеңес) аясында өткен бірлескен секциясында авторлар бастаған талқылауды кеңейтіп, толықтырады. Секция аясында бұрынғы және бүгінгі, рухани және дүниелік қайшылықтардағы аспаптардың материалдық және мәдени өмірі талқыланды. Швейцарияның және Қазақстанның бір қарағанда бір-бірінен мүлде бөлек дәстүрлерінде зерттеушілер жаһандану және пост-жаһандану дәуіріндегі көптеген мәдениеттерге тән ұқсас тенденцияларды анықтады: жазба академиялық және бұқаралық өнердің қарқымды ықпалымен бетпе-бет келіп, дәстүрлі мәдениеттерде шеберлер шығармашылығының нәтижелерін аутентикалық белгісімен «сақтап қалуға» емес, тамырлармен маңызды байланыстарды жоғалтпай, уақыт ағымына сай аспаптар жасау және музыка ойнау тәжірибесін дамытуға мүмкіндік беретін қорғаныс механизмдері әзірленеді.

Я. Уэйдің «Альпі өлкесінің мәдениетіндегі балғалық цимбалдар: дамуы мен қазіргі жағдайы, дәстүрлері, шеберлігі, материалдары мен сырлары» атты мақаласы экспедициялық зерттеулер, аспап жасаушылармен байланыс және кең көлемді тарихи дереккөздер материалдарына негізделген. Швейцарияның (Аппенцель) және Австрияның (Зальцбург) көршілес аймақтарында таралған трапеция тәрізді балғалық цимбалдарын жасау және музыка ойнау дәстүрлері ЮНЕСКО-ның Адамзаттың ауызша және материалдық емес мұраларының жауһарларының тізіміне енуге дайындалуда. Сондықтан бұл дәстүрлердің қазіргі жағдайы туралы мәліметтер этноорганология мен этномузыкатуану үшін өте қызықты.

В. Недлинаның «Қазақ аспап жасау және орындаушылық тәжірибесіндегі неотрадиционализм және инновация» атты мақаласындағы талқылау пәні – ұлттық музыкалық дәстүрдегі аутентикалық пен даму диалектикасы. Қазақ аспаптарындағы жаңашылдықтың үш кезеңі және олардың концерттік дыбыстау тәжірибесі арқылы автор қазақ аспаптарындағы инновациялар мен модернизацияны ұлттық мәдениеттің объективті жаһандану үдерістеріне реакциясы ретінде қайта қарастырады.

Дәстүрлер, жанрлар мен мәдениеттер диалогы арқылы зерттеуші **Эмилия Коларова** (София, Болгария) қазіргі болгар музыкасындағы кейбір өзекті тенденцияларды зерттейді. Болгар фольклоры мәңгілік құндылықтардың символына айналған Милчо Левиевтің «Жасыл үй» ("Green House") джаз кантатасын және Васил Казанджиевтің «Болгариядан суреттер» симфониялық сюитасын мысалға ала отырып, ол кроссовер құбылысы мен оның мәдениетаралық коннотациясын талқылайды.

Екатерина Карелина (Тыва Республикасы, Ресей) алғаш рет ғылыми қауымды бірегей композитор Аяна Оюнмен таныстырады, оның шығармашылығында батыс композициясының ең жоғары жетістіктері мен тувалық музыкалық дәстүрлерді терең түсінуі тоғысқан. Оқырмандарымызды қазіргі сахнада ұлттық мәдениеттерді жарқын бейнелейтін композиторлармен таныстыруды жалғастырамыз деп сенеміз.

Осы басылымның тағы бір авторы **Дилара Шомаеваның** (Астана, Қазақстан) «Иржи Килианның Қазақстандағы балеттері» мақаласы қазақ музыкалық театры саласындағы өткен жылдың айтулы оқиғаларының бірі – «Астана Опера» және «Астана Балет» театрларында Иржи Килианның балеттерінің қойылуы және олардың республиканың әртүрлі қалаларында көрсетілуіне арналған. Қоюшылар мен бишілердің шығармашылығына сыни тұрғыдан қарау отандық хореографияның жетістіктерін ашып, Килиан балеттерінің қазақстандық нұсқаларының әлемдік контексте маңызын бағалауға мүмкіндік береді.

Saryn журналының төртінші саны – журналдың онжылдықтың да, жаңа форматтағы толық жылдық көлемінің де өзіндік нәтижесі. Бұл біздің басылымның аудиториясын кеңейтуін және оған халықаралық мәртебе беруге бағытталған бір жылдық өзгерістерді қамтиды. Пішімдегі, мақсат-міндеттердегі, редакциялық алқа құрамындағы өзгерістердің арқасында сапалы жетістікке қол жеткіздік. Бірақ бұл ғаламшарымыздың әртүрлі бөліктерінен ондаған өнер және мәдениет зерттеушілерінің жан-жақты қолдауынсыз мүмкін емес еді. *Saryn*-ның көркеюіне уақыттарын аямаған рецензенттерге, авторлар мен редакция алқасының мүшелеріне, Құрманғазы атындағы Қазақ ұлттық консерваториясының достарына шексіз алғысымызды білдіреміз. Алдымызда жаңа шығарылымдар, жаңа идеялар мен жаңа бастамалар!

Галия Бегембетова,
бас редактор

Вступительное слово

В декабре 2023 года исполняется ровно десять лет со дня выхода первого номера журнала *Saryn*. Тогда он назывался «Вестник Казахской национальной консерватории имени Курмангазы». Коллектив консерватории встретил открытие первого вузовского научного журнала с большим энтузиазмом и непрестанно поддерживал его. За эти годы мы опубликовали 41 выпуск, свыше 250 результатов самых разнообразных исследовательских проектов в области культуры и искусства.

2023 год стал для нас годом экспериментов. Все номера получились тематическими (впервые за десятилетие!). В первом авторы с разных позиций обсуждали проблемы диалектики модерна и постмодерна в национальном искусстве в частности и в культуре вообще. Второй номер посвящен важнейшим артефактам архаики – шаманизму, кобызу, его создателю Коркыту, древним тувинским напевам. Общий предмет исследования авторов третьего номера – память культуры, ее источники и символы. Нынешний четвертый выпуск содержит статьи о разных формах трансформаций древних этнических и региональных традиций в условиях современности.

Статьи **Янника Уэя** (Люцерн, Швейцария) и **Валерии Недлиной** (Алматы, Казахстан) расширяют и дополняют дискуссию, начатую авторами в совместной секции, прошедшей в рамках крупнейшего этномузикологического форума года – 47 Всемирной конференции Международного совета по традиционной музыке (ныне – Международного совета по традициям музыки и танца). Предметом обсуждения в рамках секции была материальная и культурная жизнь инструментов в противоречиях прошлого и настоящего, духовного и мирского. В совершенно отличных друг от друга, на первый взгляд, традициях Швейцарии и Казахстана исследователи обнаружили схожие тенденции, являющиеся, по-видимому, общими для многих культур в эпоху глобализации и постглобализации: столкнувшись с мощным воздействием письменного академизма и массового искусства, традиционные культуры вырабатывают защитные механизмы, позволяющие не «консервировать» результаты творчества мастеров под маркой аутентичности, но развивать практики изготовления инструментов и музицирования в ногу со временем, не теряя при этом сущностных связей с корнями.

Статья Я. Уэя «Молоточковые цимбалы в культуре Альпийского региона: развитие и современное состояние, традиции, мастерство, материалы и секреты» строится на материалах экспедиционных исследований, общения с мастерами по изготовлению инструментов и обширных исторических источниках. Традиции изготовления и музицирования на трапециевидных молоточковых цимбалах, распространённые в соседствующих регионах Швейцарии (Аппенцель) и Австрии (Зальцбург), готовы к включению в Список шедевров устного и нематериального наследия человечества ЮНЕСКО. Поэтому сведения о современном состоянии этих традиций чрезвычайно интересны для этноорганологии и этномузыковедения.

Предметом обсуждения В. Недлиной в статье «Неотрадиционализм и инновации в казахском инструментостроении и исполнительской практике» становится диалектика аутентичности и развития в национальной музыкальной традиции. Через три периода инноваций в казахских инструментах и практике их концертного звучания автор переосмысливает нововведения и модернизации в казахских инструментах как реакцию национальной культуры на объективные глобализационные процессы.

В схожем ключе – через диалог традиций, жанров и культур – рассматривает некоторые актуальные тенденции в современной болгарской музыке исследователь **Эмилия Коларова** (София, Болгария). На примере джазовой кантаты Милчо Левиева «Зеленый дом» (Green House) и симфонической сюиты Василя Казанджиева «Картинки из Болгарии», в которых болгарский фольклор становится символом вечных ценностей, она обсуждает феномен кроссовера и его межкультурные коннотации.

Екатерина Карелина (Республика Тыва, Россия) в статье «Тувинский композитор Аяна Оюн (творческий портрет)» впервые знакомит научную общественность с уникальным композитором Аяной Оюн, в творчестве которой переплетаются достижения западной композиции и глубокое понимание тувинских музыкальных традиций. Мы надеемся продолжить знакомство наших читателей с композиторами, ярко представляющими национальные культуры на современной сцене.

Еще одна статья этого номера «Балеты Иржи Килиана в Казахстане» в авторстве **Дилары Шомаевой** (Астана, Казахстан) посвящена одному из знаковых событий уходящего года в сфере казахстанского музыкального театра – постановке балетов Иржи Килиана в театрах «Астана Опера» и «Астана Балет» и их показу на сценах разных городов республики. Критический экспертный взгляд на труд постановщиков и танцоров выявляет достижения отечественной хореографии, позволяет оценить значение казахстанских версий килиановских балетов в мировом контексте.

Четвертый номер журнала *Saryn* – это своего рода итог и десятилетия выхода журнала, и полного годового тома в новом формате. Им закрывается целый год трансформаций, нацеленных на расширение аудитории нашего издания, придание ему международного статуса. Благодаря переменам в формате, целях и задачах, составе редакционной коллегии мы добились качественного скачка. Но он был бы невозможен без всесторонней поддержки десятков исследователей искусства и культуры из разных концов нашей планеты. Мы бесконечно благодарны рецензентам, авторам и членам редакционного совета, друзьям Казахской национальной консерватории имени Курмангазы, пожертвовавшим время на то, чтобы сделать *Saryn* лучше. Впереди новые выпуски, новые идеи и новые открытия!

Галия Бегембетова,
главный редактор

Foreword

December 2023 marks exactly ten years since the publication of the first issue of *Saryn* journal. Then it was called Bulletin of Kurmangazy Kazakh National Conservatory. The conservatory staff greeted the opening of the first university scientific journal with great enthusiasm and constantly supported it. Over the years, we have published 41 issues with over 250 results of all kinds of research projects in the field of culture and art.

2023 has become a year of experimentation for us. All the issues were themed (for the first time in a decade!). In the first, the authors discussed from different positions the problems of the dialectic of modernity and postmodernity in national art in particular and in culture in general. The second issue is dedicated to the most important archaic artifacts: shamanism, *kobyz*, its creator *Korkyt*, and ancient Tuvan tunes. The general subject of research by the authors of the third issue is cultural memory, its sources, and its symbols. The current fourth issue contains articles on various forms of transformation of ancient ethnic and regional traditions in modern conditions.

Articles by **Yannick Wey** (Lucerne, Switzerland) and **Valeriya Nedlina** (Almaty, Kazakhstan) expand and complement the discussion begun by the authors in a joint section held as part of the largest ethnomusicological forum of the year – the 47th World Conference of the International Council for Traditional Music (now International Council for Traditions of Music and Dance). The subject of discussion within the section was the material and cultural life of instruments in the contradictions of past and present, sacred and profane. In the seemingly different traditions of Switzerland and Kazakhstan, researchers have discovered similar trends that are apparently common to many cultures in the era of globalization and post-globalization: faced with the powerful influence of written academicism and mass art, traditional cultures develop protective mechanisms that make it possible not to “preserve” the results of the masters’ creativity under the brand of authenticity, but to develop the practices of making instruments and playing music in step with the times without losing essential connections with the roots.

Article by Y. Wey “Observing the Cultural Development of the Hammered Dulcimer in the Alpine Region through Its Crafting, Materials, And Secrets” is based on materials from expeditionary research, conversations with instrument makers, and extensive historical sources. The traditions of making and playing music on trapezoidal hammer dulcimers, common in the neighboring regions of Switzerland (Appenzell) and Austria (Salzburg) are on their way to the UNESCO List of Masterpieces of the Oral and Intangible Heritage of Humanity. Therefore, information about the current state of these traditions is extremely interesting for ethnoorganology and ethnomusicology.

The subject of discussion by V. Nedlina in the article “Neotraditionalism and Innovations in Kazakh Instruments and Music-Making” is the dialectic of authenticity and development in the national musical tradition. Through three stages of innovation in Kazakh instruments and the practice of their concert sound, the author rethinks innovations and modernization in Kazakh instruments as a reaction of national culture to objective globalization processes.

In a similar vein – through a dialogue of traditions, genres and cultures – researcher **Emilia Kolarova** (Sofia, Bulgaria) examines some current trends in contemporary Bulgarian music. By examining Milcho Leviev’s jazz cantata “Green House” and Vasil Kazandzhiev’s symphonic suite “Pictures from Bulgaria”, the author explores the concept of crossover and its implications in cross-cultural contexts, highlighting how Bulgarian folklore serves as a representation of timeless ideals.

Yekaterina Karelina (Republic of Tyva, Russia) for the first time introduces the scientific community to the unique composer Ayana Oyun, whose work intertwines the achievements of Western composition and a deep understanding of Tuvan musical traditions. We hope to continue introducing our readers to composers who vividly represent national cultures on the modern stage.

Another article in this issue by **Dilara Shomayeva** (Astana, Kazakhstan) is dedicated to one of the significant events of the past year in the field of Kazakh musical theater – the production of Jiří Kylián’s ballets at the Astana Opera and Astana Ballet theaters and their showing on the stages of different cities of the Republic. A critical expert perspective at the work of directors and dancers reveals the achievements of choreography and allows us to assess the significance of the Kazakh versions of Kylián’s ballets in the global context.

The fourth issue of *Saryn* is a kind of result of both the decade of publication and the full annual volume in a new format. It marks the end of a whole year of transformations aimed at expanding the audience of our journal and giving it international status. Thanks to changes in the format, goals and objectives, and editorial board, we have achieved a qualitative leap. But it would have been impossible without the full support of dozens of art and culture researchers from different parts of our planet. We are eternally grateful to the reviewers, authors, and members of the editorial board, friends of the Kurmangazy Kazakh National Conservatory, who contributed their time to make *Saryn* better. New releases, new ideas, and new discoveries are ahead!

Galiya Begembetova,
Editor-in-Chief

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Observing the Cultural Development of the Hammered Dulcimer in the Alpine Region through its Crafting, Materials, and Secrets

Abstract

The makers of hammered dulcimers in the Appenzell (Switzerland) and Salzburg (Austria) regions are considered artisans of their very specialized craft. A trapezoidal wooden case with a bridge, the instrument is beautified with ornaments and symbols of religious and popular belief. Its sound is produced by a process mediated through several materials: the player uses small hammers struck by hand on several strings, the vibration of which is transmitted to a resonating body.

In contrast, historically, the hammered dulcimer had strikingly negative associations: It was 'devalued to a dance instrument'; 'disgusting because of the great noise of sounds'; it 'should be nailed to the houses of ill repute' and '[he] who [...] is in the habit of playing on the dulcimer, may be a regular thief and robber'. Such rebukes – some of which notably addressed directly to the object, not to the players – contrast with contemporary perception and raise questions about relationships between the material object, its properties, and their relationship to perception.

Through the detailed inspection of historical and contemporary specimens and their stories, we trace the transformation from the once shunned object to the artisanal work and carrier of cultural heritage. Dulcimers as 'sensual objects' (Harman) that transformed themselves and together with their associates: players, makers, and the sound environment. We trace the different allusions around the hammered dulcimer as objects to the crafting material, the stories from makers, and the artistic and symbolic emanation of the ornamentation. This further demands a critical reflection on the status of the craft and the material objects that exist to this day without digital technologies and in non-digital spaces.

Keywords: dulcimer, instrument making, Alpine region, ornamentation, music of Switzerland.

Acknowledgements. I am grateful to the Center for Appenzell and Toggenburg Folk Music, Roothuus Gonten and Werner Alder, dulcimer maker, for insights into the material and the construction of hammered dulcimers; and Valeriya Nedlina for comments on this manuscript. Special thanks go to two anonymous reviewers whose comments were very valuable.

Author has read and approved the final version of the manuscript and declares that there is no conflict of interests.

Note: This article is based on a paper first presented at the 47th ICTM World Conference in Legon, Ghana, 2023.

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Introduction. Musical instruments as material objects are connected to their musical tradition – notably under the umbrella of ‘intangible’ cultural heritage – while holding tangible qualities that withstand or relate to changes in their environment. Some retain their shape and mechanics over centuries while undergoing multiple transformations in their symbolic cultural meaning, their role and status in society and musical stylistics. Others are changing under the pressure of time: new technologies, new social challenges, new ideologies. Some even disappear for centuries or stay hidden and nearly forgotten to be uncovered one day and restored for scholarly or artistic needs. Underlying these developments are tensions between the object itself and its perception, as well as the tensions of the material object between the sacred and the profane, or the turn towards a past heritage or future endeavors. Societal change drives these tensions and becomes an agent for both changes in and preservation of instruments as a tangible symbol of music traditions. Further transformations may be driven by technological innovations. The previous century saw various technological advancements that had significant implications across all areas of musical practice. Within the sphere of music production, the development of phonography, electrification, digitalization, and increased connectivity led to the creation of numerous new musical instruments [Hardjowirogo, 2017, p. 10].

Dating back to antiquity, the hammered dulcimer can trace its roots to various regions across the globe, including the Middle East, Asia, and Europe. There is the attempt to trace its origin through migration and trade routes, some postulate an origin from Persia, from where the instrument spread to Europe and Asia. Nevertheless, a “polygenetic” history with independent developments in different regions can be assumed as well. The hammered dulcimer in the Central European Alpine region is organologically related to the Hungarian cimbalom, the trapezoidal psaltery documented in medieval sources, and the mentioned Persian santur. An assumed “tree” of relations between the various traditions is provided by Gifford [Gifford, 2001, p. 8] in his standard monograph on the dulcimer. However, there are varying typologies, and in the European context, the fretted cither is distinguished from the “psaltery-cimbalom group” [Baines, 1960, p. 12].

The hammered dulcimer is made of a trapezoidal or, in some cases, rectangular wooden frame adorned with horizontally stretched strings. Types of wood used

for the body of the instrument are mainly made from native spruce and maple, in fewer cases other woods such as pear, walnut and cherry. The instrument is played using handheld hammers made of various materials, such as wood, metal, or leather, which strike the strings to create a unique blend of melodic and percussive tones. The hammered dulcimer's adaptability across different musical genres has contributed to its cultural significance and popularity throughout history. Its versatility is evident in its application within traditional folk music, classical compositions, contemporary world fusion, and even elements of modern popular music. In the past, dulcimers were often built by the players themselves [Engeler, 1894, p. 158], however, this is no longer the case today.

