THE INFLUENCE OF KAZAKH FOLKLORE ON THE
DEVELOPMENT OF VIOLIN PERFORMANCE IN KAZAKHSTAN

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by
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ABSTRACT

The purpose of this monograph is to promote Kazakh violin repertoire by focusing on the influence of Kazakh folklore on the development of violin performance in Kazakhstan in the beginning of the twentieth century. The monograph will include a brief discussion of the history of Kazakhstan, a historical background of folk music and its importance to the development of violin performance in Kazakhstan, a discussion of Kazakh folk strings instruments in relation to violin performance in Kazakhstan, and discussion of selected violin works by Kazakh composers with strong folk influences. A catalogue of violin works of Kazakhstan that use folkloric material will be provided as well. In my study I will rely on available sources, including books, articles, dissertations, reviews, recordings, visual materials and musical scores. I hope my monograph will help to introduce, promote and give a better understanding of Kazakh violin repertoire to English-speaking scholars and musicians.
In memory of my father Akylbek Dossumov
ACKNOWLEDGMENTS

First I would like to thank my advisor, Dr. Charles Abramovic for his excellent guidance and support. His valuable comments and suggestions helped me to complete this work. I am deeply grateful to my committee members—my dear teacher, Dr. Eduard Schmieder, Dr. Edward D. Latham and Dr. Vladimir Dyo—for reviewing my work. Their constructive feedback helped to shape this final document.

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I would like to mention my personal background. I am a Kazakh native beginning my violin studies at the Baiseitova Special Music School in Almaty and continuing my education at the Kazakh National Academy of Arts in Astana. I am deeply grateful for all my violin teachers (Kulyash Muldagalieva, Alma Abatova, Aiman and Raissa Mussakhodjayeva) in Kazakhstan, who contributed their knowledge and love of Kazakh music to my violin studies.

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CHAPTER 1
KAZAKHSTAN, ITS FOLK MUSIC AND MUSIC EDUCATION SYSTEM

Historical Background and the Development of Kazakh Folk Music

Kazakh traditional folk music has played an essential role in the nomadic culture of Kazakhstan since the Middle Ages.¹ It has also been a significant source for composers of classical music in Kazakhstan. According to Akhmet Zhubanov (1906–1968), a distinguished Kazakh composer, conductor, ethnographer, and founder of the First Kazakh Folk Orchestra (1934):

Kazakhstan is rich in song. In these songs are imprinted the centuries-old history of the people, their hopes, their expectations, their grief and joy, their thoughts and dreams. The songs sound everywhere: in the endless Kazakh steppe, in noisy fairs and markets, in novels, in smoke-filled cobhouses and yurts, in free surroundings and in torture chambers. The nomad’s life was unthinkable without song.²

A Brief History of Kazakhstan

In order to have a better understanding of the origin of Kazakh folklore, a brief historical background of Kazakhstan is needed. Kazakhs, meaning “free men” or “free

¹ Although the approved title of my monograph includes the term “folklore,” I will be focusing primarily on its musical aspect here (i. e., folk music). I use the two terms interchangeably throughout the monograph.

adventurers” in the Turkic dialects, were nomadic Turkic people living a pastoral lifestyle surrounded by the Altai, Ural, and Tien Shan mountains and the Caspian Sea. From the early part of the twelfth century, Kazakhstan was invaded by various Mongol tribes, culminating in a sweeping conquest by Genghis Khan in the early part of the thirteenth century. In the fifteenth century, Kazakhstan was established as the Kazakh khanate [Kazakh statehood], ruled by different khans [Kazakh feudal lords], and divided into three main zhyzs [hordes]: uli [greater], orta [middle], and kishi [lesser]. Each zhyz was divided into clans and families and differentiated by territory: the greater zhyz originated in southeastern Kazakhstan, the middle zhyz in central Kazakhstan, and the lesser zhyz in western Kazakhstan.