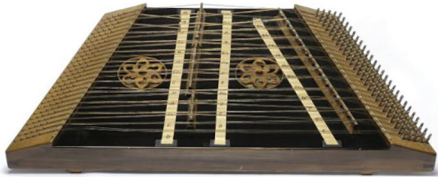
Throughout various historical periods, the hammered dulcimer has held cultural importance. Its evocative resonance and delicate timbre have been employed to express a wide array of emotions and communicate narratives in both joyous gatherings and solemn ceremonies. In recent times, there has been a resurgence of interest in the hammered dulcimer, attracting musicians of diverse backgrounds and skill levels. This renewed attention is partially attributed to the instrument's accessible playing style and its potential for creative expression.

In the subsequent chapters, we explore the dulcimer tradition in Northeastern Switzerland, examining the instrument as a concrete subject of ethnomusicological study. Our focus shifts to the instrument's materiality and the ways it is perceived. Concrete observations are then followed by a reflection, in which we focus in particular on Object-Oriented Ontology [Harman, 2001, p. 2018] to investigate the intrinsic and perceptual qualities of objects, using musical instruments as a case study to explore their autonomous existence, their qualities and the tensions between the object itself and its perception, as well as the tensions of the material object between the sacred and the profane.

The dulcimer tradition in Northeastern Switzerland. In the vicinity of the Alpstein Massif in Northeastern Switzerland, the hammered dulcimer holds significance within the region's musical tradition, serving as both a solo instrument and an integral part of the ensemble known as "Appenzell string music". This ensemble typically includes instruments such as the cello, violin, and double bass. Some of these ensembles gained acclaim beyond the local confines and utilized music as a means of livelihood. While the fame of the hammered dulcimer predominantly stems from its association with "Appenzell string music" ensembles during the 19th century, historical sources trace the instrument's existence back several centuries. Notably, financial records from 1567 in Appenzell make the earliest mention of the hammered dulcimer [Manser, 2010, p. 29]. However, records from the 17th and 18th centuries reveal that the instrument was often linked to individuals of low social status and itinerant musicians, leading authorities to view them with suspicion [Gifford, 2001, p. 68]. In contemporary times, the practice of playing the hammered dulcimer, along with its instruction and instrument craftsmanship, continues to thrive as a living cultural heritage in various regions.

Additionally, innovative efforts have been undertaken to further advance the instrument's capabilities and possibilities.

Dulcimers have in common a trapezoidal box, the top of which is made of spruce inserted into a frame of harder wood. [Figure 1](#) shows a dulcimer from the workshop of Johannes Fuchs, built in 1990. We see the trapezoidal resonance box over which the strings are stretched. The sides are attached to the left and right and are interrupted by bridges.



[Figure 1](#). Hammered dulcimer by Johann Fuchs, Appenzell, made in 1990

My field research and exploration of the music of the Alpstein region ([see Fig. 2](#)) began in 2018 with studies on yodeling. The hammered dulcimer emerged as central to a project that aimed to digitize and evaluate bequests in the archive of the Roothuus Gonten, Centre for Appenzell and Toggenburg Folk Music in the period throughout 2021 and 2022. There I had access to the extensive archival resources at the local folk music center as well as the opportunity to establish contacts with musicians and instrument makers. The collection of several thousand pages of music notation, in addition to hundreds of recordings and miscellaneous material poses challenges which all archives face today: how to preserve, organize, and digitize the large material in a sustainable and accessible way. My research focused on two collections, the first by the Ethnomusicologist Margaret Engeler (1933–2010) and the second by the local musician and collector Linus Koster (1906–1985). Engeler's legacy turned out to be particularly intriguing. The collection comprises audio recordings made between the late 1970s and early 1990s, mainly as part of Engeler's ethnomusicological research in the Appenzell region.



[Figure 2](#). The red spot marks the center of the Alpstein massif, where the tradition of playing the hammered dulcimer of the Central European Alpine region is particularly lively today. Source: <https://map.geo.admin.ch/> [18.09.2023]

These recordings include interviews with Appenzell musicians, live music recordings, scientific lectures and recordings of thematically relevant radio programs. Her field notes offered insights beyond her published works (Engeler 1984), and the recordings include the sole preserved interviews with eminent dulcimer players from the local musical tradition. This discovery spurred an in-depth study of the instrument, raising fascinating research questions for several reasons: while the hammered dulcimer is known in numerous regions and cultures globally, it possesses a distinctive local flavor; moreover, its construction demands sophisticated craftsmanship and a nuanced understanding of musical acoustics.

In 2023, only two dulcimer makers will still be active in the Appenzell region of north-western Switzerland. One of them is Werner Alder who trained in antique and cabinet making, but for many years primarily has focused on dulcimer construction. His product ranges from basic dulcimers for beginners to more complex concert dulcimers for professional musicians. Coming from the Alder family known for traditional music, Werner Alder actively performs in various groups and as a solo dulcimer artist. Insights into his workshop will be discussed later in this article.

The instrument as a tangible object of ethnomusicological research. Musical instruments, while tangible, are not just tools for producing music but are also artistic artifacts. They represent a blend of craftsmanship and artistic expression, satisfying aesthetic needs both visually and audibly. De Oliveira Pinto explains: "If music is of intangible nature, musical instruments are not. They are touchable as artifacts, as final outcomes of knowledge, skills, and mastery in handcraft. Musical instruments are a visible object-like human product, through which music is performed and reproduced as sound. [...] The most extraordinary thing is that musical instruments are more than artifacts of music alone, they often represent pieces of fine art in their own right. As true art objects, musical instruments fulfill the deepest aesthetic needs of people, visually and audibly at the same time." [De Oliveira Pinto, 2018, p. 115]. Musical instruments – defined by Hornbostel and Sachs as any object with which sound can be produced intentionally [De Oliveira Pinto, 1933, p. 129] are often the most valued possession of musicians and how they identify themselves: as "violinists", "drummers", "accordionists". In Aristotle it is said that "men become builders by building and lyre players by playing the lyre" [Ross, 2002, p. 18]. According to Elschek [Elschek, 1970, p. 51], the instrument is an extension of the human body and its functions; the "instrumental idea" arose as a "quantitative increase in the possibilities of one's own organism". The resonating body of an instrument, for example, forms an augmentation of the body cavities and allows for louder and differently colored sounds.

Today, the ability to master an instrument (or one's own voice) for the purpose of music also serves as a criterion to distinguish musicians from sound production and reproduction by purely digital means. Alperson [Alperson, 2008, p. 38] writes: "It is hard to overestimate the importance of the idea of the musical instrument in our appreciation of music and our understanding of musical practice. We think of music

as a performing art and, typically, we think of the performer as performing on a musical instrument. The notion of the musical instrument, as an object with sonic and musical possibilities and limitations and with its own history of development, shapes our understanding of the taxonomy and genres of music." The history of the instrument itself is interwoven with cultural and environmental change, and various instruments are related to each other, grouped, or linked together as families, species, or genera [Stockmann, 1965, p. 161]. As Dournon [Dournon, 1996; Cance 2017, p. 29] notes, a musical instrument "is not an object as others are; it produces sounds and carries meaning. It includes an additional aspect, due to its functional and symbolic role in society".

In *The Cultural Study of Musical Instruments*, Dawe [Dawe, 2003, p. 175] formulates the thought: "Musical instruments are formed, structured, and carved out of personal and social experience as much as they are built up from a great variety of natural and synthetic materials. They exist at an intersection of material, social, and cultural worlds where they are as much constructed and fashioned by the force of minds, cultures, societies, and histories as axes, saws, drills, chisels, machines, and the ecology of wood." This confluence of tangible and intangible approaches and properties is what makes the study of musical instruments as objects such a complex undertaking.

Stockmann [Stockmann, 2010, p. 9] defines three domains – technical, psycho-physical and aesthetic conditions – for the study of musical instruments as "sound tools":

- a) the material-technical, physical-acoustic conditions and characteristics of the instrument,
- b) the biological, psycho-physical prerequisites and abilities of the player to handle it, and
- c) the tonal-musical ideas and norms of the society in question, which the player realizes with the help of the instrument, and to explore the dialectical interrelationships between the three factors.

These three categories cover in particular the material aspects of the musical instrument. Aesthetic elements of instrument making such as the painting on the body of the instrument or handcrafted ornamentation are not mentioned explicitly. However, we assume here that these also form integral aspects of the instrument as a sound tool and should be included in the investigation. With this extension in mind, the delineation of these domains invites a deeper examination of how musical instruments are not only shaped by their physical and technical aspects but also influence and are influenced by the musicians and the cultural milieu they inhabit.

Unraveling the Social Stigma: The Hammered Dulcimer's Historical Journey.

Today, the dulcimer is an integral part of the local folk music in the Alpstein region and is often presented as its emblematic instrument. However, it is not self-evident that the hammered dulcimer enjoys such acceptance today as part of the cultural heritage and as an art music instrument. If we consult the early sources of its history, it is noticeable that it is rather negatively afflicted. The sources lack an aesthetically pleasing sound. And socially, the instrument is placed near beggars and thieves.

A few examples for such sources from the German-speaking Alpine region and neighboring regions are listed here.

Johann Mattheson wrote in 1713 that the “trifling Hackbretts, except the large and gut-strung [instrument] named Pantalon, which is high-privileged, should be nailed to the houses of ill repute.” [Gifford, p. 68]. At Waldeck, Upper Palatinate, in 1724, court books recorded a man who “is in the habit of playing on the dulcimer, may be a regular thief and robber.” Another 18th century source reads: “The dulcimer is an elongated rectangular instrument with metal strings, covered like a clavichord. [...] However, because it has been so badly abused so far, we do not want to remember it any further” [Eiseil, 1738].

About the social status of the hammered dulcimer and its consequences, folklorist Brigitte Geiser wrote: “As an instrument of the dance musician, the dulcimer was hardly noticed in the past. It was exposed to all kinds of weather and was often thrown away as spoiled and worthless, before it was realized that the dulcimer is also a cultural asset.” [Geiser, 1975, p. 24]. One hypothesis states that the status and function of instruments in society is reflected in their material and its quality. The dulcimer maker Werner Alder clearly denied this question. He suggests that the quality of the craft was high among the players, but that they were treated pejoratively because of rural poverty. On the one hand, this point of view is plausible, on the other hand, it is not verifiable. The preserved specimens from the 18th and 19th centuries are probably a sample of particularly high-quality instruments. A poorly and cheaply built instrument was preserved much less likely. An elaborately worked and artistically designed specimen gives us a distorted impression of history. The broad mass of instruments has not survived and their condition we cannot reconstruct today.

To summarize the argument – albeit in a generalizing fashion –, the social history of the dulcimer in the Alpine region reflects a remarkable transformation. For a long period, its association with lower social classes and negative societal elements overshadowed its musical value. This association extended to criticisms of its sound and musical aesthetics. However, over time, the dulcimer emerged as a symbol of cultural heritage and an esteemed element in art music, especially in the Alpstein region. This shift in perception is partly contrasted by the survival of high-quality dulcimers from earlier centuries, though this may not represent the full spectrum of instruments used historically.

Two elements of the production of the dulcimer we illuminate in more detail below: on the one hand, the ornamentation, and on the other hand, the hidden interior. The latter is reserved for the makers of the instruments, the interior is not shown to outsiders, including buyers and players of the instruments. From both aspects, then, in turn, the implications for the cultural significance and material history of the dulcimer can be read.

Ornamentation. The ornaments of the instruments, according to dulcimer makers, are a kind of signature of the makers. Over time, they changed carved symbols,

while earlier generations applied larger paintings sometimes with religious motifs. Alder pointed out that the rose-shaped motif pertains to his family. In addition to this individual aesthetics explanation, it is also noticeable that many instruments exhibit a kind of rose window (see Fig. 3). There are other forms as well, but this one is dominant in both historical and contemporary specimens.

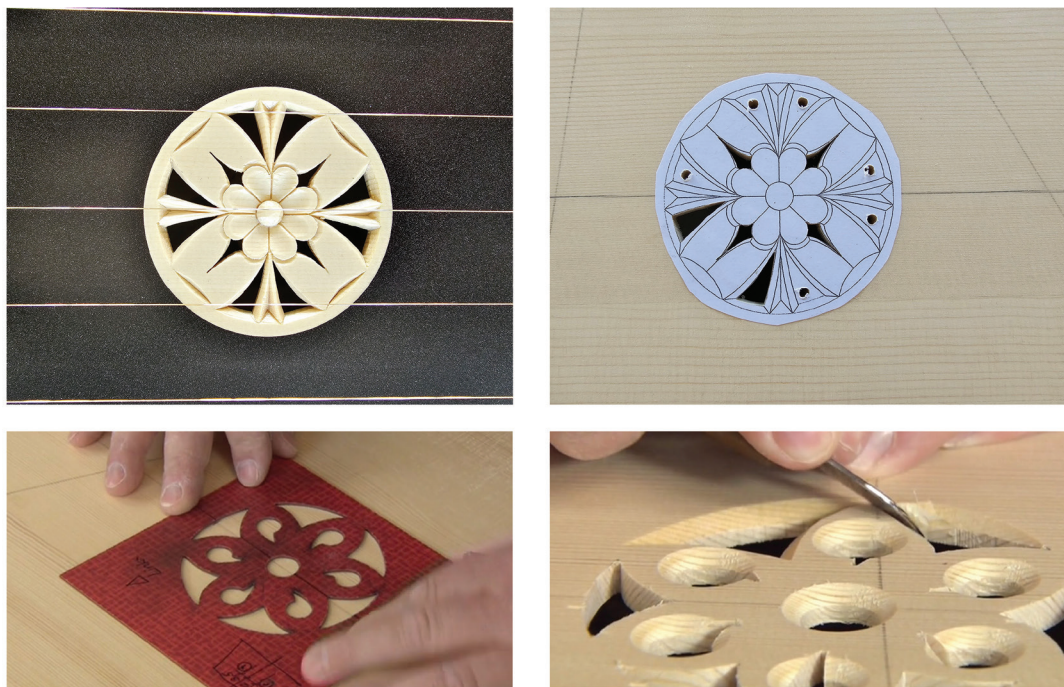


Figure 3. Making of rose window ornaments as “windows” into the resonating body of the instrument

The rose window is historically a symbol related to the Gothic cathedral [Dow, 1957]. The rose window represents the divine light or spiritual enlightenment. It serves as a focal point for light to enter the sacred space, illuminating the interior of the church and creating a transcendent atmosphere. In the case of the dulcimer, this association is not made today. It is, however, quite possible that the instrument makers also tried to enhance the value of the instrument with this symbol.

Here, we can therefore observe a shift from a religious meaning of the materially similar object to an individual, aesthetic meaning.

Historically, we find religious symbolism on many dulcimers. This can be worked into the acoustically relevant parts of the instrument or can be found as a painting on the outside. In Figure 4, we see on the left side a dulcimer documented by the folk music researcher Hanns in der Gand in 1937 in Switzerland [In der Gand, 1938, p. 92], which is decorated with a cross. On the right side, we see a particularly ornate specimen that is kept in the Museum of Musical Instruments in Leipzig, Germany. It shows on the cover a representation of angels, one of which plays a dulcimer.

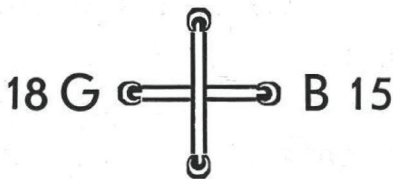
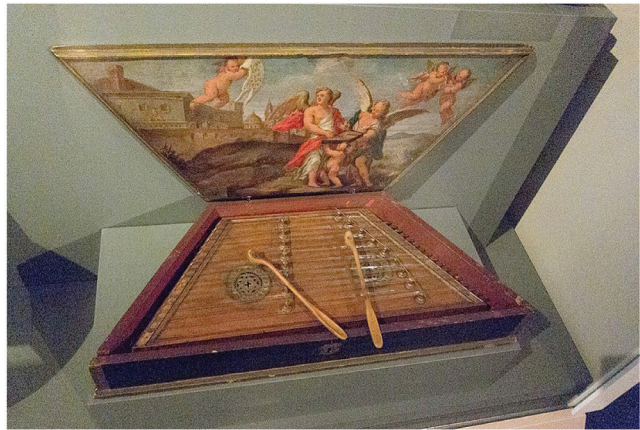


Figure 4. Religious ornaments and paintings on historical dulcimers. Sources: Left: In der Gand [In der Gand, 1938, p. 92]; Right: Museum of Musical Instruments in Leipzig, Germany

Hidden interior. In the interior, wooden struts with holes are placed, which change the tension of the wood and the resonance in the interior, and thus the acoustics of the instrument. I cannot show you any pictures of this. I asked Werner Alder, the dulcimer maker, about it. There was a dulcimer under construction laid out in his workshop and he explained the construction to me. But I was not allowed to take a photo of it. I had already been taught that the interior of the instrument is taboo. Even the buyers are not aware of the interior, its inscriptions, and built-in components. When asked what the origin of this rule was, Werner Alder told me that he had already been taught it by his craft teacher. I also asked about the use of religious ornamentation and symbolism and whether these still played a role today. Werner explained to me that although he does not use religious symbols in the ornaments, this is no longer common today. But in the interior of the instrument, he inscribes a Bible verse, a so-called "Losung", a verse that is announced for a specific day, or a year. Thus, the buyers and players of the instruments also do not know whether, and if so, which Bible quotation is in the instrument.

Aspects of materiality of musical instruments through the lens of object-oriented ontology. In the preceding pages, we have presented a detailed account of the observations gathered. Moving forward, we will contextualize these findings within the framework of relevant theories. This will allow us to situate the observations in a broader context. Philosopher Graham Harman in *Object-Oriented Ontology* proposes that objects have a withdrawn dimension that remains inaccessible to human comprehension. While humans can perceive and interact with objects to some extent, they can never fully grasp the inner life of an object. Objects always retain aspects that elude the understanding of the observer.

Real qualities refer to the inherent, essential properties or aspects of an object that exist independently of our perception or interaction with it. These qualities are intrinsic to the object itself and are not contingent on how we experience or perceive it. They represent the object’s autonomous existence and characteristics that persist regardless of our knowledge or understanding.

Sensual qualities pertain to the aspects of an object that are accessible to our senses or the way we perceive and experience it. These qualities are the result of the object’s interactions with other objects or with our own sensory apparatus. Sensual qualities include the colors, textures, sounds, smells, tastes, and other perceptible attributes that we associate with an object. They are the qualities that we can perceive, describe, and engage with, forming our subjective experience of the object. We may argue that these theoretical foundations offer certain advantages when studying an artifact such as a musical instrument in relation to its history, changing environment as well as changing social and ecological conditions: Central to Object Oriented Ontology is the notion of an inherent autonomy of objects. When applied to musical instruments, this concept encourages an exploration of these artifacts beyond their functionality or cultural symbolism. It prompts a consideration of the instrument’s materiality, design, and evolution as independent factors, thereby offering a more nuanced understanding of its existence and development. Musical analyses often center around human interaction with musical instruments. In contrast, Object Oriented Ontology enables a non-anthropocentric perspective, urging consideration of the instrument’s existence and interactions beyond its utility to humans. This approach might include examining the instrument’s material composition and its environmental interactions or the implications of its design that transcend human use. Based on these considerations, we can apply the framework of the “quadruple object” to the qualities of the dulcimer (see Fig. 5).

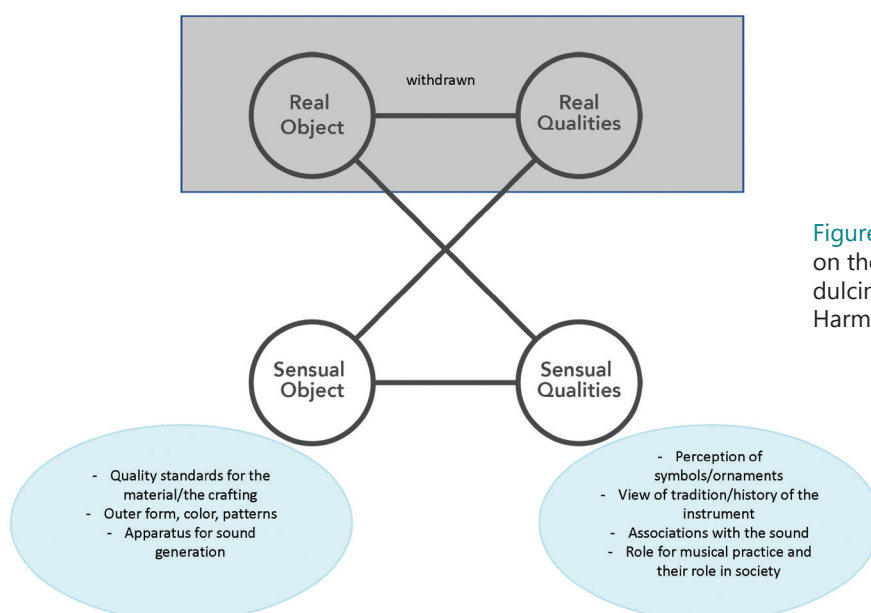


Figure 5. Summary of observation on the materiality of hammered dulcimers fitted to Graham Harman’s “quadruple object”

Discussion. Studying the dulcimer in the central European alpine region, we are able to show how the relationship between material and immaterial qualities of the instrument is shaped and transformed. Historically, the instrument was associated with negative connotations, with early sources linking it to an unpleasant sound and its players to beggars and thieves. 18th-century records made derogatory remarks about the dulcimer and its players. Folklorists have highlighted that the dulcimer, once undervalued and discarded, is now seen as a cultural asset. The relationship between material and status remains ambiguous. One hypothesis suggests an instrument's societal status reflects in its material quality, but others believe the poor perception was due to rural poverty, not craftsmanship. Preserved instruments from past centuries might only represent high-quality examples, potentially skewing our understanding of its historical prevalence and overall quality.

Figure 6 presents a conceptual model of the musical artifact, illustrating its multidimensional nature through interconnected components. The continuous loop indicates that these elements are not isolated but rather interact with each other. Visual elements such as ornaments and material surfaces can be integral to the identity of musical genres or specific works and can influence how music is received and understood by its audience. The auditory experience is mediated by the mechanism with which sound is generated but also a social layer of perception, embedded within narratives that might include the instrument's historical roots, the intent of its creator, or its role in society (see Fig. 6).

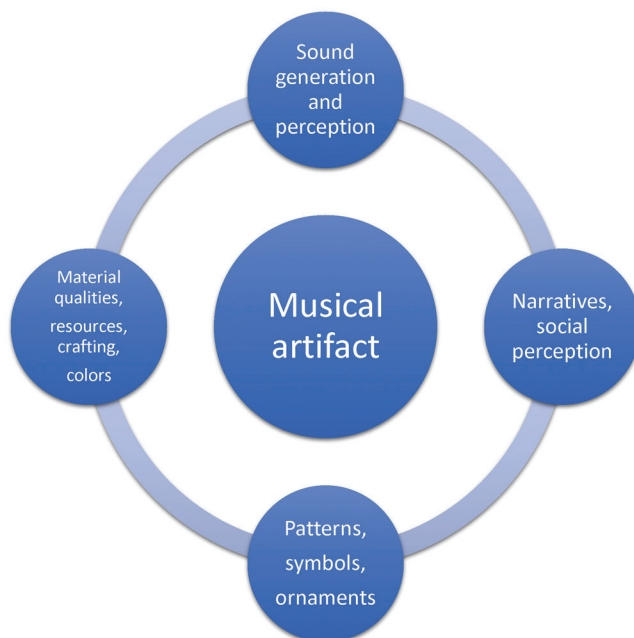


Figure 6. Relationships between qualities of the musical instrument as a musical artifact

While the manufacture of the instrument can respond to societal music aesthetic demands, it does not have to and, in the case observed here, does so only marginally. Apparently, there was little incentive to change a functional and traditional design

[Peterson, 2010, p. 371]. Instead, the meaning of a particular form, symbolism or manufacturing technique transforms. Perceptions and narratives about the material object shift over time. Over time, religious ornamentation is lost in favor of a trademark feature of the manufacturer. At the same time, in the inner space of the instruments, in the invisible interior, still we would find Bible verses. One might argue that this also reflects a retreat of religious faith from the public space in society. In the region under discussion here in Central Europe, compared with the 18th or 19th century, beliefs are less visibly practiced in public and then to be treated individually for oneself and found in their expression in the private space, withdrawn from spectators. An additional layer of interpretation was added by applying the basic principles of object-oriented ontology to the material and intangible aspects of the musical instruments discussed. We may remark that the tensions between the "real object", the "sensual object", the "real qualities" and the "sensual qualities" provide us with further theoretical tools with which we can extend the already existing methods of cultural study of musical instruments.

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Янник Уэй

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Альпі өлкесінің мәдениетіндегі балғалық цимбалдар: дамуы мен қазіргі жағдайы, дәстүрлері, шеберлігі, материалдары мен сырлары

Аңдатпа

Аппенцелль (Швейцария) және Зальцбург (Австрия) аймақтарындағы соғылған цимбалдарды өндірушілер өздерінің тар шеңберде мамандырылған қолөнер шеберлері болып саналады. Ішектерге арналған тұғыры бар трапеция тәрізді ағаш шанағы діни және халықтық наным-сенімдердің ою-өрнегімен және нышандарымен безендірілген. Оның дыбысы бірнеше материалдардың өзара әрекеттесуінің нәтижесінде жасалады: орындаушы кішкентай балғалар арқылы ішектерді соғады, ал вибрациясы резонансты корпусқа беріледі.

Оның бүгінгі мәртебесінен айырмашылығы, тарихи соғылған цимбалдардың таңқаларлық теріс ассоциациялары болды. Типтік мәлімдемелер: «сапасыз би аспабы»; «қатты шудың салдарынан жиіркенішті»; оларды «жезөкшелер үйлеріне шегелеу керек» және «...» «цимбалда ойнауды әдетке айналдырған [адам] әдеттен тыс ұры мен қарақшы болып шығуы мүмкін». Кейбіреулері музыканттарға емес, тікелей зерттеу пәніне бағытталған мұндай сындар қазіргі заманғы түсінікке қарама-қайшы келіп, материалдық объектінің, оның қасиеттері мен оны қабылдауға қатынасы арасындағы байланыстар туралы сұрақтарды тудырады.

Тарихи және заманауи мысалдар мен олардың тарихын егжей-тегжейлі зерделеу арқылы автор цимбалдардың мәдени нысан ретінде беделі төмен аспаптан дәстүрлі қолөнердің жауһарына және мәдени мұраның символына айналуын қадағалайды. Цимбалдар «қабылдау объектілері» ретінде (Харман) өздігінен де, қоршаған ортамен де өзгерді: орындаушылармен, жасаушылар және дыбыс ортасымен. Мақалада балғалы цимбалдар айналасындағы әртүрлі тұспалдар объект ретінде қарастырылады: өндіріс материалы, шеберлердің әңгімелері, сондай-ақ ою-өрнектің көркемдік және символдық мәні. Бұл цифрлық технологияларсыз және цифрлық емес кеңістіктерде бүгінгі күнге дейін бар қолөнер мен материалдық объектінің күйі туралы терең сыни ойлауды талап етеді.

Тірек сөздер: цимбалдар, музыкалық аспаптар жасау, Альпі аймағы, ою-өрнек, Швейцарияның музыкасы.

Алғыс. Аппенцелль және Тоггенбург Халық музыкасы орталығына, материалда және конструкцияда түсінігі үшін балғалы цимбалдар жасаушылары Рутуус Гонтен және Вернер Альдерге, қолжазбаға түсініктеме бергені үшін Валерия Недлинаға алғысымды білдіремін. Пікірлері өте құнды болған екі анонимді шолушыға ерекше рахмет айтамын.

Ескерту: Бұл мақала 2023 жылы Легон (Гана) қаласында өткен 47-ші ICTM Дүниежүзілік конференциясында алғаш рет ұсынылған мәтінге негізделген.

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Молоточковые цимбалы в культуре Альпийского региона: развитие и современное состояние, традиции, мастерство, материалы и секреты

Аннотация

Производители чеканных цимбал в регионах Аппенцелль (Швейцария) и Зальцбург (Австрия) считаются мастерами своего узкоспециализированного ремесла. Инструмент представляет собой трапециевидный деревянный корпус с подставкой для струн, украшенный орнаментами и символами религиозных и народных верований. Его звучание создается в результате процесса, в котором участвуют следующие материалы: исполнитель использует маленькие молоточки, ударяя ими по струнам, а вибрация передается резонирующему корпусу.

В противоположность сегодняшнему статусу, исторически чеканные цимбалы вызывали поразительно негативные ассоциации. Типичными были высказывания вроде: «низкопробный танцевальный инструмент»; «отвратителен из-за сильного шума»; их «следует прибавить к публичным домам» и «[тот], кто <...> имеет привычку играть на цимбалах, может оказаться заядлым вором и грабителем». Подобные упрёки, некоторые из которых адресованы непосредственно объекту исследования, а не музыкантам, контрастируют с современным пониманием и поднимают вопросы о взаимосвязях между материальным объектом, его свойствами и отношением к его восприятию.

Путем детального изучения исторических и современных образцов, а также их историй автор статьи прослеживает трансформацию цимбал как объекта культуры от маргинального инструмента с дурной репутацией до шедевра традиционного ремесла и символа культурного наследия. Цимбалы как «объекты восприятия» (Харман) менялись как сами по себе, так и совместно со своим окружением: исполнителями, создателями и звуковой средой. В статье исследуются различные аллюзии вокруг молоточковых цимбал как объектов: материал изготовления, рассказы мастеров, а также художественное и символическое значение орнаментации. Это требует глубокого критического осмысления статуса ремесла и самого материального объекта, существующих по сей день без цифровых технологий и в нецифровых пространствах.

Ключевые слова: цимбалы, изготовление музыкальных инструментов, Альпийский регион, орнамент, музыка Швейцарии.

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Neotraditionalism and Innovations in Kazakh Instruments and Music-Making

Abstract

In the XX and XXI centuries, Kazakh music went through three waves of innovations: first, after centuries of solo-only performance, ensembles and orchestras appeared in the first decades of the Soviet period. Then, ethnographic, iconographic, and archaeological research brought back to life lost or nearly-forgotten instruments in 1970-80s, and in the 2000s new types of ensembles and neo-folk instruments appeared under global influences. All these changes were driven by two opposite tendencies: intensive cross-cultural interaction (primarily on the West-East axis) met the growing interest to the nation's past. This neotraditional mindset influences, on the one hand, to music instrument-making, on the other hand, to performance practice.

In the first wave, the need for creating the orchestra of Kazakh folk instruments, declared by Akhmet Zhubanov, caused the foundation of the workshop where standardized *dombra* (plucked lute chordophone) and *qobyz* (bowed lute chordophone) were created together with their modernized cousins (prima, alto and bass versions). During the second wave, such prominent scholars as Bolat Sarybayev turned to the restoration of the lost instruments (*sherter*, *zhetygen*, *saz syrnai*, *percussion* and so on) that were later included in orchestras and ensembles and even institutionalized within the conservatoire's classes. The third wave is strongly associated with various kinds of popular music. Some ensembles (as *Turan* and *Hassak*) moved toward the World music style, others (as *Aldaspan*) experimented in electronic and rock directions.

So, it is obvious that all three waves are interconnected. Unification and experiments with materials in the early Soviet period, as well as the creation of special workshops and laboratories for folk music, have created a systematic cycle of research and reconstruction.

Keywords: neotraditionalism in music, Kazakh music, Kazakh music instruments, modernization of music instruments, reconstruction of music instruments, prima qobyz, sherter, electric dombra.

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Introduction. We often think of neo-traditionalism as a part of post-modernist or even meta-modernist culture, when the turn to the past becomes the turn to the future. At the same time, history, and especially the history of music, is made of multi-aimed moves, summative vectors of which form a movement forward.

Some innovations are justified by restoring a “long-forgotten” tradition, while others by the necessity to modernize national culture. Some of them find a lodgment, and others fade in centuries, leaving just material for archaeological discoveries.

By now, the history of Kazakh instruments has not been written. If we consider those episodes we know, it looks like a story of innovations. Something looking like a lute chordophone has been depicted on the petroglyphs near Almaty and has been brought to the Ykylas Music Museum (see Fig. 1). Then excavations at Scythian and Turkic burials revealed bizarre forms of harps and lutes with elements similar to some modern instruments while, at the same time, looking unlike anything modern. For example, many scholars discussed the construction and possible ways of playing the Scythian harp found on the Pazyryk archaeological site (see [Lawergren; Bassilov]). It is very different from all



Figure 1. Stone with petroglyphs at Ykylas Music Museum in Almaty (Photo by Valeriya Nedlina)

modern instruments and, at the same time, pretty close in building methods, materials and elements of construction to modern bowed chordophones of Eurasian nomads, like the Kazakh *qyl-qobyz*. The histories and geographies of some archaic instruments are waiting to be

studied. Thus the construction, performance techniques and connections with modern instruments of the lute chordophone from Karakaba (Kazakh Altay) are well described by archaeologists [Samashev] but still weren't discussed by ethnoorganologists. So, it looks like nearly every important historical milestone is marked by innovations in musical instruments.

If we think of transformations of Kazakh instruments in the last hundred years, we'll find that innovations consciously made and precisely aimed, followed ideological shifts and general social transformations. It allows us to suppose that all previous transformations were of the same nature – instruments appeared and changed together with the shifts in mindsets and societal organization. My paper includes results of three research projects on some important trends and phenomena that accompanied tectonic shifts in Kazakh society. These trends appear together with re-establishing the concept of Kazakh nation and identities associated with it. The shifts in the construct of "nation" are always dealing with the past for "modernization" of old traditions to adapt them to the new historical environment.

Neotraditionalism: a definition. The term "neotraditionalism" is closely associated with politics. Thus, Britannica gives the following definition: "Neotraditionalism, in politics, the deliberate revival and revamping of old cultures, practices, and institutions for use in new political contexts and strategies." [Galvan] The most significant changes in political context for Kazakhstan, as for many other Asian countries, in 20th century were the gradual formation of the national state. It was gradual due to the historic situation: first, the Kazakh Soviet Socialist Republic was formed in 1920–1930s within the USSR out of territory of three Kazakh hordes (*juz*) dependent on the Russian Empire, then in 1991, together with other republics, Kazakhstan received independence.

In his famous book, Benedict Anderson notes: "If nation-states are widely conceded to be 'new' and 'historical,' the nations to which they give political expression always loom out of an immemorial past,' and, still more important, glide into a limitless future. It is the magic of nationalism to turn chance into destiny." [Anderson, pp. 11–12] Thus, the dialectics of "new" and "archaic" become the driving force of changes in identities and cultural phenomena, connected with them. In West-and-East cultural interaction, westernization was one of the cores, but not only, trends for a while. Therefore, the "new" is not always "appropriated from the West".

In his research on Nigerian pop-music, Austin Emielu offers a theory of progressive traditionalism: "While Westernization came essentially through political domination (colonialism), African cultures have been resilient enough to hold on to core values of their traditions and culture, allowing only those aspects of foreign culture and traditions that enhance indigenous practices. Such resistance to total domination created a platform for the modernization of African cultural practices where the core features are African and the periphery is foreign". [Emielu, p. 222]. It is very close to what I mean under neotraditionalism: modernization that is aimed at contemporary presentation of traditions.

Three waves of reconstructions. Let's take a closer look at the three ways of reconstructing Kazakh music instruments: first, in the times of Soviet cultural building (1920–1940s); second, coinciding with the growth of national consciousness in the 1970s; and the last one marked the post-global self-presentation of Kazakh artists on the world music stages.

The **first wave** is associated with Akhmet Zhubanov, a humanist scholar, prominent composer and active leader, whose enthusiasm allowed Kazakh music to move towards a global world of industrial and post-industrial age.

Soviet authorities have formulated the imperative of national culture: national in form, socialist in content. It provided for some differences and features but unification was at the front. Like Russian culture at the turn of 19th and 20th centuries, those nations who hadn't orchestral traditions were persistently encouraged to develop new forms of collective performance. This led to the urgent need of a standardized music industry including instruments and their manufacturing as well as increasing numbers of performers (and instruments) for philharmonic needs.

Ensemble performance required unified tuning, construction and acoustics. Thus, the Kazakh musical workshop in 1933, on the initiative of Akhmet Zhubanov was created nearly simultaneously with the orchestra of Kazakh folk instruments, still prosperously existing under the name "Kurmangazy orchestra". The purpose of the experiments was to enhance the sound and unify the structure and pitch (to create orchestras of folk instruments and to bring the *dombra* to European-style concert venues). The researcher A. D. Alekseyev writes that to replace the low-tuned *dombra* common among the people ("*approximately G3 and C4*"), prima, tenor and bass



Figure 2. In the Kazakh musical workshop of Kaztekhsnab. Left to right: senior master G. Tukhvatulin, craftsmen K. Kassymov and K. Ibrayev manufacturing *qobyz* and *dombra* (source: Central State Archive for Film and Photo Documents <https://kfdz.kz/>)

dombbras were built with a fixed tuning and chromatic-scale frets (see Fig. 2) [Alekseyev]. Akhmet Zhubanov and the staff of the musical experimental laboratory, trying various materials for the orchestral *dombra*, put metal strings on it, but the sound did not correspond to the gut strings familiar to the Kazakhs. The sound of nylon fishing line was closer

to them than metal. Therefore, gut strings, due to the complexity of the manufacturing process and fragility, were replaced with thick fishing line (0.7 or 0.8 mm) [Utægaliyeva 2006, p. 96]. All this significantly changed not only the instrument itself, but also its repertoire. Convenience in daily performing practice began to prevail over the authenticity of sound and significantly changed the timbre flavor of modern Kazakh music.

More unified in form and timbre, new *dombbras* have shaped the newly established Orchestra of Kazakh folk instruments and influenced other innovations like the *prima dombra* and *prima qobyz*, which were de jure modernized but de facto invented nearly from scratch. Altogether, they formed the new practice of orchestral performance. Thanks to YouTube, it is possible to listen to a short fragment from the rare mid-1940s video of Kurmangazy orchestra’s performance of Akhmet Zhubanov’s song Karlygash. The conductor is Akhmet Zhubanov himself (see Fig. 3).