Between 1680 and 1760 Kazakhstan joined the Russian Empire and, “in the late nineteenth century, Russian colonization of the region took place on a large scale.” During the Russian Revolution (1917–18), Soviet authority was established in the entire territory of Kazakhstan and, by 1936, it had become part of the Union of Soviet Socialist Republics (USSR). In 1991, after the USSR collapsed, Kazakhstan obtained its independence and became the Republic of Kazakhstan. In pre-Soviet times, Kazakh people were based on principles of genealogical practice called shezhire, which means “tree” from the Arabic and Persian languages. According to Yessenova, “The shezhire

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denoted specifically the oral tradition of genealogical reckoning that helped to form political alliances, social structuring, and lineage segmentation, and ultimately linked to the division of pasturelands and annual migration routes.\textsuperscript{6}

\textit{The Ritual Songs}

The pastoral lifestyle and the religions of Tengrism and Shamanism [\textit{baksylyk}] helped to shape Kazakh musical culture until the tenth century. Kazakhs used traditional music as part of their life-cycle rituals, such as wedding ceremonies, funerals, memorial services, and the greeting of guests.\textsuperscript{7} According to Kunanbaeva, “Folk-religious beliefs include worship to Tengri [Heaven] as the male life-source, Jer-Su [Earth-Water] as the female life-source, and the Umai as the patroness of fertility and childbirth.”\textsuperscript{8} Kazakh ceremonial songs are divided in categories according to those beliefs. For instance, \textit{kök} [blue sky], \textit{aua} [air] or \textit{kustar} [bird] songs represent Tengri, the Upper World (Example 1); the bridal farewell songs such as \textit{synsu}, \textit{koshtasu}, \textit{körısu} containing the words \textit{elim-ai}, \textit{zherym-ai} [earth], \textit{bayterek}, \textit{karagay} [trees] refer to Jer-Su, the Middle World (Example 2); and finally the lament songs \textit{zhoktau} or \textit{synsy} comprising words related to water such as \textit{özen}, \textit{köl}, \textit{kara su} [river, lake, pond] signify Erlik, the Underworld (Example 3).\textsuperscript{9}

\textsuperscript{6} \textit{Ibid.}, 663.


\textsuperscript{8} \textit{Ibid.}

Example 1: *Kara Ān* [Simple Song]

![Musical notation]

[Translation: Our nomadic pastures are on the Er-Konay heights, the birds alight (...) on the height of the black earth. Like an eagle spinning in the wind, I’m bearing the pride that my sweetheart has left me.]

Example 2: *Synsu* [Bridal Farewell Song]

![Musical notation]

[Translation: My dear brothers, I am leaving my people. My one-time home, my dear people.]

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11 Ibid., 256.
Example 3: *Marka Köl [Lake Marka]* lament song

[Translation: *I was torn from my people when I was alive, I became one of those who drifted away alive. I set out on the road on a harnessed horse, the soul doesn’t leave the body like that. Refr. Lake Alka, dear Altay, Lake Marka, my dear people are already far away.*)

Shamanism increased the popularity of epic bards [*zhyrau* or *zhyrshy*]. These were popular among musicians, healers, and diviners as a transmitter of information about the shamans, their history, their cultural traditions and social structure, and their expression of their ethnic identity.

Oral Tradition in Kazakhstan and Kazakh Folk Song Performers

Kazakh folk music is based on oral tradition. According to Muhambetova:

> The orally-transmitted music of Kazakh professional singers and instrumentalists was rooted in pastoral life. Music performance was combined with socially meaningful intercourse, and the status of the musician as the chosen representative of the spirits and the incarnation of universal principles was very high.13

Kazakh folk song performers, the carriers of oral tradition in Kazakhstan, are called akyn, ölenshi, änshi, sal, seri, zhyrau or zhyrshy. All these gifted singers must have outstanding voices and accomplished vocal technique. The meaning of akyn is well explained by Kazakh scholar Mukhamedzhan Karatayev (1910–1995):

> A real akyn combines the improviser’s talent, resourcefulness, wit and skill to answer a song with a song during competition. The song must be socially relevant, must be grounded in knowledge of the reality of the situation, and must express the views of a certain social group. In order to become an akyn one needs, in addition to native ability and knowledge of life, great training, a mastery of traditional genres and techniques, and a knowledge of the richness of the musical tradition accumulated over the generations.14

On other hand, ölenshi and änshi are performers only. They play and sing mostly lyrical and comic songs about common, everyday life activities. In addition, Karatayev refers to a singing contest called aitys (literally ‘to talk together’15), a musical and


poetical improvisational duel between two or more akyns. The competition featuring only instrumentalists is called tartys. These contests are usually open to the public and take place mainly during celebrations, festivals and holidays. Sal-s and seri-s are composers and performers of lyrical and love songs dedicated mostly for young people. The performers of epic tales are called zhyrau or zhyrshy, who were usually advisers to the khans.