Figure 3. Akhmet Zhubanov, Karlygash song. Kurmangazy orchestra of Kazakh instruments directed by the author. URL: <https://youtu.be/dlCpCBy7SiA>

The ancient bowed chordophone qobyz followed the dombra. In our recent research on *qobyz* performance together with my undergraduate student Aida Aidynkyzy, we have found that three modernizations (see Table 1)

undertaken during 1930–1950s have influenced a significant shift in performance techniques as well as in the acoustics of instruments and even the prevailing gender of musicians. In fact, now two separate traditions exist: one continuing the playing of the archaic *qobyz* that received the prefix “qyl”, and a newly established one for the *prima qobyz*.

Table 1. The three modernizations of qobyz

<p>1st modernization 1934. Three gut strings, half-open or leather-covered deck <i>Left: photo of Zharas baksy (shaman’s) nar kobyz, 18th century. Ykylas music museum (filmed by Valeriya Nedlina)</i> <i>Right: photo of Raushan Nurpeissova’s kobyz by Aknar Tattibaikyzy [Tattibaikyzy, p. 89]</i></p>	
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<p>2nd modernization after 1950. Four metal strings, shortened neck <i>Photo of Gulnafis Bayazitova's kobyz from Ykylas music museum (photos taken by D. Sembyanov)</i></p>	
<p>3rd modernization 1954. "Pershin's prima kobyz". Flat violin-like wooden body <i>Photo: Valeriy Abramkin, nephew of Alexander Pershin (Instagram: @valerii_abramkin)</i></p>	

Pershin brought the instrument closer to the Western violin. The most significant feature of it – the flageolet technique of playing – was preserved from archaic *qyl-qobyz*. The new four metal strings are much thinner and harder than the initial horsehair. They harm the student-musician's fingers and nails so hard that, according to a joke of *prima-qobyz* performers, only a girl can endure the pain.

Putting jokes aside, together with Aida, who plays in the Otyrar Sazy folk orchestra, we analyzed how the sound and construction of the modernized instrument influence the performance technique and vice versa. First of all, the timbral qualities of the sound of the *prima-qobyz* are not similar to those of the *qyl-qobyz*, the violin or the cello. To demonstrate it, we use spectrograms created with the software SPAX¹ (see Fig. 4–6).

All three samples were specially recorded in the studio of Kurmangazy Kazakh National Conservatoire to provide the same conditions and appropriate noise reduction. The sound waves of the *prima-qobyz* are not as distorted as those of the *qyl-qobyz* but still preserve more overtones than the stabilized sound of western bowed instruments, despite the sound itself is a fourth higher than that of a cello we see in Figure 6.

¹ Alexander Kharuto. Program SPAX for Windows. Reg. N 2005612875 of Federal Institute of Industrial Property of Russia, 2005.

Figure 4. Kyl-kobyz
Open D3 horsehair
string, 20 kHz, -75Db

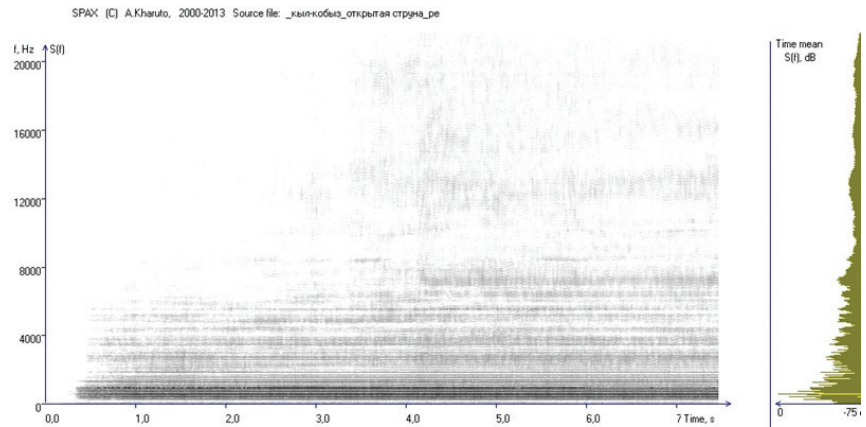


Figure 5. Prima kobyz
Open G3 steel string,
20 kHz, -75Db

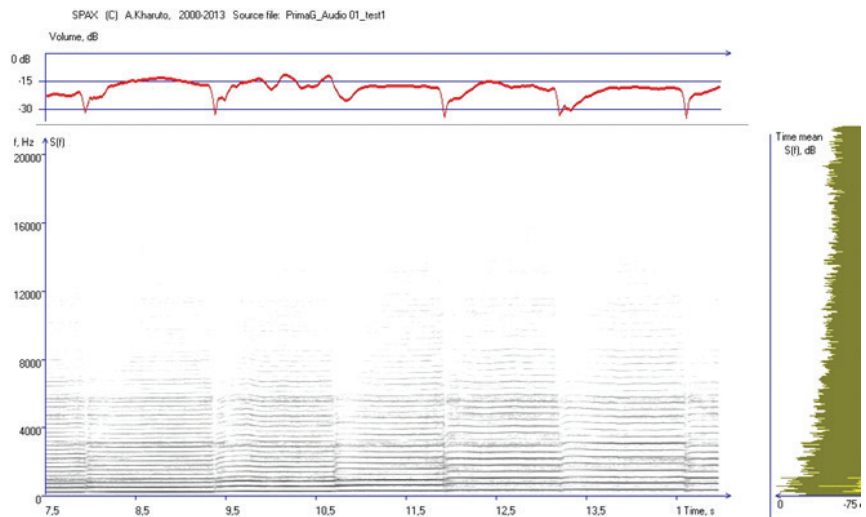
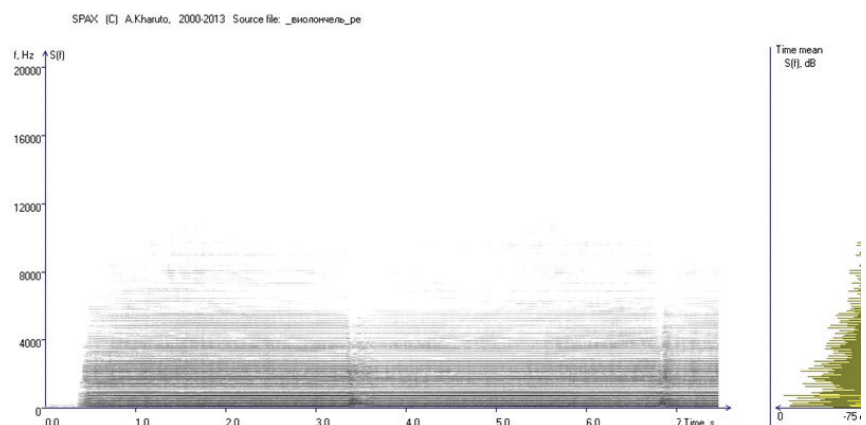


Figure 6. Cello
Open D3
roundwound steel
string, 20 kHz, -75Db



This is due to the strings freely vibrating in the air and due to the construction of the body. On the one hand, it is a disaster for an ensemble performance from a western perspective. Our assistant sound engineer Nikolay Nossenko mentioned that if violins had

such a timbre, the symphonic orchestra wouldn't sound well. On the other hand, it may be considered a special Kazakh feature, representing a modern version of the ethnic sound ideal.²

The second wave of modernizations. Second birth of the forgotten instruments.

In the 1970s and 1980s, a number of remarkable books were published that prepared a large-scale rethinking of the role of traditional culture, the historical past of the people, and the place of the Kazakhs in the "great fugue of nations." [Wit and Wisdom] Later, this canon of books received the name "Eurasian literature." This refers to the works of writers such as Mukhtar Auyezov, Olzhas Suleymenov, and Chinghiz Aytmatov. The idea of "returning to the roots," as well as thoughts about the influence of the Turkic peoples on world history and culture, was accepted by the creative intelligentsia.

The remarkable thing is that this paradigm shift in national consciousness was anticipated by significant transformations in folk ensembles caused by the discoveries of the prominent Kazakh scholar Bolat Sarybayev. Looking in all kinds of historical sources – from archaeology to field materials – he reintroduced many nearly forgotten instruments into the culture. The archaic forms of most of them couldn't match the realities of industrial life, where the loud and well-articulated sound, wide range and unified tuning became important criteria for orchestras and ensembles. Neither could they hope for institutionalization among the resurrected traditions. In response, Sarybayev turned to the same methods as during the first wave of innovations: reconstruction, unification, and inclusion in the orchestra. Nurgissa Tlendiyev was one of the many enthusiasts who implemented these new-old instruments in contemporary concert life and we can listen to the Otyrar Sazy Orchestra – an enlarged version of orchestra compared to Zhubanov's – performing *Makhambet Kui* by him under the direction of the author (see Fig. 7).



Figure 7. Nurgissa Tlendiyev, *Makhambet Kui*. Performed by Otyrar Sazy Orchestra, conductor – author. URL: <https://youtu.be/SCrvamfVZKA>

Kazakhs had musical instruments of all four primary classification groups of the Hornbostel-Sachs system.

But not all of them were in equal use throughout the centuries. By the 20th century, living traditions were preserved

only for the *dombra* (plucked lute), *qobyz* (bowed lute), and *sybyzgy* (open flute). The last two were fading due to a lack of heirs and external influence even before the Soviet era. It was a new paradigm of cultural heritage that brought many instruments back to life. But was this a real resurrection, a kind of cultural innovation, or even a substitution?

The other case study I performed several years ago [Nedlina] concerned the *sherter*, recreated by Bolat Sarybayev in the early 1970s. He first found a single picture

of the instrument in a book by Polish exile Borislav Zaleski. The instrument built according to this picture wasn't playable. After receiving some additional

2 The concept of the ethnic sound ideal was introduced by F. Bose. It is implemented in Kazakh ethnomusicology and broadly discussed by professor Saule Utegaliyeva [Utegaliyeva 2017].

field materials and turning on the imagination, Sarybayev and his fellow craftsmen have rebuilt the *sherter*. In fact, it turned out to be a completely new instrument with some ethnic charm but without repertoire. It used to accompany epic telling, but then *dombra* substituted it for everyday practice. Now performers mostly play transcriptions of *dombra* kuis along with western music (see Fig. 8–10).



Figure 8. Borislav Zaleski
The etching “Yurt interior”.
Supposedly – fairytale
performance by Myrzakai



Figure 9. Archaic sherter
Reconstruction by Bolat
Sarybaev and Orazgazy
Baissembayev, 1969



Figure 10. Modernized sherter
By Bolat Sarybayev
and Abuzar Aukhadiyev, 1972

All pictures first published in Sarybayev’s album [Sarybayev]

Still, thanks to the nylon or gut strings, composite wood-and-leather deck and *dombra*-kind plucking technique the sound of the *sherter* evokes “nomadic” imagery. There are some samples available on YouTube, for example, the fragment of *Oi Tolgau*, a popular ancient folk kui common for *dombra* and transcribed for *sherter* (see Fig. 11).

Like the *sherter*, the percussion instruments *dauylpaz*, *dabyl*, *qonyrau*, wind instruments *kamys syrнай*, *saz syrнай*, and the string instruments *adyrna*, *zhetygen* were recreated and reimplemented in culture. Not all of them are institutionalized completely. Sherter,



Figure 11. Transcription of *Oi Tolgau*
dombra kui for *sherter*. Performed
by Raniya Aidyn.
URL: <https://youtu.be/64HHwqM7rao>

zhetygen and *saz syrнай*, together with *sybyzgy*, are now taught in special classes at Kurmangazy Conservatory and music high schools. In these cases, we may speak of a recreation of living

traditions rather than of a restoration, though the mentioned instruments function as secondary compared to *dombra* and *qobyz* which are institutionalized in the education system and have continuous history without interruptions.

The third wave of modernizations. The third wave of modernizations is strongly based on the achievements (and misfortunes too) of the first two periods in instruments’

reconstruction. If Soviet ideology was focused on the future and therefore modernization of instruments was considered an improvement, post-Soviet experiments, which were in fact technologically pretty much the same, were based on a different attitude. The new ideological focus on Kazakh nationalism made craftsmen and musicians think of it as a restoration of the lost heritage.

The core driving force of the third wave were young musicians who grew up in post-Soviet realities. The example of their elder colleague, performer and composer Yedil Hussainov, who mastered several instruments and Tuvan throat singing (that, in terms of semiology, is considered by Kazakhs as “our” but a long-ago forgotten practice), inspired them to conduct numerous experiments with instruments. In the 1930s, the Kurmangazy Orchestra appeared because of the aspiration of musicians to have national institutions that looked like their western counterparts. Now the West offered a new model for adaptation: ethnic groups within the world music genre of popular music.

This line of experiments was opened by Turan ensemble in 2006 (see Fig. 12). They were the most fruitful in terms of instruments. I will describe their achievements just briefly because their experiments deserve a special paper. The ethnographic pathos of this ensemble was to present as many nomadic instruments as possible, no matter



Figure 12. Turan ensemble (official poster)

archaic or renovated.

All musicians, first of all, the core members Serik Nurmoldayev, Baurzhan Bekmukhamet and Maksat Medeubek, are multi-instrumentalists.

Turan was the first group to perform with the symphonic orchestra: composer

Aktoty Raimkulova collaborated with them for two symphonic poems – *Dala Syry* (The Steppe Song, 2008) and *Jamilia* (Girl’s name, 2009). They contributed to the implementation in concert practice of rare instruments like the Kazakh *kernei*, *muiz* (horn), *shinkildek* (children’s dombra) as well as instrumental-puppet performance *orteke*. Describing the instruments of Turan, Megan Rancier wrote:

“Turan’s expression of Kazakh traditional culture and spirituality are probably best represented by the musical instruments that they play. Although each instrument possesses a unique history and set of performance conventions, they are all widely believed to have been used by Kazakh musicians for several centuries. Each musical instrument brings along its own musical and social

history, thereby adding its own layers of historical references and contemporary meanings. In addition, most of these instruments are in themselves potent symbols of Kazakh cultural history and national identity, so that their combined use presents a powerful articulation of where the Kazakhs came from and what Kazakh-ness means in the present day." [Rancier, p. 219].

The Hassak ensemble has followed this line since 2010. In their video clip (see Fig. 13), we can see and hear the *barbat*. This instrument never existed in Kazakhstan but is known among Kazakhs and other Turkic-speaking minorities in China as an accompaniment for singing. Kazakhstani craftsmen have constructed their own version—not very precise but, according to Hassak’s leader Yerzhan Zhamenkeyev, very “Kazakh” and appropriate for the ensemble.



Figure 13. Hassak. Amanat. 2015
Barbat – five-stringed lute, known among Chinese Kazakhs
URL: <https://youtu.be/Kz7Bt-zERQc>

Absolutely different, but at the same time, similar in the sense of instrument building, experiments appeared in Kazakh rock music with implementing the electric *dombra*. In 2011, the debut album of the Aldaspan group was

released – the first rock band to use this musical instrument. The idea of creating an electric *dombra* belongs to the producer and performer Nurzhan Toyshi. According to him, the similarity of *dombra* motifs with heavy rock guitar riffs served as an impulse [Abisheva, p. 36]. The Moscow-based Shamray Guitars workshop has created three instruments: tenor, baritone, and bass (see Fig. 14).



Figure 14. Electric dombras by Shamray Guitars (source – official site <https://shamray.ru/>)

These pure implementations of the idiom “folklore of the technological era” are interesting in comparison to the acoustic *dombra*. The spectrogram shows absolutely different timbres of the same 19th century kui Aday by Kurmangazy (see Fig. 15). However, typical guitar effects (like fuzz, overdrive, or distortion) may help to create a denser sound spectrum that sounds closer to the ethnic ideal of the steppe nomadic sound. Moreover, metal strings allow musicians to tune the *dombra* lower than nylon. Thus, the sound pitch more common for the archaic *dombra* with gut strings may be

achieved. "Rocky" sound suits the performance technique of ancient *dombra* tradition that may be heard in Aldaspan's debut clip (see Fig. 16).

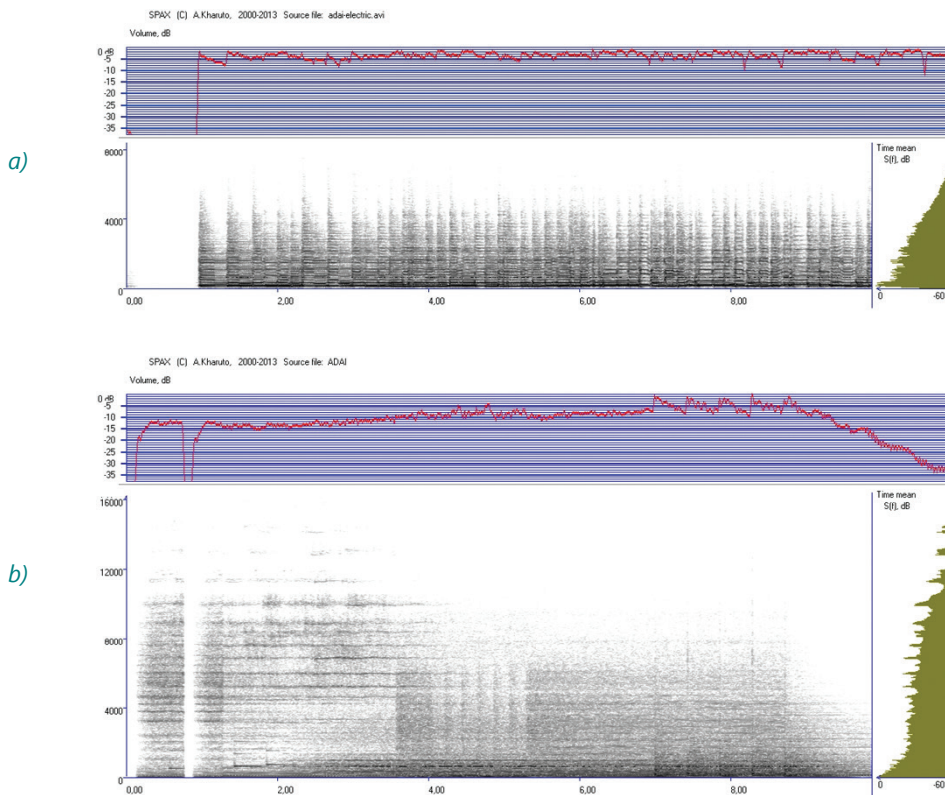


Figure 15. Spectrograms (SPAX ©) of the first 10 seconds of Adai kui, performed on electric (a) and acoustic (b) dombras



Figure 16. Aldaspan. URL: <https://youtu.be/lv3Xb1SeRiU>

Conclusion. It is obvious that all three waves are interconnected. Unification and experiments with materials in the early Soviet period, as well as the creation of special workshops and laboratories for folk music, have created a systematic cycle of research and reconstruction. The late-Soviet period added restoration to it, together with the growing attitude toward the nation's past. Evaluating the results of artistic research by such bands as Turan, Hassak, and Aldaspan, who are well-known and commercially successful in Kazakhstan and other Turkic-speaking regions, I would say that we observe a tradition of innovations in instrument building. The ideas come from past of the ethnic traditions as well as from related nations and ethnic groups.