*Kazakh Folk Genres and Kazakh Folk String Performers*

The zhyr [epic], as one of the genres of Kazakh folk music, is an epic tale based on current social, political, philosophical, and moral content in narrative form. Traditionally, zhyr is accompanied by the dombra (a long-necked two- or three-stringed lute) in a declamatory manner. Example 4 illustrates zhyr with repetitions on irregular meter and use of the Phrygian mode.

**Example 4: zhyr [epic tale]**

```
(= 128)

kob jan di Baar man Tay Bunkil,

Oy-de gi Gurts ka ju-bayim, Ju-bayim al-ka bol-dii dep.

Se-sen bii-pa der-der-dei,

Jan se-n gim Bunk-il-at, Se-sen-ni s han-si-ba-yin,

Jaz-si-n katey, Bunk-il jan, Kal-kam, hu-win hu-lo-win.
```
Genres that flourished in the Kazakh society during the nineteenth century are the improvised virtuoso songs *terme* and *zheldirme* [literally “horse’s gallop”]\(^{17}\). These songs are not only complicated in structure, but also demand strong performing techniques from the singers. This type of song usually begins with exclamations in a higher or lower register, followed by multiple repetitions of variable motifs in rapid tempo, and concludes in a slower tempo (see Example 5).\(^{18}\)

**Example 5: *terme* [improvised virtuoso song]**


\[17\] Ibid., 35.

\[18\] Ibid., 37.
Finally, the last of the genres is a küï [literally ‘state’, ‘mood’]. It is a solo instrumental form that has a strong semantic relationship with the story told by the performer [küïshi] of the dombra. Its popularity in Kazakh society at the beginning of the twentieth century made the dombra the most popular instrument among performers. According to Muhambetova, “The küïshi generalized the common spiritual experiences of the Kazakh people in their pastoral society and preserved (and passed on) the whole complex of poetic expressions of social consciousness. They carried out the function of social enlighteners.” The structure of the küï contains four general parts, outlined in Table 1.

### Table 1: The outline of the küï form

<table>
<thead>
<tr>
<th>Opening (bas buyn)</th>
<th>Middle (orta buyn)</th>
<th>First small culmination</th>
<th>Second big culmination</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Kishi saga</td>
<td>Orta buyn</td>
<td>Ülken saga</td>
</tr>
<tr>
<td></td>
<td>Orta buyn</td>
<td>Bas buyn</td>
<td>Orta buyn</td>
</tr>
<tr>
<td></td>
<td>Bas buyn</td>
<td>Ülken buyn</td>
<td>Bas buyn</td>
</tr>
</tbody>
</table>

There are two types of küïs differentiated by style and region: tökpe-küïs in western Kazakhstan and shertpe-küïs in eastern and central Kazakhstan. The difference

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19 Ibid., 221.


between these two styles is that the tökpe-küis [from the word tögu, meaning to ‘spill, scatter’23] are compositions in a fast tempo with a continuous drone performed by a quick strumming of the dombra, and the shertpe-küis [from the word shertu, meaning to ‘pinch, pizzicato’24] are more lyrical and delicate because the melody is created without a drone and by plucking the dombra. The küis are based mostly on the intervals of perfect 4ths, 5ths, 8ths, and 10ths between the melody and the accompaniment. Below are musical excerpts of the shertu (Example 6)25 and tökpe (Example 7)26 küis.

Example 6: Aksak Kyz [Limping Girl] shertu küi

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24 Ibid.