Today, this work is considered both a restoration of lost or endangered heritage, reimplemented in the culture in its new status, and a modernization of national consciousness, nostalgic for ethnic archaics while at the same time aiming toward the future.

One can suppose that all earlier innovations in instrument-making could be also connected with the significant changes in society, intensification of cross-cultural exchange and shifts in identities. Thus, the Pazyryk harp appeared in the age of intensive migration between Scythian and Turkic populations of Eurasia, ancient Altai warriors-musicians left in the age of creation of Turkic trade empires, and so on. These mutual influences of societal changes and instrument-making are yet to be studied. And the very last thing: looking at the history of Kazakh instruments, one could suppose that literally any instrument-building tradition of any music culture could be considered a history of innovations.

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Қазақ аспап жасау және орындаушылық тәжірибесіндегі неотрадиционализм және инновация

Аңдатпа

XX және XXI ғасырларда қазақ музыкасы жаңашылдықтың үш толқынын бастан өткерді: мыңжылдықтар жеке орындаушылықтан кейін Кеңес өкіметінің алғашқы онжылдықтарында ансамбльдер мен оркестрлер пайда болды, содан кейін 1970–80-ші жылдары этнографиялық, иконографиялық және археологиялық зерттеулер жоғалып кеткен немесе ұмытылып бара жатқан аспаптарды өмірге қайтарды, ал 2000-ші жылдары жаһандық әсермен ансамбльдердің жаңа түрлері мен нео-фолк аспаптар пайда болды. Бұл өзгерістердің барлығы екі қарама-қарсы тенденцияның әсерінен болды: қарқынды мәдениетаралық өзара әрекеттесу (ең алдымен Батыс-Шығыс осі бойынша) және ұлттың өткеніне қызығушылықтың артуы. Бұл жаңа дәстүрлі ойлау, бір жағынан, музыкалық аспаптардың конструкциясына, екінші жағынан, орындау тәжірибесіне әсер етеді.

Бірінші толқында Ахмет Жұбанов мәлімдеген қазақ халық аспаптары оркестрін құру қажеттігі шеберхананың құрылуына әкелді. Ол жерде біртұтас домбыра (лютня үшін шертпелі хордофон) мен қобыз (лютня үшін ысқышты хордофон) және оның модернизацияланған аналогтары (прима, альт және бас нұсқалары) жасалды.

Екінші толқын кезінде Болат Сарыбаев сияқты көрнекті ғалымдар жоғалған аспаптарды (шертер, жетіген, саз сырнай, соқпалы аспаптар, т. б.) қалпына келтіруге бет бұрды, олар кейін оркестрлер мен ансамбльдерге қосылып, тіпті консерватория сыныптарында институттандырылды. Үшінші толқын танымал музыканың әртүрлі түрлерімен тығыз байланысты. Кейбір ансамбльдер (Turan және Nassak сияқты) World music стиліне көшті, басқалары (Aldaspan сияқты) электроника және рок бағыттарында тәжірибе жасады.

Сонымен, үш толқын да бір-бірімен байланысты екені анық. Ерте кеңестік кезеңдегі материалдармен біріздендіру және эксперимент жүргізу, сондай-ақ халық музыкасы бойынша арнайы шеберханалар мен зертханаларды құру зерттеулер мен реконструкциялардың жүйелі циклін құрды.

Тірек сөздер: музыкадағы неотрадиционализм, қазақ музыкасы, қазақ музыкалық аспаптары, музыкалық аспаптарды жаңғырту, музыкалық аспаптардың реконструкциясы, прима-қобыз, шертер, электрондық домбыра.

Алғыс. Жұмыс BR10164111 «Ұлы даланың мәдени мұрасы және қазақтардың мәдени коды: өркениеттік контекст» бағдарламасын мақсатты қаржыландыру аясында жүзеге асырылды. Қаржыландыру көзі – Қазақстан Республикасының Мәдениет және спорт министрлігі. Алматыдағы Ықылас атындағы музыкалық аспаптар мұражайына түсірілім жүргізуге рұқсат бергеніне және этноорганологиялық зерттеулеріміз барысында қолдау көрсеткені үшін алғысымды білдіремін. Ғылыми жетекшім Аида Айдынқызына прима-қобыз туралы құнды ақпарат бергені және зерттеудегі ынтымақтастық үшін ерекше алғыс айтамын. 2023 жылдың

Автор
қолжазбаның
соңғы нұсқасын
оқып құптады
және мүдделер
қақтығысының
жоқ екендігін
мәлімдейді.

шілдесінде Ганада ең ірі этномузыкалық форумы – Халықаралық дәстүрлі музыка кеңесінің 47-ші Дүниежүзілік конференциясының (қазіргі Халықаралық музыка және би дәстүрлері жөніндегі кеңес) аясында өткен «Бұрынғы және бүгінгі, рухани және дүниелік қайшылықтардағы аспаптардың материалдық және мәдени өмірі» дискуссиясының нәтижелерін талқылауға мені ынталандырған әріптестерім Янник Уэй, Манами Сузуки және Эмин Сойдашқа үлкен алғыс айтамын.

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Валерия Недлина

Казахская национальная консерватория имени Курмангазы (Алматы, Казахстан)

Неотрадиционализм и инновации в казахском инструментостроении и исполнительской практике

Аннотация

В XX и XXI веках казахская музыка прошла три волны инноваций: после тысячелетий сольного исполнения в первые десятилетия советской власти появились ансамбли и оркестры, затем в 1970–80-е этнографические, иконографические и археологические исследования вернули к жизни утраченные или почти забытые инструменты, а в 2000-е годы под глобальным влиянием появились новые виды ансамблей и неофолк-инструментов. Все эти изменения были вызваны двумя противоположными тенденциями: интенсивное межкультурное взаимодействие (прежде всего по оси Запад – Восток) и растущий интерес к прошлому нации. Это неотрадиционное мышление влияет, с одной стороны, на конструкцию музыкальных инструментов, с другой – на исполнительскую практику.

В первую волну необходимость создания оркестра казахских народных инструментов, заявленная Ахметом Жубановым, привела к основанию мастерской, где создавались унифицированные домбра (щипковый хордофон для лютни) и кобыз (смычковый хордофон для лютни) вместе со своими модернизированными собратьями (прима, альтовая и басовая версии). Во время второй волны такие видные ученые, как Болат Сарыбаев, обратились к восстановлению утраченных инструментов (шертер, жетыген, саз сырнай, ударные и др.), которые позже были включены в состав оркестров и ансамблей и даже институционализированы в классах консерватории. Третья волна прочно связана с различными видами популярной музыки. Некоторые ансамбли (как Turan и Hassak) двигались в сторону стиля World music, другие (как Aldaspan) экспериментировали в направлениях электроники и рока.

Итак, очевидно, что все три волны взаимосвязаны. Унификация и эксперименты с материалами в раннесоветский период, а также появление специальных мастерских и лабораторий народной музыки создали систематический цикл исследований и реконструкций.

Ключевые слова: неотрадиционализм в музыке, казахская музыка, казахские музыкальные инструменты, модернизация музыкальных инструментов, реконструкция музыкальных инструментов, прима-кобыз, шертер, электрическая домбра.

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Автор прочитал
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вариант рукописи
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меня обсудить результаты этого исследования на 47-й Всемирной конференции Международного совета по традиционной музыке (ныне – Международный совет по традиционной музыке и танцу) в июле 2023 года в Гане в рамках дискуссии «Материальная и культурная жизнь инструментов в напряжении между прошлым и настоящим, между священным и мирским».

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The Phenomenon of "Crossover" and Cross-Cultural Dialogue in Bulgarian Music in 20th Century

Abstract

The phenomenon of "crossover" gained particular importance in numerous domains of public life, particularly in the exciting realm of art, during the twentieth century. When used to represent an "intersection" or "crossing," it symbolises the internal need for conversation and purposeful intention for infiltration and implantation. It emphatically refuses to be isolated within the boundaries of the regional canon but allows for freedom of choice in the global context, opposes imitation and tracing, and provides a unique image for every creator. The "crossover" discourse showcases the autonomy of individual authors and results in the creation of distinct works that are characterized by their individuality. Bulgaria's musical creativity in the latter half of the 20th century is a remarkably diverse and profound display, characterized by intricate symbolism. It encompasses both elements of national tradition and expressions of global modernity, evident in its stylistic features, genre distinctions, and ethnocultural attributes. The crossover actually forms the European way of thinking of the Bulgarian creator, embodied in a peculiar part of his genetic code. Crossover dialogue gives rise in his artistic consciousness to the ideas of a new type of work, whose two- or multi-domain character turns into a sign of the new cultural identity of their authors.

The formation and development of these "crossover" conversations may be seen in so different works such as Milcho Leviev's jazz cantata "Green House" and Vassil Kazandjiev's symphonic suite "Pictures from Bulgaria." In this context, the Bulgarian folklore heritage remains lively and distinctively recognisable, but unrepeatable in the perspective of any individual author's viewing.

Keywords: crossover, Bulgarian music, Milcho Leviev, Vassil Kazandjiev.

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Introduction. The phenomenon of “crossover” gained particular importance in numerous domains of public life, particularly in the realm of art, during the twentieth century. This phenomenon can be attributed to the ongoing and extensive interaction between tradition and modernity, national and universal, local and global. This latter interaction fosters a highly specific form of communication, both within individual cultures and in the realm of individual creative expression. When the word “crossover” is used in the sense of “intersection” or “crossing”, it makes us think about interactions that happen across cultures, including bicultural, multicultural, transcultural, and so on. We also look at how these interactions show up in different areas, including national and supranational settings. Undoubtedly, this “crossover” dialogue signifies its shift across various centuries. However, in the present day, it has become more vibrant and takes place in an expanding array of “languages” that incorporate the diverse “codes” of various “cultural communities” [Belivanova, p. 15]. It involves different “polyvocal pools” [Kaufman, p. 28] and encompasses various “cultural continents” [Kholopov, p. 20]. This dialogue represents a genuine cross-cultural exchange that embraces the full spectrum of true pluralism and exhibits a distinct tolerance towards “otherness”.

In the 20th century, cross-cultural dialogue as a process has an amazing ability to expand and scale down different resources, follow the dynamics of the pulse of various traditions, move freely vertically in time and horizontally in space, build simultaneous unity between “own” and “the other” and reconcile “own” with “the other”, break antinomies, identify unexpected connections, transform “otherness” into a source of support, and integrate it within one's own cultural framework.

The “crossover” phenomenon typically does not involve forceful influence and instead represents a natural desire and tendency for infiltration and integration. It opposes being isolated within the confines of regional norms but allows for freedom of choice in the global context, rejects imitation and replication, and grants a distinct identity to each creator. The dialogue reveals the level of “autonomy” possessed by individual authors and results in the creation of distinct works that are characterised by their uniqueness.

Crossover: the definition. The word chosen for the title of this article – crossover – has several meanings in English. Initial “The crossing over of the current from one side of a river to the other” [Oxford English Dictionary] within the music context received metaphoric explanation and became international. Grove music Online explains the “crossover” as a record or artist that moves between the charts in music magazines’ and radio ratings [Grove music]. In contemporary musical discourse the term is associated with musical works or performers who appeal to different audiences. This meaning is reflected in Wikipedia [Wikipedia].

In Russian musicology, the “crossover” is mainly treated as a phenomenon based on a combination of so-called academic (in other words, classical) and urban popular music. Thus, the researcher S. Tayushev studies the experiments of classical violinist Vladimir Spivakov in the field of pop-transcriptions of classical works [Tayushev, pp. 234–235]. However, N. Shafazhinskaya, together with her colleagues, notes not

only cross-genre but also intercultural connotations of this phenomenon. They associate the interculturality of the crossover with immanent features of the postmodern era [Shafazhinskaya et al., p. 1232]. It is remarkable that there is no unity in understanding the crossover as a genre or style.

In my research, I treat "musical crossover" as any form of crossing cultural borders: merging genres of traditional, academic, or urban popular music and the cross-cultural dialogue that often accompanies such fusion. In this sense, "crossover" is more of a stylistic feature than a genre. And it also refers to the aesthetics and philosophy of contemporary music-makers. When dealing with composers who associate themselves with a single national culture and broadly lean on its musical traditions, one can observe different forms of crossing over cultures, ages, music styles, genres, and traditions. For those cultures that have started their international representation in the 20th century (like Bulgaria), the cultural aspect of crossover is an essential means of self-representation and integration into the global music context.

The historical background of crossover and dialogism in Bulgarian music.

The musical ingenuity of Bulgaria during the 20th century showcases a remarkably diverse and profound landscape, characterised by its depth and subtle symbolism. Within this panorama, one can discern the incorporation of both national traditions and elements of global modernity.

The concept of dialogism profoundly influences the European mindset of the Bulgarian musicians, which is rooted in their genetic code and has been shaped since ancient times. The roots of openness within European consciousness can be traced back to various factors. First, our historical development and the broad framework of our national psychology have an impact. Additionally, it is shaped by cultural events during the Middle Ages and the National Revival, particularly the significant impact of Church Slavonic practise and its influence on our traditions. Furthermore, the manifestation of folklore realities has a profound impact on various aspects of Bulgarian artistic creativity. The sacred idea, with its philosophical essence, has enriched both old and modern national literature with profound meaning and has served as a foundation for musical and creative endeavours in the 20th century, symbolising spirituality. By examining the consistent and easily identifiable stability of the Bulgarian consciousness over a specific period of time, the contemporary researcher uncovers the changing dynamics of cross-cultural dialogue in contemporary Bulgarian musical culture.

Various forms of dialogue are present in Bulgarian musical culture, occurring on nearly all horizontal levels but with varying dynamics. The development of the musical and cultural relationship between "tradition" and "modernity" and between "national" and "universal" can be traced in at least two distinct aspects. I would classify the first category as "procedural", which encompasses the construction of the institutional framework. The composer's individual consciousness addresses a wide range of artistic, aesthetic, and stylistic issues on both the structural and content levels in the second plane. Authors overcome their own limitations and expand the creative boundaries

towards novelty and divergence. By looking closely at some pieces, it is easy to see that dialogism is a part of Bulgarian new music, as well as the constant changes that happen within it, like turbulence or gravitational pulls. However, these notions are never independent of one another but rather interact in a flexible synthesis to represent the intricate yet plainly evident states that define concepts like "historical memory" [Kolarova, p. 188] and "national identity" [Kolarova, p. 194].

The "Crossover" exchange is recognised as a crucial method and a vital starting point in examining the essential musical principle within the vertical time process of modern Bulgarian musical culture. As the essential musical principle, it is not only connected to a preconceived and static tradition but also to the tradition's ability to dynamically interact with the modern principle. This involves incorporating Bulgarian elements into European music and vice versa, as well as integrating the tradition into the global context. The tradition must be flexible and adaptable, capable of being present everywhere. In order to achieve this, the traditional notion of "own" versus "alien" needs to be transformed into a concept of "own" versus "other." This leads to a seemingly paradoxical but ultimately solvable equation of "own" versus "own" in the postmodern era of the late 20th century. During this time, composers in our country began to discuss tradition in the plural [Kolarova, p. 17]. The cross-over dialogue stimulates the artistic consciousness to explore new forms of work, where the coexistence of multiple dominant elements becomes a natural and integral part of the "own-own" relationship. This phenomenon signifies a distinct cultural identity for the authors involved. The creative exploration of two prominent Bulgarian authors, Milcho Leviev and academician Vassil Kazandjiev, throughout the late twentieth century will be guided by this particular perspective.

Milcho Leviev's "Green House" jazz cantata. The end of World War II precipitated significant socio-political transformations in Bulgaria. The changes were undeniably reflected in the musical and cultural processes in the country throughout the mid-20th century. They are characterised by the emergence of complex and contradicting movements in the second half of the century. One can observe a clear manifestation of rigorous ideological frameworks in creativity while simultaneously witnessing remarkable emancipation in the process of creative exploration. New avant-garde tendencies that are free from the rigid canon of perception of the national oppose protective tendencies regarding signs of national identity through folklore. Within the realm of musical and creative diversity, we can discern many facets of the "crossover" phenomenon based on stylistic attributes, genre particularities, and cultural customs. Their manifestation can be observed in works like the jazz cantata "Green House", composed by Milcho Leviev. This can be regarded as the inaugural piece in the Bulgarian musical heritage within its genre, as its uniqueness stems not only from its specific genre but also permeates the entire original moral and philosophical idea, dramatic framework, and musical stylistics of the composition.

Milcho Leviev, born in 1937 (see Fig. 1), is a composer and pianist known for his notable contributions to both classical and jazz music. He skillfully combines



Figure 1. Milcho Leviev.
Milcho Leviev's official site
URL: <https://ebox.nbu.bg/milcholeviev/>

elements from these genres, creating captivating compositions that feature a unique blend of harmonious connections and deliberate contrasts. Leviev's works exhibit a distinct national and emotional character, showcasing his individualised approach to modern artistic expression. The lineage of his classical compositions began in the 1950s under the tutelage of his renowned master, Pancho Vladigerov, and has since evolved up to the present day. The author skillfully integrates aspects of tradition and modernity, blending Bulgarian folk idiom with dodecaphony techniques and jazz influences in his variations, inventions, sonatas, quartets, and rhapsody. This results in an elegant conversation between different musical styles. Furthermore, Leviev has authored film and theatre music, as well as numerous jazz works that he created in the United States after 1970. This author's

musical production is characterised by its diverse themes, original ideas, and modern style. It consistently presents unique interpretations of the contemporary dynamics between the global and local, as well as the national and universal. The music effectively combines elements of creative individuality and cultural identity, resulting in a genuine crossover dialogue that reflects the spirit of the late 20th century.

The "Green House" was created in 1991 in the USA during the "Desert Storm" military operation in the Persian Gulf. Such local events in the Middle East, which have echoed throughout the world, turn into a powerful impulse when choosing a theme in a jazz cantata. Such themes of humane and aggressive, peace and war possess a global and timeless nature, intertwined with the chronicles of human civilization.



Figure 2. "Green House" jazz cantata by Milcho Leviev at YouTube @MyAndreaMar.
URL: <https://youtu.be/WNDvMgror9o>

According to Leviev and Scott Guy, who authored the text, the "Green House" (see. Fig. 2) refers to our Earth, the dwelling place of humanity. Simultaneously, the name refers to a glass structure,

a greenhouse, where a plant can exist in a vegetative state rather than experiencing a fulfilling life. Therefore, by deliberately selecting an ambiguous title, the authors definitively present the "life-death" issue, which is explored throughout the musical and dramatic development of the cantata.

The chamber ensemble consists of a mixed 12-voice choir of jazz performers (with each voice represented as a virtuoso solo), a percussion section, bass, and piano. The vocal introduction is of particular importance, as it brings out the rich philosophical

text of the work. In addition, it makes it possible to emphasise the importance of the groups of participants in the last three parts.