26 Ibid., 388.
One of the important techniques in the tökpe-küis involves finger strikes on the strings [kagys] and hand movements that evoke the sounds of animals.\textsuperscript{27} For example, in the Akku [Swan] küi, a specific dombra technique of plucking with the left hand and striking the strings with the right hand creates a sound that evokes the cry of a swan.

\textsuperscript{27} Ibid., 370.
However, when the same kūi is performed on the qobyz (a two-stringed bowed instrument), the sound effect of the swan is achieved by harmonics with the left hand.28

Example 8: Akku [Swan] kūi (the top line is the qobyz part and the bottom line is the dombra part)

Besides kūishi another important folk string instrument is the qobyzshy, from the word qobyz or qyl-qobyz ['two–stringed horse-hair fiddle']29. The founder of the qyl-qobyz is Korkyt an akyn [folk poet and singer], composer, shaman [baksy], and epic bard of the ninth century. Michael Ferug states:

According to legend, the first bow instrument, the kobyz, belonged to Korkyt. He was a man who dared to search for immortality and he travelled the world. Having failed in his quest, he returned to his homeland and the shores of Syrdarya. After sacrificing his female camel, Jelmai, he stretched its skin over the lower part of the instrument he had hollowed from a single piece of juniper wood. He made the strings and the bow from horse-hair. And the sounds of this hitherto unknown instrument rang out as wonderfully as life itself.30

28 Ibid., 378.


Küis were played by qobyz as well. One of the characteristics of the qobyz küi is that the melody moves by whole and half steps between the range of seconds and fifths. See Example 9; both küis are legends about Korkyt.\textsuperscript{31}

Example 9: Korkyt küi (top) and Abyz Tolgau [Shaman’s Meditation] küi (bottom)

\begin{center}
\includegraphics[width=\textwidth]{example9.png}
\end{center}

In addition, the qobyz küis also use harmonics, trills, glissandi, and vibrato to imitate animal sounds. Korkyt’s Jelmaya küi, named for his camel, suggests the gait and sound of a camel. The Jelmaya’s moderate repetitive pattern of ascending and descending whole and half steps within the range of a perfect 4\textsuperscript{th} interval (D to G) brings to mind the undulating motion of a camel. The vocal effect is accomplished through grace notes occurring after the quarter notes. Another of Korkyt’s küi, the Yshardyn Ylyi [Yshar’s

Howl] *küi*, recreates a dog’s howling through ascending and descending glissandi (see Example 10).  

**Example 10: Jelmaya (top) and Yshardyn Ylyi (bottom) *küis***

The anthologies of Kazakh folk music by composers Aleksander Zatayevich and Boris Erzakovich play a significant role in the music history of Kazakhstan. 

Aleksander Zatayevich (1869–1936) is a Russian ethnographer, researcher, composer, and one of the first collectors of Kazakh folk songs. He is the first in Kazakh music history to provide insight on Kazakh composers, such as Abai Kunanbayev (1845–1904), Kurmangazy Sagyrbayuli (1823–1896), Zhayau Musa Baizhanuly (1835–1929), Birzhan-sal Kozhagyluly (1825–1887), Mukhit Meraliuly (1841–1918), and Dauletkerei Shugaiuly (1820–1887). Moreover, Zatayevich is one of the founders of Kazakh piano

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music. He is an author of piano works, such as the *Kazakhskie Pesni v Forme Miniatur na Narodnie Temi dlya Fortepiano* [Kazakh Songs on Folk Themes in The Form of Miniatures for Piano], published in 1925–1928, and the *Kazakhskie Instrumentalnie Piesi i Napevi* [Kazakh Instrumental Pieces and Tunes], published in 1971.

Boris Erzakovich (1908–1997) is a Kazakh composer, musicologist, researcher and collector of Kazakh folk songs. He recorded about 2500 folk songs and compiled them in collections such as *Narodnie Pesni Kazakhstana* [Folk Songs of Kazakhstan], published in 1955, and *Kazakhskie Sovetskie Narodnie Pesni* [Kazakh Soviet Folk Songs], published in 1959. He is the author of numerous works on the history and theory of Kazakh folk music as well.