The cantata includes seven parts, which theatrically depict the plot and give the impression of a genuine unfolding of events, despite the absence of any substantial action. The theatrical performance in the work was produced by combining many elements, such as the meaning of the text, cultural influences, genre and style, musical expression, and the active interaction of vocal and instrumental components.

The jazz cantata score presents the titles of various parts in a multilingual manner, including Latin, Bulgarian, and English:

1. Saecula saeculorum
2. Svoboda
3. The rag and Bone Man
4. Threnody of the spotted Owl
5. The Green House
6. Triumphus
7. Prayer

The titles of the parts and the text of the cantata are both delivered simultaneously in three languages, resulting in distinct semiotic significance and semantic substance. The Latin, English, and Bulgarian languages employ a synchronous narrative technique that involves a dialogue between the past and the future while the events occur in the present. The presence of three languages in the work creates a unique sense of time and space, which influences the moral and philosophical ideas conveyed. This influence extends to the past, evoking memories as well as to the future.

As per the composer's concept, "the cantata incorporates three languages in an equitable manner, although each language has a different function [Kolarova, p. 162]." In this circumstance, English serves as the primary medium for conveying the major plotline and mainly consists of a sequential narrative of events. Latin also has its own semantic significance, but to a lesser extent. In dramatic moments, Leviev incorporates distinct "ritual" terms associated with Catholic liturgical practices. The cantata opens with the phrase "*Saecula saeculorum*", and in parts IV and VII, the phrase "*Requiem aeternam dona eis*" is used. The composer refers to the established tradition that has preserved its symbolic significance throughout the centuries up to the present day. However, only music that can completely reflect its substance and contemporary significance is considered. Essentially, the language that emphasises an essential meaning in the "Green House" is Bulgarian.

From the beginning of the first part, "The Abundant Land," the Bulgarian language serves as a prominent semantic foundation upon which the English translation's polyphony is layered. In the second part of the large-scale performance, two additional significant phrases will resound once more in Bulgarian: the contrasting "world without end" and "end of the world," foreshadowing the culmination of the cantata. Latin and English texts are superimposed as a form of ongoing commentary. The conversation among the three languages intensifies in a very dramatic manner

in the expressive climax of the work in Part V and concludes in the final Part VII as a solemn funeral prayer for the Earth: *Requiem aeternam dona eis*. Part IV has the persistent repeating of lines in Latin, coupled by a passionate monologue of a spotted eagle owl in Bulgarian. In contrast, Part III tells the story in English only.

From the beginning of the first part, "The Abundant Land", thanks to the skillful combining of the three languages, each with its own distinct role in the composition, the composer successfully creates a complex fusion that is both auditory and meaningful. According to the author's interpretation, all three languages – Latin, English, and Bulgarian – serve as carriers of universal concepts of the human spirit. Latin represents forgotten eras, English reflects the current geopolitical landscape of modern times, and Bulgarian embodies the timeless national traditions and cultural identity of the composer. Language, as a means of identifying historical periods, facilitates a profound exchange between the past and present in Milcho Leviev's jazz cantata. "Green House" can be compared with other works by Bulgarian authors from the late twentieth century. These authors, although approaching the subject matter from different perspectives (religious-sacral and philosophical-aesthetic), aim to explore the complexity of linguistic connections and channel them towards a transcendent global spirituality. One of the compositions is "Dive into the Poles" by Yulia Tsenova, which incorporates Latin, ancient Greek, and German texts. Another composition is "Quantos tremor est futuris" by Neva Krasteva, which combines Latin and old Slavic texts.

The "Green House" has a significant level of ethnocultural diversity. Milcho Leviev skillfully integrates a diverse range of traditions, including primordial traditions, stories, and parables from many cultures. This creates a powerful crossover discourse that resonates with universal and contemporary significance. An Indian parable about the conflict between crows and eagle owls serves as the foundation for Section IV of the Cantata Threnody of the Spotted Owl. The composer devised a compelling and profound approach to the subject matter of this Indian mythology, depicting the final days of the last eagle owl on Earth. The composition features the Bulgarian retelling of the legend, accompanied by a prominently repeated canonical liturgical Latin text: *Requiem aeternam dona eis*.

Another section of the cantata, titled "The Rag and Bone Man", explores the idea of a poignant tale about a guy who gathers rags from buried corpses. This character, with a menacing nature, is connected to the folklore of the Roma people. He travels in his tarantass and pays a little amount for the chosen "items". The terrifying protagonist takes centre stage in the foreboding Scherzo of the third section, with the English text resembling a biblical admonition: "In this world, we merely borrow; it is not within man's capacity to possess", for "from earth we come, to earth we return, from dust we rise, to dust we fall".

Another notable aspect of the original synthetic score of "The Green House" is its intricate and diverse combination of styles and genres. By means of a magnificent crossover dialogue, the composer seamlessly integrates many components from diverse sources – including European classical music, Bulgarian folklore, Catholic liturgy, American

jazz, blues, rock, pop, rap, soul, and funk – into a single musical movement. The cantata captures stylistic and genre characteristics, serving as a carrier of specific meaning. It does not maintain its independence but becomes an essential component of the overall artistic integrity of the work. The cantata conveys universal messages that transcend time and space.

Bulgarian folklore has a significant role in this combination of elements. The opening of Part I features an epigraph from the song “Dilmano, Dilbero.” Nevertheless, the author refrains from disclosing the origins of the folklore but profoundly alters the character to the point of becoming unrecognisable. Simultaneously, not only the phrase “The Abundant Land” is raised as the central statement for the cantata, but all other aspects of the quote are subject to modification. The sole element preserved from the well-known melodic-rhythmic pattern is a concise vocal melody performed by a single voice, which possesses a linear quality and resembles the sound of a musical instrument. Milcho Leviev asserts that “the melodies in Bulgarian folklore that consist of a single voice are particularly suitable for jazz representation” [Paliyeva, p. 30]. This pure linearity has sparks of components from the character of a Bulgarian antique church psalm, with a focus on emotional concentration. In the music of “The Green House”, the national sound ideal, as expressed in the “Dilmano, Dilbero” folk song, suddenly broadens its scope towards universal sacred rituals, both archaic and religious. This expansion indicates a pathway towards its universalization. The Indian story about the conflict between crows and eagle owls is included in the score for its adherence to this logic, as is the parable “The Rag and Bone Man”. Both tales transcend narrow national boundaries and instead convey universal human significance.

The classical equal-divisible metre (1/2 and 2/2) with asymmetrical accents and syncope-like phrases, replacing the eight-beat unequally divisible metre of the quoted “Dilmano, Dilbero” folk song, likely contributes to achieving the sense of “eternity” and “detachment” from the specific details of folk life in the first musical theme.

The original composition used an 8/8 time signature, which is subdivided into three unequal groups for every measure ($8/8 = 2/8 + 3/8 + 3/8$). Each group begins with a pronounced accent, creating rhythmic asymmetry. However, in the cantata, the musical elements do not resemble a distinct national folk style but instead are linked to the stylistic characteristics of jazz and its rhythmically liberated urban sound.

The finale of the cantata, “Prayer”, also exhibits a similar level of ambiguity. The text demonstrates an intentional removal of Bulgarian roots by emphasising linguistic, genre, and stylistic ambiguity. At the beginning, the prophetic cautionary line “A house built on blood will collapse” is introduced as a psalmic recitation, serving as a focal point to guide the progression of the music and drama into a bilingual finale. Multiple distinct musical and poetic phrases, each with its own text, such as those found in the ancient motet genre, are performed simultaneously, connected by a consistent theme of “*Requiem aeternam dona eis*”.

Linda Mays says that the Green House’s original, precise, and sophisticated style immerses us in an entirely novel realm [Paliyeva, p. 185]. In this carefully conceived

and skillfully done crossover dialogue, Bulgarian folklore becomes a symbol that Milcho Leviev readily associates himself with and promptly incorporates other distinct traditions into. Perhaps due to this factor, the jazz cantata “Green House” evokes a profound impression, eliciting a theatrical sense of empathy in every listener who interprets it as a message to the world.

“Pictures from Bulgaria” by Vassil Kazandjiev. The phenomenon of crossover conversation is evident in the symphonic suite “Pictures from Bulgaria” (1970), composed by Vassil Kazandjiev (b. 1934) (see Fig. 3). This is particularly noticeable in the sections titled “Peasant Song” and “Kukeri Dance” (9:54 and 14:26 in Figure 4). The first piece incorporates a theme derived from a well-known folklore motif found in the ballad



Figure 3. Vassil Kazandjiev. Source – official page <https://www.facebook.com/Vassil.Kazandjiev/?ref=ts>

“Tudora Laid Down.” This subject is presented in an irregular time signature of 10/8. The violin solo in this piece is delicate and performed with only one voice. A repeating “A” tone that is present with it amplifies the song’s intensity right up until the very end. The solo maintains a clearly articulated modal-melodic and 12-bar structural-rhythmic profile, reminiscent of a traditional folk song. Various groups of musical instruments have previously interpreted and expanded upon this profile. The solo reaches great heights, symbolising a spiritual experience rooted in tradition. The polyphonic nature of modernity emerges from the original monophonic melody of a symbolic folk tune, which is fully quoted in each repetition throughout the performance without creating a sense of stagnation. The heritage remains sonorous and distinctly identifiable, but is impossible to replicate from the perspective of any individual author.

The “Peasant Song” incorporates and symbolises a specific folklore archetype, while the “Kukeri Dance” decodes the important symbols of our ancient culture. A mobile and rhythmic pulsation of the textural vertical in a 2/4 time signature produces the rough movement. This breaks the repetitive pattern of the movement by introducing continuously shifting time signatures such as 1/4, 2/4, 7/8, 5/8, and 3/4. These changes



Figure 4. Pictures from Bulgaria by Vassil Kazandjiev at YouTube @Tetsugakusha75. URL: <https://youtu.be/ygBSu7yudoE>

in time signature effectively establish the rhythm of the ritual’s opening. The author’s score features a diverse range of primary timbres in the ancient performance sound, achieved through the use of a triple

orchestra and a variety of percussion instruments. Some of these instruments, such as a beater, a car horn, a tom-tom, wooden blocks, a bell, castanets, and a plastic hose, were specifically chosen from live practice. Several indications, such as *pesante*, *con sordina*, *pizzicato*, *col legno*, *glissando*, and *spiccato*, serve to highlight the expressiveness of the melodic texture. In this concise musical setting, Vassil Kazandjiev presents a central melodic theme that is organised according to the prevailing “rhythm-timbre” formula. This theme is easily identifiable due to its simple melodic pattern.

In these two compositions, the composer appears to be reflecting upon himself through the lens of the timeless Bulgarian principle, acknowledging its influence while firmly asserting his affiliation with contemporary ideals in their entirety. The pieces encompass a multitude of experiences, where the rhythm of both his personal and foreign eras, as well as local and distant environments, merge in a genuine crossover dialogue.

Conclusion. Today, the cultural identity of the artist is understood as a notion that encompasses a wide range of characteristics from other categories and modes of thought that are layered on top of national themes. Both these Bulgarian composers, who have embraced a modern identity that exists outside of these traditional influences, as well as those creators who have embraced a national sound ideal that is deeply rooted in the inherent elements of language, nature, folklore, and religion, demonstrate the versatility of this synthesis.

The two examples provided here, extracted from the compositions of Milcho Leviev and Vassil Kazandjiev, can be supplemented with the works of other Bulgarian composers. These authors, deeply influenced by Balkan tradition and contemporary trends, raise an intriguing question regarding the enduring and fluctuating forces of attraction and repulsion between the two 'poles'. Furthermore, it prompts us to question the existence of a universal logic behind the constant variability of this balance. Due to contemporary “crossover” processes, the cultural identity of a specific tradition will increasingly manifest itself to the world, showcasing its timeless values that are inherently embedded within it. Hence, values that are specific to a certain location in terms of their association yet possess a significance that is applicable worldwide have the potential to assume a global nature. Young cultures, such as the Bulgarian, tend to distinguish themselves by asserting their own character, assimilating into the global sphere, and then exerting influence within it.

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XX ғасырдың екінші жартысындағы болгар музыкалық шығармашылығындағы «кроссовер» құбылысы және мәдениетаралық диалог

Аңдатпа

XX ғасырдағы «кроссовер» құбылысы қоғамдық өмірдің көптеген салаларында, әсіресе өнер саласында ерекше мәнге ие болды. Бұл термин «қиылыс» немесе «өтпелі кезеңді» белгілеу үшін қолданылғанда, ол ішкі диалогтың қажеттілігін және инфильтрация мен имплантацияға икемделуді білдіреді. Кроссовер арқылы заманауи композитор өзін аймақтық канонның шекарасында оқшаулаудан бас тартады, жаһандық контексте таңдау еркіндігіне жол береді, еліктеу мен қайталауға қарсы тұрады және әрбір шығармаға бірегей бейне береді. «Кроссоверлік» дискурс жекелеген авторлардың автономиясын көрсетеді және даралығымен ерекшеленетін шығармаларды жасауға жетелейді. XX ғасырдың екінші жартысындағы Болгарияның музыкалық шығармашылығы күрделі символизммен ерекшеленетін кроссовер және мәдениетаралық өзара әрекеттестіктің ерекше әртүрлі және терең көріністеріне бай. Ол музыкалық-стистикалық ерекшеліктерден, жанрлық ерекшеліктер мен этномәдени сипаттардан көрінетін ұлттық дәстүр элементтерін де, жаһандық заманауилық белгілерін де қамтиды. Кроссовер шын мәнінде болгар болгар туындыгерінің генетикалық кодының ерекше бөлігінде түрленіп, еуропалық ойлау тәсілін қалыптастырады. Кроссоверлік диалогы оның көркемдік санасында екі немесе көп доменді сипаты авторларының жаңа мәдени болмысының белгісіне айналатын жаңа типтегі шығарманың идеяларын тудырады. Бұл «қиылыс» диалогтардың қалыптасуы мен дамуын Милчо Левиетің «Жасыл үй» (Green House) джаз кантатасы және Васил Казанджиевтің «Болгариядан суреттер» симфониялық сюитасы сияқты шығармалардан көруге болады. Мұнда болгар фольклорлық дәстүрі жанды және айқын танылуын жалғастыруда, бірақ жеке авторлық көзқараста қайталанбайды.

Тірек сөздер: кроссовер, болгар музыкасы, Милчо Левиет, Васил Казанджиев.

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Явление «кроссовера» и межкультурный диалог в болгарском музыкальном творчестве второй половины XX века

Аннотация

Феномен «кроссовера» в XX веке приобретает особое значение во многих сферах общественной жизни, особенно в сфере искусства. Когда термин используется для обозначения «перекрестка» или «перехода», он символизирует внутреннюю потребность в диалоге и настрое на инфильтрацию и имплантацию. Через кроссовер современный композитор отказывается изолироваться в границах регионального канона, допускает свободу выбора в глобальном контексте, выступает против имитации и повторения, обеспечивает уникальный образ для каждого сочинения. «Кроссоверный» дискурс демонстрирует автономию отдельных авторов и приводит к созданию произведений, отличающихся своей индивидуальностью. Музыкальное творчество Болгарии второй половины XX в., богатое на необычайно разнообразные и глубокие проявления кроссовера и межкультурного взаимодействия, характеризуется сложной символикой. Оно включает в себя как элементы национальной традиции, так и знаки глобальной современности, проявляющиеся в музыкально-стилистических особенностях, жанровых различиях и этнокультурных признаках. Кроссовер фактически формирует европейский образ мышления болгарского творца, воплотившийся в своеобразную часть его генетического кода. Кроссоверный диалог порождает в его художественном сознании идеи нового типа произведений, чей двойственный или многомерный характер превращается в признак новой культурной идентичности их авторов. Формирование и развитие этих «перекрестных» диалогов можно увидеть в таких произведениях, как джазовая кантата Милчо Левиева «Зеленый дом» (Green House) и симфоническая сюита Василя Казанджиева «Картинки из Болгарии». Здесь болгарская фольклорная традиция продолжает быть ярко звучащей и однозначно узнаваемой, но не повторенной в индивидуальном авторском подходе.

Ключевые слова: кроссовер, болгарская музыка, Милчо Левиев, Васил Казанджиев.

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Tuvan Composer Ayana Oyun (Creative Portrait)

Abstract

Among the contemporary composers of Tuva, the personality and creative work of Ayana Oyun are covered little in musicology. The main stages of the composer's creative biography are noted related to studying at Republican School of Arts and Kyzyl College of Arts, receiving a specialized education at Krasnoyarsk State Academy of Music and Theater, Mikhail Glinka Novosibirsk State Conservatory, as well as additional education at St. Petersburg Theatre Arts Academy. The composer's creative portfolio is surveyed, providing an analysis of one of the illustrative works – the Piano Quintet. The periodization of creativity works correlates with her education in different universities in Russia and with a change in genre preferences. Thus, during the years of study at Krasnoyarsk Academy of Music and Theater (2001–2007), works of chamber genres were predominated, including the above mentioned and analyzed Piano Quintet. The return to her native Tyva is marked by the formation of an original author's style. During these years, interest in theatrical music was shown, and a number of performances with music by Ayana Oyun were staged. During the years of study in St. Petersburg (2013–2018), several musical fairy tales were created and staged: *Don't Fly Away!*, *Mary Poppins and Her Friends*, *Khorloo (Wheel)*. Music appeared for a number of performances at the National Theatre as well. The composer's contribution to the development of musical theater in Tuva and the revival of the first national opera, *Chechen and Belekmaa*, by Rostislav Kendenbil are noted. Ayana Oyun is a rare case of a successful two-in-one combination of a composer and a theater director; her personality is distinguished by deep reverence and adherence to the traditions and Buddhist practices, striving for constant self-improvement, expansion of professional and spiritual horizons.

Keywords: Ayana Oyun, Tuva, composer, theater stage director.

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Among contemporary composers of Tuva, Ayana Oyun's (born 1982) (see Fig. 1) personality and work, which have not yet received wide coverage in musicological works [Karelina, *The History of Tuvan Music from the Fall of the Qing Dynasty to the Present Day: Research*; Karelina, *Creativity of Young Composers and Problems of Development of Musical Culture in Tuva ...*; Karelina, *Woman Composer in Modern Culture of Siberia*], are of particular interest. The younger generation of Tuvan authors are not discussed in the major work of the Novosibirsk Conservatory [Ossipenko], since the section on Tuva is chronologically limited to the period of the 1980s. In the monograph by Lada Pylneva, some works of Ayana Oyun are only mentioned in general reviews [Pylneva, p. 396–398], based on the material of the already mentioned monograph [Karelina, *The History of Tuvan Music from the Fall of the Qing Dynasty to the Present Day: Research*]. The proposed article is intended to fill this deficiency by presenting a brief biography and analysis of one of the composer's exemplary works.

Native of the village of Aryg-Bazhy Ulug-Khem district of Tuva, the youngest of four children in a working-class family (her mother is a livestock specialist, and her father is a mechanical engineer), Ayana began her musical studies as a flute student at Republican School of Arts. After graduating from school in 1997, she enrolled Kyzyl College of Arts to study music theory. There she began studying composition in the class of Yekaterina Karelina, composed songs and plays of small forms, and took an active part in the concerts of the composition class. One of the compositions of these years, a vocal duet-rondo on Tuvan folk themes *Kuda yry* (Wedding Song) was even performed in November 2001 in a chamber music concert of Tuvan composers in the capital at Alexander Pushkin Museum as part of the Days of Culture of the Republic of Tyva events in Moscow.

After graduating from college in 2001, she entered the Krasnoyarsk Academy of Music and Theater, where she has received a degree in Composition in the class of Vladimir Senegin. Ayana Oyun remembers his teacher as a strict but kind man with high principles who taught that composing music is everyday work and that composing is a craft that must be mastered. During the lessons with the teacher, they listened and analyzed the music of Bach, Debussy, Stockhausen, and Cage and found out how, in one case or another, the composer finds proper decisions, stopping in detail and understanding composition techniques. Vladimir Senegin often repeated the phrase "Music gives birth to music", so he recommended listening to a lot of music, explaining that it is better to go to a concert and listen to great music than to sit and try to compose when it doesn't work out. Thus, under the guidance of a teacher, the student mastered the basics of forms and genres and worked on works for different performers.

Among the works of the Krasnoyarsk period, the piano cycle *Shagaa*, consisting of five parts, stands out for its particularly poetic sound sketches: *Shagaa* (celebrating



Figure 1. Tuvan composer Ayana Oyun

the New Year according to the lunar calendar), *Kazhyk* (traditional game with animal bones), *Shyngyraash* (Ringing), *Kharzhygashtar* (Snowflakes), and *Kozhamyktar* (Choruses). After this cycle followed several successful works: duets for woodwinds, variations for piano on the theme of the Tuvan folk song *Dus-Dag* (Salt Mountain), romances based on poems by Tuvan poets, choruses acapella, arrangements of Tuvan folk songs for choir, string quartet in three movements, and the single-movement Piano quintet.

The score of the Quintet for two violins, viola, cello, and piano was created in 2006. In the history of the Tuvan school of composition, the appeal to this genre is the first and, so far, the only one of its kind. The Quintet also stands out in that, being an example of the so-called “absolute”, i.e., non-program instrumental music, it has no connections with Tuvan melos (not only are quotations from Tuvan folklore unused, but any associations with it are carefully avoided). This is due to the figurative content, which reflects the inner psychological world of a modern person, regardless of one’s nationality and place of residence, living in a complex and ambiguous era of world processes of globalization and reevaluation of spiritual values. The music of this Quintet is not designed for external effect; it is intellectual in nature and requires thoughtful listening. There are several sections in the structure of the form.

At the beginning of the quintet, against the background of the drone sound d^1 , short tunes appear like fragmentary phrases. The central structure among them is a motif of the initial and adjacent sounds ($d - dis - cis$). This motif can be considered as the thematic grain of the entire quintet (see example 1).

Example 1. Ayana Oyun. Quintet for two violins, viola, cello, and piano. Initial motif

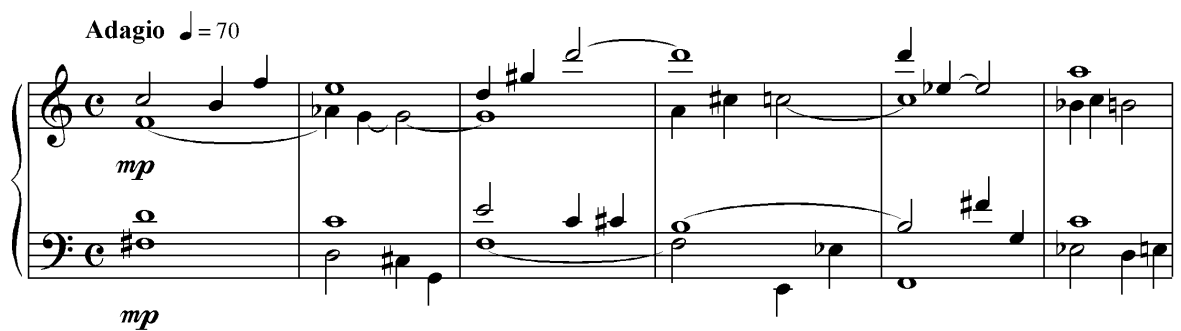
The intonation line is emphatically dissonant: tritone motifs and interval complexes based on the tritone or major seventh play an important role in the thematic structure of the quintet. The next section is characterized by rhythmic acceleration: a dialogue takes place between the piano and string parts, leading to the first climax (bars 49–50). Further development of musical thought is committed to the strings speak in a freely imitative manner (as if interrupting each other), and the piano leads its bass line (free ostinato in quarters). This fragment logically leads to the next one, where the ensemble members switch roles: the strings discuss one idea (the initial quartet chant develops in quarters), and the piano picks up their previous “ragged” phrases (with sixteenth notes), which leads to a new climax (bar 80).

An important section is the fugue (bars 94–134) – the key moment of the form, the most intense intellectual dialogue. The fugue's main intonation and rhythmic structures are centered in its theme. For example, the theme's main motif is based on the tritone, and minor-second intonations are used a lot in the development (see example 2).



Example 2. Ayana Oyun. Quintet for two violins, viola, cello, and piano. Fugue section. The subject

Adagio section (bars 135–170), in which melodious phrases from the strings (later carried out by the piano) are built on leading intonations (see example 3).



Example 3. Ayana Oyun. Quintet for two violins, viola, cello, and piano. Adagio section's main theme

In the Tempo I section (from 171 bar), the initial short chants return (at first, they sound pizzicato). The last culmination (bars 181–190) is a combination of toccata texture in the piano and melodious lines in the violins, the apogee of the tritone vertically and horizontally (see example 4).



Example 4. Ayana Oyun. Quintet for two violins, viola, cello, and piano. Recapitulation. Last culmination

The final phrases (from bar 191) sound like a reminder of the fugue theme and act as a coda. Thus, the single-movement form contains signs of internal cyclicality. At the same time, the development of the form follows a cross-cutting principle, as a result of which the main musical and expressive elements constantly vary, appearing in different guises and different combinations. All this creates a special artistic space for the Quintet, in which micro-intonation processes serve as a reflection of the intense intellectual life of modern man.

Three Miniatures for a small symphony orchestra based on Tuvan fairy tales (*Pastoral, Karaty-Khaan* and *Shaman*) were created by Ayana Oyun during her years of study. The graduation work was the cantata *Subedey (Subutay)*, inspired by the same named poem written by the Tuvan poet Eduard Mizhit. The tendency toward generally significant (civil, historical, and spiritual) themes inherent in cantata-oratorio genres was reflected in an attempt to musically embody the image of the medieval Uriankhay commander, a close ally of Genghis Khan. The composer was interested in the text by Eduard Mizhit, which expresses the feeling of bitter regret of a wise man about what he had done. *Subedey* appears in the poem already in his declining years, an old man who asks for forgiveness from his land and people. The cantata consists of six parts; three of them were performed in August 2012 in the capital of Kalmykia, Elista, as part of the IV International Festival of Contemporary Music of Mongolian-speaking Peoples, Pentatonic.

After graduating from the academy in 2007, Ayana decided to continue her professional education, so she devoted the years 2007–2009 to postgraduate studies at Mikhail Glinka Novosibirsk Conservatory, majoring in Composition in the class of Professor Yuriy Yukechev. During this period, a cycle for a cappella choir, *Sany-Mogeh*, was written. It is based on verses from the poem of the same name by the Tuvan classic Stepan Saryg-ool, three parts of which are variations on the “orphan theme” and are inspired by the artistic imagery of the traditional song genre *öskustun yry* (song of the orphan). As part of the composer’s graduate program, research work was also completed, including a graduation essay on the topic “The Use of Polyphonic Techniques in the Scores of Tuvan Composers in the 1970s.” So, Ayana Oyun became the first composer of Tuva, who received a post-graduate composition education.

Returning to her homeland, Tuva, from 2010 to 2013, she taught composition, musical theoretical subjects, and music computer science at Chyrgal-ool Kyzyl College of Arts. In 2011, Ayana Oyun was accepted as a member of the Union of Composers of Russia. New opuses have appeared, among them: arrangements of Tuvan folk songs, Ballad for cello and piano, and Vocalise for voice and piano. The music of the Ballad and Vocalise well demonstrates the features of Ayana Oyun’s personal style, characterized by a penchant for expressing dramatic, intense emotional states in concise, compact forms. Intended for soprano, Vocalise immediately entered the concert repertoire of the leading Tuvan singer, Elvira Dokulak.

It is important to note that during these years the composer’s creative portfolio was replenished with theatrical music for the play *Sen deerge men (You are Me)*, the puppet show *Don’t Fly Away!*, the children’s play *Smart Mouse in Australia*, and several parts

for the children's ballet *Shyyaan am...* (an untranslatable fairytale beginning), among several co-authors.

Working with theatrical projects encouraged the composer to receive additional education. In 2013, Ayana Oyun entered the St. Petersburg State Academy of Theater Arts (now Russian State Institute of Performing Arts) at the Faculty of Acting and Directing with a degree in Musical Theater Direction, where she studied under the course of the People's Artist of Russia, Professor Andrey Petrov. The years of study in the northern capital were remembered by active immersion in the world of opera. In the children's musical theater *Through the Looking Glass*, there were sometimes three performances a day, and students literally lived there all day long, from one performance to another, watching the theater from the inside, sitting at rehearsals, and attending premieres.

Ayana Ayana Oyun successfully mastered the genre of musical fairy tales as a composer, writing music for a number of children's plays staged in Tuva (*Don't Fly Away!*, *Mary Poppins and Her Friends*, *Khorloo (Wheel)*). Also, her creative portfolio was replenished by the music for performances of National Theater (*Oshpeen ynakshyl* (Unfaded Love), *Modeh. Eldin egezi* (Modeh. The Beginning of an Empire), the music of Lamentation for the theatrical program of the State Song and Dance Ensemble *Sayany* (Golden Arrows of Dreams), and the music for the New Year's children's performance (Gift for the Princess).

In 2018, as a graduation work, Ayana Oyun successfully presented the musical fairy tale *Kamgalakchy kan-bolat kys* (Hero Girl), in which she performed not only as a composer but also as a stage director for the first time. The musical design of the performance is based on ethno-style, the melody is close to folk style. This is also facilitated by the choice of accompanying instruments (*igil*, *byzaanchy*, *chadagan*, *doshpuluur*, *kengirge*), to which the sound of a triangle is sometimes added. Thus, the heroes of the play not only sing, but also play Tuvan musical instruments, which helps the viewer feel the atmosphere of the heroic epic. The composer's position was as follows: "Music is a continuation of the action, not imposed. Simple. Well, the orchestra is quietly, imperceptibly playing along. The main thing was the action, not the music, emphasized separately, or the dance... I wanted unity."

The composer worked as the artistic director of Alexey Chyrgal-ool Kyzyl College of Arts. Thanks to Ayana's professionalism, who headed the opera studio in the vocal department, the Prologue from the opera *The Snow Maiden* by Nikolay Rimsky-Korsakov was staged at the college for the first time in 2019, and in 2020–2021 the first Tuvan national opera *Chechen and Belekmaa* by Kendenbil was revived, which became an event in the cultural life of the republic. In 2023, the composer began working at the Tuva State Philharmonic.

Ayana Oyun is a rare case of a successful two-in-one combination of a composer and a theater director; her personality is distinguished by deep reverence and adherence to the traditions and Buddhist practices, striving for constant self-improvement, expansion of professional and spiritual horizons.

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Алдан-Маадыр атындағы Ұлттық мұражайы (Қызыл, Тыва Республикасы, Ресей)

Тывалық композитор Аяна Оюн (шығармашылық портреті)

Аңдатпа

Тываның қазіргі композиторларының ішінде Аяна Оюнның тұлғасы мен шығармашылығы музыкатануда аз қамтылған. Мақала тарихи-тұлғалық және музыкалық-теориялық зерттеу әдістеріне негізделген. Композитордың Республикалық өнер мектебі мен Қызыл өнер училищесінде оқуымен, Краснояр мемлекеттік музыка және театр академиясында және М. И. Глинка атындағы Новосібір мемлекеттік консерваториясында арнайы білім алуымен, сонымен қатар Санкт-Петербург мемлекеттік театр өнері академиясында қосымша білім алуымен байланысты шығармашылық өмірбаянының негізгі кезеңдері белгіленеді. Композитордың шығармашылық портфеліндегі жанрларға шолу және айшықты шығармалардың бірі Фортепианолық квинтеттің талдауы берілген. Шығармашылықтың кезеңділігі оның Ресейдің әртүрлі университеттерінде оқуымен және жанрлық бейімділігінің өзгеруімен байланысты. Осылайша, Красноярск музыка және театр академиясында оқыған жылдары (2001–2007) камералық жанрдағы шығармалар, оның ішінде талданған Фортепианолық квинтет басым болды. Туған жері Тываға оралу өзіндік авторлық стильдің қалыптасуымен ерекшеленеді. Осы жылдары театр музыкасына деген қызығушылық артып, А. Оюнның музыкасымен бірқатар спектакльдер қойылды. Санкт-Петербуркте оқу жылдарында (2013–2018) бірнеше музыкалық ертегілер қойылды: «Ұшып кетпе!», «Мэри Поппинс және оның достары», «Хорлоо» («Дөңгелек»). Ұлттық театрдың бірқатар спектакльдері үшін де музыка пайда болды. Композитордың Тывадағы музыкалық театрдың дамуына және Р. Д. Кенденбильдің «Шешен және Белекмаа» атты тұңғыш ұлттық операсының қайта жаңдануына қосқан үлесі атап өтілді. Аяна Оюн – бір тұлғада композитор және театр режиссері сәтті үйлескен сирек кездесетін жағдай, оның тұлғасы будда ілімдерінің дәстүрлері мен тәжірибесін терең қастерлеумен және ұстануымен, үнемі өзін-өзі жетілдіруге, кәсіби және рухани көкжиектерін кеңейтуге ұмтылуымен ерекшеленеді.

Тірек сөздер: Аяна Оюн, Тыва, композитор, театр режиссері.

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Аннотация

Среди современных композиторов Тывы личность и творчество Аяны Оюн мало освещены в музыкознании. Статья базируется на историко-персональном и музыкально-теоретическом методах исследования. Отмечаются основные этапы творческой биографии композитора, связанные с учебой в Республиканской школе искусств и Кызылском училище искусств, получение профильного образования в Красноярской государственной академии музыки и театра и Новосибирской государственной консерватории имени М. И. Глинки, а также дополнительного образования в Санкт-Петербургской государственной академии театрального искусства. Дается обзор жанров в творческом портфеле композитора и анализ одного из показательных сочинений – Фортепианного квинтета. Периодизация творчества соотносится с её обучением в разных вузах России и со сменой жанровых предпочтений. Так, в годы учёбы в Красноярской академии музыки и театра (2001–2007) преобладали сочинения камерных жанров, включая анализируемый Фортепианный квинтет. Возвращение в родную Тыву отмечено формированием самобытного авторского стиля. В эти годы проявляется интерес к театральной музыке, поставлен ряд спектаклей с музыкой А. Оюн. В годы учёбы в Санкт-Петербурге (2013–2018) созданы и поставлены несколько музыкальных сказок: «Не улетай!», «Мэри Поппинс и ее друзья», «Хорлоо» («Колесо»). Также появилась музыка к ряду спектаклей Национального театра. Отмечается вклад композитора в развитие музыкального театра в Тыве и возрождение первой национальной оперы «Чечен и Белекмаа» Р. Д. Кенденбиля. Аяна Оюн – редкий случай успешного сочетания в одном лице композитора и театрального режиссера, ее личность отличают глубокое почитание и следование традициям и практикам буддийского учения, стремление к постоянному самосовершенствованию, расширению профессиональных и духовных горизонтов.

Ключевые слова: Аяна Оюн, Тыва, композитор, театральный режиссер.

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792.8Дилара Шомаева¹¹ Казахская национальная академия хореографии (Астана, Казахстан)

Балеты Иржи Килиана в Казахстане

Аннотация

Предметом настоящей статьи является исследование постановок балетов одного из крупнейших хореографов XX века Иржи Килиана на казахстанской сцене. В течение театральных сезонов 2022–2023 гг. спектакли из серии «Черное и белое» дополнили репертуар сразу двух балетных коллективов: «Падшие ангелы» театра «Астана Балет», «Шесть танцев» и «Маленькая смерть» театра «Астана Опера». Определение ключевых моментов постановочного процесса и анализ особенностей хореографического почерка балетмейстера, представленного для освоения отечественными исполнителями, являются целью данной работы.

Методологической основой стали работы Иржи Килиана из цикла «Черное и белое», для изучения которых использовались некоторые методы формального анализа. В числе других методов: описательно-аналитический, интервью, а также метод включенного наблюдения (присутствие на репетиции).

Премьерам чешского хореографа предшествовал процесс знакомства трупп с другими выдающимися образцами балетного искусства XX века. Это способствовало успешному овладению артистами пластического стиля Иржи Килиана, суть которого заключается в синтезе классической балетной школы с системой контракции современного танца. Его творчество характеризуется тесной связью танца с выразительными средствами музыки, а также экспрессивным выражением чувств и эмоций через движение. Все это прослеживается в трех балетах, успешно перенесенных в столичные театры ассистентами хореографа Ширли Эссебум и Стефаном Жеромски.

Результат проведенной ими работы над балетами Иржи Килиана в Казахстане оценивается как положительный, что доказывается зрительским и профессиональным интересом к премьерным выступлениям коллективов. В приобретении спектаклей отмечается роль их влияния на деятельность молодых хореографов и артистов балета.

Ключевые слова: балеты Иржи Килиана, хореография XX века, хореографическое искусство Казахстана, театр «Астана Балет», театр «Астана Опера».

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Балетное искусство Казахстана, безусловно, переживает один из интенсивных периодов в своей истории, которые случаются в переломные моменты перехода на новую ступень. Обычно этот процесс обусловлен взятием новых вершин, к числу которых относится пополнение репертуара отечественных профессиональных трупп значимыми и определяющими произведениями. В одном случае эти работы способствуют укреплению национальной традиции в академическом театре, в другом – стилистически расширяют репертуарный диапазон. Часто художественное руководство обращается к существующим произведениям, которые получили признание в мире и тем самым напрямую способствуют интеграции в мировое балетное сообщество казахстанской хореографической школы. Как раз к этой категории приобретений можно отнести балеты выдающегося хореографа XX века Иржи Килиана, премьеры которых прошли в столичных театрах в сезоны 2022–2023 гг.

Настоящая статья посвящена осмыслению данного процесса, а также выявлению его особенностей в контексте творчества хореографа и его трактовки отечественными исполнителями. Замысел автора работы осуществляется впервые и поэтому представляется актуальным. В качестве методов применялись описательно-аналитический, некоторые методы формального анализа, интервью, а также метод наблюдения. Методологической базой анализа хореографии стали работы И. Килиана разных лет, объединенные общим названием «Черное и белое».

Театры «Астана Балет» и «Астана Опера»¹ обрели три балета чешского хореографа из серии «Черное и белое» практически одновременно. «Шесть танцев» были представлены коллективом «Астана Опера» 25–26 марта 2022 года, «Падшие ангелы» – театром «Астана Балет» практически сразу – 1 и 2 апреля. И заключительным аккордом, через год, 13 и 14 мая 2023 года прошла последняя премьера балета «Маленькая смерть» в театре «Астана Опера», чему предшествовало некоторое ожидание в догадках, какой труппе удастся заполнить последний шедевр.

Премьеры можно охарактеризовать как ожидаемые и в то же время долгожданные. Хотя исследователи не спешат называть И. Килиана новатором, а скорее искусным мастером, который способствовал эволюции этого искусства [Bremser, p. 133], с чем мы сегодня соглашаемся. Но спектакли, созданные в период с 1986 по 1991 год, на протяжении уже более 30 лет являются желанными во многих, даже самых избирательных танцевальных коллективах. Хореография Иржи Килиана имеет ряд определяющих характеристик, которые создают его уникальный и современный стиль. Присущим лишь ему образом он использует

элементы и движения, в том числе благодаря своему знакомству со многими формами искусства.

По словам Анны Киссельгоф, направленность фирменного стиля И. Килиана лежит в «высокофизическом

1 *От редакции:* в публикации статьи даны сокращенные общепринятые названия театров. По уставу их названия следующие: Некоммерческое акционерное общество «Государственный театр оперы и балета "Астана Опера"» и Товарищество с ограниченной ответственностью «Театр "Астана Балет"».

слиянии балетной техники и идиоматической свободы современного танца» [Kisselgoff]. С другой стороны, И. Килиан – безусловный гуманист, ищущий ответы в среде человека, в человеческом мире. Его творчество пронизано глубокой проникновенной музыкальностью. Данное гармоничное единение проходит через серию «Черное и белое» в каждой из ее шести частей: *Sarabande* («Сарабанда»), *No More Play* («Больше никакой игры»), *Petite Mort* («Маленькая смерть»), *Falling Angels* («Падающие ангелы»), *Sweet Dreams* («Сладкие сны») и *Six Dances* («Шесть танцев»). Помимо этого, «черно-белые» балеты основаны на сексуальности. Так или иначе мужчинами и женщинами разыгрываются сцены на тему чувственности, телесности и отношений между двумя полами (в «Сарабанде» – мужественности, «Падших ангелах» – женственности, а название «Маленькая смерть» означает красивое обозначение наивысшей точки любви).

Вдохновение И. Килиана из множества источников приводит к тому, что его танцы уникальным образом используют динамику, пространство и время. За резкими ударными движениями следуют плавные изящные линии, которые вскоре трансформируются в серию подергиваний, толчков, акцентированных выбросов рук или ног. При нескольких повторениях по принципу контраста в движении создается особая динамика, неоднородный ритм, усиливающий или высвобождающий напряжение, свойственное его хореографии. Применение театральных эффектов служит для подчеркивания эффекта его танца. Свет в «Падших ангелах» и «Больше никакой игры» геометричностью поддерживает ритмичность акцентов, создает светотени, которые служат для исполнителей как кулисы, а также нагнетают общую интенсивность хореографии. Костюмы в «Сарабанде» и «Маленькой смерти» в соответствии с темой сексуальности обнажают тело танцовщика, как и использование шпаги в качестве реквизита.

Однако гениальность И. Килиана как хореографа и интеллектуала воплощена в понимании культурного контекста времени, в котором он творил свои балеты. Чувствуя происходящие перемены в социально-общественном устройстве жизни, он наделяет своих танцовщиков равными возможностями в независимости от внутритеатральной иерархии. Девушки в его сочинениях сильны, мужчины же в платьях, как это можно заметить в «Падших ангелах» и «Шести танцах». Небольшая группа становится самой стабильной формой. Время от времени некоторые артисты словно выпадают из общего ансамбля, почти сразу вливаясь обратно. Соло и дуэты распадаются, однако общий хор – никогда (проявление его уважения ко всем артистам доказывает факт, что он создал NDT III для танцовщиков, которые по возрасту должны закончить исполнительскую карьеру, но, имея огромный опыт, могли продолжать работу в новой труппе для сочинения хореографии).

К освоению его языка в одних из лучших, без преувеличения, сочинений автора артисты казахстанских театров были готовы. В «Астана Балет» к этому моменту уже добились права исполнять неоклассика Джорджа Баланчина: «Серенаду», «Концерт Барокко» и «Каприччио для фортепиано с оркестром». Три года

в репертуаре шел революционный балет Уильяма Форсайта *In the Middle, Somewhat Elevated*, автор которого относится к одной звездной когорте учеников Джона Кранко, в которую входит и Иржи Килиан. Помимо названных, в театре ставили далеко не последние имена современного искусства, а именно: Раймондо Ребек, Николо Фонте и приглашенный постоянный балетмейстер Рикардо Амаранте. Р. Ребек сотрудничал и с национальным театром «Астана Опера», после чего классический репертуар главного театра страны редко, но все же постоянно пополнялся современной хореографией Ксении Зверевой и Патрика Де Бана. Нельзя не сказать и о масштабных полотнах XX века: «Соборе Парижской Богоматери» Ролана Пети и «Манон» Кеннета Макмиллана. Таким образом, и тут и там можно было слышать о назревшем вопросе сотрудничества с чешским хореографом.

Началось оно в театре «Астана Опера» со спектакля, особенного во всей серии, – «Шесть танцев» В. А. Моцарта. В нем проявляется комедийный талант хореографа. Артисты в напудренных париках, пышных юбках и муляжах платьев в гротесковых выходах соревнуются в исполнении абсурдных, стремительных, порой грубых движений, одобренных утрированной мимикой и игрой с нелепыми аксессуарами. Немецкие танцы В. А. Моцарта, пышные, несколько причудливые и остроумные, воплощаются в хореографии так же легко, как их писал зальцбургский гений. Так что пластические идиомы И. Килиана на тему его музыки понятны любому зрителю. Думается, что самому Моцарту очень понравились бы его шесть танцев в танцевальной версии. Этот театрализованный спектакль тем не менее выражает творческое кредо хореографа – главенство танца – и требует от танцовщиков безупречной музыкальности, скорости движения и силовой выносливости. Но главную задачу – «сломать внутренний запрет быть смешным на сцене», по словам ведущего солиста театра Олжаса Тарланова, обозначила постановщик и ассистент И. Килиана Ширли Эссбум [Шомаева – Тарланов]. До нее полный состав исполнителей был подобран другим ассистентом хореографа Стефаном Жеромски, который уже в это время работал с труппой «Астана Балет» над следующей постановкой. Помимо О. Тарланова, 25 марта на сцену вышли по килиановской традиции и признанные мастера, и молодые артисты: Аделина Тулепова, Сейка Тоносаки, Данияр Жуматаев, Мадина Кужамжарова, Серик Накыспеков, Нурай Нурсафина, Бахтияр Адамжан, Евгений Рыбкин и Бостан Кожабеков. В зрительном зале царил настоящее возбуждение от значимости происходящего, присутствовали деятели искусств, педагоги, профессора и искушенные знатоки. Каждый выход артистов встречался аплодисментами и смехом, в результате чего знакомство с первым творением Иржи Килиана благополучно состоялось (см. рис. 1).

В театре «Астана Балет» процесс работы начался с просмотра труппы Стефаном Жеромски, после чего для осуществления были рассмотрены несколько постановок, среди которых «Песни странствующего подмастерья» на музыку Г. Малера и «Симфония ре мажор» Й. Гайдна. Но окончательный выбор пал на балет *Falling Angels* (в афише театра «Падшие ангелы»), хореографически плотный и технически



Рис. 1. Сцена из спектакля «Шесть танцев». Хореограф И. Килиан. 2022. Астана, Казахстан. Автор фото: М. Мукатаев

замысловатый. Его музыкальное сопровождение (барабанная композиция Стивена Райха *Drumming*) полноценно и самодостаточно, однако И. Килиан находит способ внедрить в него хореографию. Как и в барабанной партитуре, используется один и тот же ритмический паттерн, но с вариациями его развития. В танце наблюдается сосредоточенное контролируемое соблюдение порядка движений, обыгрываемых в ансамбле и соло. Иначе нельзя, сбиться с ритма и вновь подхватить непрерывающееся движение очень сложно. Однако в ограниченном пространстве обыгрывания одного ритма и, соответственно, одной идеи рождается бесконечная вариативность и бесконечная свобода. Она позволяет артистам окрасить хореографию – эта возможность является главным заложенным смыслом балета.

В спектакле заняты восемь девушек. И, безусловно, он является одой феминизму, исследованием лабиринтов женской души. По словам Татьяны Тен, одной из исполнительниц, «это не балет о балете, как обычно бывает в современной хореографии, это балет в первую очередь о женщине, ее сущности и внутренних переживаниях» [Шомаева – Тен]. Все восемь партий отличаются небольшим соло, которое становится своеобразным портретом, отражающим характерную индивидуальность и порой самые простые человеческие черты: кто-то любит веселиться, кто-то кокетлив, кто-то рассеян. Но все образы объединены общей любовью к профессии, к танцу; они рожают детей, ссорятся, плачут и смеются, а потом вновь возвращаются на сцену, вливаясь в общую филигранную комбинацию па.

Первый состав исполнителей вновь объединил опытных и молодых солистов и ярких недавних выпускников: Татьяну Тен, Айжан Мукатову, Каламкас Орынбасарову, Наталию Фернандес Менес, Камиллу Рахманберлиеву, Айгерим Келемеденову, Диану Батырову и Дарью Пономаренко. Перенос спектакля осуществил Стефан Жеромски, хотя он, конечно, никогда его сам не исполнял. Первые трудности в виде сложного счета и быстрого темпа были преодолены, хотя до сих пор каждое выступление – риск для каждой балерины. Волнение усиливает тот факт, что исполнение происходит под живое звучание барабанов. Важные коррекции перед премьерой внесла упомянутая Ширли Эссесум. Уделив большое внимание акцентам, она дала много образных сравнений определенным движениям, чтобы они обрели естество. При всей сложности труппа имела солидный фундамент владения современной техникой и достойно справилась с поставленными постановщиком задачами (см. рис. 2).



Рис. 2. К. Рахманберлиева и Н. Фернандес Менес в спектакле «Падшие ангелы». Хореограф И. Килиан. 2022. Астана, Казахстан. Автор фото: А. Нурекин

Прогресс танцевальной техники, а именно растяжка ног и их натяжение с принципами контракции тела школы Марты Грэм превратили тело танцовщика, особенно танцовщицы, в инструмент для экспрессивного выражения, что с успехом практиковал И. Килиан. Как и другие хореографы, начиная с 70-х годов, он использовал возможности натренированного тела на грани невозможного. Но его цель в этой тенденции не заключается в создании чего-то виртуозно абстрактного в чистом виде, это желание идет от эмоционального импульса и воплощается таким образом вовне. Возможно, в этом заключается при всей сложности его хореографии одновременно и ее доступность. Не зря хореография И. Килиана для большинства танцовщиков является столь желанной

и любимой. Его самый известный шедевр «Маленькая смерть», к большой радости для всех, также вошел в репертуар театра «Астана Опера» (см. рис. 3).



Рис. 3. А. Заклинская и Г. Нурмухамет в спектакле «Маленькая смерть». Хореограф И. Килиан. 2022. Астана, Казахстан. Автор фото: М. Мукатаев

Это балет о самом главном, по мнению хореографа, в чем мы всегда можем быть уверены, – жизни и смерти. Однако, исправляясь, добавляет еще одно слово: «И любви» [Kilyan]. Жизнь и смерть, белое и черное, слитые воедино, как мужчина и женщина сливаются в высший момент любви. Великая гуманистическая мысль, вечная музыка фортепианных концертов В. А. Моцарта и чистая форма танца практически обнаженных тел. Такое откровение требует от исполнителей пластической чуткости, по-классически безупречной филигранности. Поэтому выбор состава исполнителей определялся наличием красивых линий рук и ног, гармоничного телосложения. Шесть мужчин и шесть женщин объединяются в дуэты, существуют в метаморфозах поз и переходов, создают ощущение абсолютного проникновения танца в музыку. Казахстанские танцовщики, в числе которых Евгений Рыбкин, Камила Орманова, Галымжан Нурмухамет, Анастасия Заклинская, Мадина Унербаева, Серик Накыспеков, Данияр Жуматаев, Айгерим Бекетаева, Еркежан Жунусова, Жанибек Ахмедиев Руслан Канагат и София Адильханова, испытывали огромное волнение в желании довести каждый жест и шаг до совершенства, что помешало им на 30 минут полностью погрузиться в атмосферу хрупкости момента и неминуемости гибели в последнем прекрасном

вздохе в унисон с партнером. Спектаклю нужно время, чтобы оформиться и открыться своим исполнителям. Риск отдаться стихии танца несет с собой не только возможность ошибиться, но порой открывает удивительные откровения прочтения, когда одним движением можно рассказать целую историю.

Постановка трех балетов Иржи Килиана из серии «Черное и белое» стала своеобразным итогом в становлении казахстанского хореографического искусства и доказательством конкурентоспособности ее исполнительской школы. Явление стало результатом проделанной работы столичных коллективов «Астана Балет» и «Астана Опера» по введению в репертуар значимых произведений XX века. К сожалению, яркая килиановская хореография и прямолинейная чувственность уходят из работ хореографов, творящих сегодня. Отраднo, что курс для хореографической мысли отечественных сочинителей и исполнителей проложен через творчество автора, чьи профессиональные принципы столь же фундаментальны, как и человеческие. Присутствие работ И. Килиана в репертуаре казахстанских театров, безусловно, закрепило переход на новую ступень развития балетного театра в Казахстане.

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Иржи Килианның Қазақстандағы балеттері

Аңдатпа

Бұл мақаланың тақырыбы ХХ ғасырдың ең ірі хореографтарының бірі Иржи Килианның қазақстандық сахнадағы балет қойылымдарын зерттеу болып табылады. 2022–2023 жылдардағы театр маусымдарында «Ақ пен қара» сериясындағы спектакльдер бірден екі балет ұжымының репертуарын толықтырды: «Астана Балет» театрының «Құлаған періштелер», «Астана Опера» театрының «Алты би» және «Кішкентай өлім» қойылымдары. Қойылым барысының негізгі сәттерін анықтау және отандық орындаушылардың игеруі үшін ұсынылған балетмейстердің хореографиялық қолжазбасының ерекшеліктерін талдау осы жұмыстың мақсаты болып табылады.

Әдістемелік негіз ретінде Иржи Килианның «Ақ пен қара» цикліндегі жұмыстары алынды, ал оларды зерттеу үшін формалды талдау әдістері қолданылды. Басқа әдістердің қатарына сипаттама-талдау, сұхбат, сондай-ақ қосылып бақылау әдісі (репетицияда болу) кіреді.

Чех хореографының премьераларының алдында труппаларды ХХ ғасырдың өзге де бетке ұстар балет туындыларымен таныстыру үдерісі болды. Соның арқасында, әртістер Иржи Килианның пластикалық стилін сәтті меңгерді. Оның мәні классикалық балет мектебін заманауи бидің контракциялық жүйесімен синтездеу болып табылады. Оған қоса, Килианның шығармашылығы би мен музыканың мәнерлі құралдарының етене байланысымен, сезім мен эмоцияны қимыл арқылы экспрессивті білдірумен сипатталады. Осының бәрі хореограф көмекшілері Ширли Эссбум мен Стефан Жеромскидің астаналық театрларға сәтті көшірген үш балеттен айқын көрінеді.

Олардың Қазақстанда Иржи Килианның балеттерімен істеген жұмысының нәтижесі жағымды деген баға алады және оған дәлел – ұжымдардың премьералық өнер көрсетуіне деген көрермен мен кәсіби мамандардың қызығушылығы. Спектакльдерді алуда олардың жас хореографтар мен балет әртістеріне тигізетін әсерінің рөлі байқалады.

Тірек сөздер: Иржи Килианның балеттері, ХХ ғасыр хореографиясы, Қазақстанның хореография өнері, «Астана Балет» театры, «Астана Опера» театры.

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Ballets by Jiří Kylián in Kazakhstan

Abstract

The subject of this article is the study of ballets staged in Kazakhstan by one of the greatest choreographers of the 20th century, Jiří Kylián. During the theatrical seasons of 2022–2023, performances from the *Black and White* series were added to the repertoire of two ballet troupes: *Fallen Angels* by the Astana Ballet theater, *Six Dances*, and *Little Death* by the Astana Opera theater. The aim of this work is to define the key moments of the staging process and analysis of the choreographer's traits in style presented to our performers to master.

The methodological basis includes Kylián's works from the *Black and White* series, that need to be studied through involvement of various formal analytical methods. Among other methods used are descriptive-analytical, interviews, and the method of participant observation (presence at rehearsals).

The premieres of the Czech choreographer were preceded by the process of introducing troupes to other outstanding examples of 20th-century ballet art. Artists successfully mastered the Kylián's plastic style, that involves synthesizing classical ballet school with the contraction system of contemporary dance. His creative work is characterized by a close connection between dance and impressive means of music, as well as the striking expression of feelings and emotions through movement. All of this is evident in three ballets successfully transferred to the capital's theaters by Kylián's assistants, Shirley Esseboom and Stefan Žeromski.

The results of their work on Kylián's ballets in Kazakhstan are evaluated positively, as evidenced by the audience's and professionals' interest in the premier performances. The acquisition of these performances is noted for its influence on the activities of young choreographers and ballet artists.

Keywords: ballets by Jiří Kylián, choreography of the XX century, choreographic art of Kazakhstan, Astana Ballet theater, Astana Opera theater.

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ҚОСЫМША

Янник Уэй

Альпі өлкесінің мәдениетіндегі балғалық цимбалдар: дамуы мен қазіргі жағдайы, дәстүрлері, шеберлігі, материалдары мен сырлары

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2-ші сурет. Қызыл нүкте Альпштайн массивінің орталығын белгілейді, мұнда Орталық Еуропа Альпі аймағының балғалық цимбал дәстүрі бүгінде әсіресе тірі

3-ші сурет. Аспаптың резонанс тудыратын корпусына «терезе» ретінде раушан гүлдері түрінде безендірулер жасау

4-ші сурет. Тарихи цимбалдарда діни ою-өрнектер мен суреттер. Оң жақта: Германия, Лейпцигтегі музыкалық аспаптар мұражайы

5-ші сурет. Грэм Харманның «төрттік нысанына» орайластырылған балғалық цимбалдардың маңыздылығы туралы бақылаулардың қысқаша мазмұны

6-шы сурет. Музыкалық артефакт ретіндегі музыкалық аспаптың қасиеттері арасындағы байланыстар

Валерия Недлина

Қазақ аспап жасау және орындаушылық тәжірибесіндегі неотрадиционализм және инновация

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4-ші сурет. Қыл-қобыз. Жылқы қылы жіптен D3 ашық ішегі, 20 кГц, -75 дБ

5-ші сурет. Прима-қобыз. G3 ашық болат ішегі, 20 кГц, -75 дБ

6-шы сурет. Виолончель. D3 дөңгелек оралған сымы бар ашық болат ішегі, 20 кГц, -75 дБ

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12-ші сурет. «Тұран» ансамблі (ресми плакаты)

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