*Aleksander Zatayevich: 1000 Songs of Kazakh People*

Zatayevich collected over 2,300 folksongs, but only 1,500 were published during his lifetime in two collections: *1000 Pesen Kazakhskogo Naroda* [1000 Songs of the Kazakh People], published in 1925, and *500 Kazakhskih Kyuev i Pesen* [500 Kazakh Küis and Songs], published in 1931. These two collections constitute an anthology of Kazakh folk music from ancient times to the 1930s. After observing performances of Kazakh folk songs and analyzing his field recordings, Zatayevich\(^\text{33}\) came to the conclusion that Kazakh folk songs are strictly diatonic, containing neither augmented intervals nor chromatic patterns, but frequent use of Dorian (Example 11),\(^\text{34}\) Mixolydian


\(^{34}\) Ibid., 322.
with lowered mediant (Example 12),\textsuperscript{35} Phrygian (Example 13),\textsuperscript{36} and Aeolian (Example 14)\textsuperscript{37} modes.

**Example 11: Dorian mode in the Akhan seri\textsuperscript{38} song Manmanger [Name of the Horse]**

\begin{center}
\includegraphics[width=\textwidth]{example.png}
\end{center}

\textsuperscript{35} *Ibid.*, 142.

\textsuperscript{36} *Ibid.*, 58.

\textsuperscript{37} *Ibid.*, 60.

\textsuperscript{38} Akhan seri (1843–1913) is one of the representatives of the Arka song tradition, “characterized by complicated melodic design, subtle lyricism, unusual virtuosity, and symphonic scope.” Kendirbaeva, “Folklore,” 104.
Example 12: Mixolydian mode with lowered mediant in the *Kos Alka* [Elder’s Meeting] *küi* by Dauletkereli

Кос Алка [Dauletkerely küi]
(Совещание старейшин [кюй Даулет-керей])

Example 13: Phrygian mode in the *Kanzhan* [Female Name] song

Канжан
(Женское имя)

Dauletkereli Shugaiuly (1820–1887) is the composer and *küishi*. 
Example 14: Aeolian mode in the Karatorgai [Starling] song

According to Zatayevich:

I can only say that with the gradual expansion of my acquaintance with professional singers, serious amateurs, and connoisseurs of singing in general, I have felt a growing surprise at and admiration for their enthusiastic, yet unusually careful and strict, attitude towards the reproduction of the native songs, and for the original vocal skill they all demonstrate. One can positively state that in their singing technique—their great lung capacity, their gradual slackening of long-drawn-out sounds, the fullness of their phrasing, etc. (I am speaking, of course, about the best singers)—they are able to nonplus qualified professional vocalists. One finds oneself wondering where the skill for such an aesthetically colorful and technically organized vocal transmission comes from.40

The Influence of Kazakh Folk Music on Sergei Prokofiev

Sergei Prokofiev (1891–1953), one of the major Russian composers, pianists and conductors of the twentieth century, attempted to write a Kazakh opera based on Kazakh

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folklore. Prokofiev was influenced by Zatayevich’s collection during his stay in Kazakhstan, in 1942:

I made the acquaintance of the art of Kazakh people, heard Kazakh operas and saw Kazakh plays. I conceived the idea of a lyric-comical opera based on Kazakh folk music, which is extremely fresh and colorful, and which had interested me as far back as 1927 when I had first seen a collection of 1,750 Kazakh folk songs and tunes compiled by Zatayevich. I selected a good deal of material for an opera from this collection.41

Prokofiev’s opera, entitled Khan Buzai, was unfortunately never finished due to his simultaneous focus on other compositions such as the Fifth and Sixth Symphonies, and the Ode to the End of the War. However, he made arrangements of five Kazakh folk songs for voice and piano: Kanafiya, Manmanger, Kare Kyz, Shama, and Eki Kuraiz.42

The Emergence of Music Education in Kazakhstan

The strong relationship between Kazakhstan and Russia that began in the seventeenth century resulted in the emergence and development of music education in Kazakh society by the end of the nineteenth century.43 During the 1920s and 1930s Kazakh nomadic culture began to be replaced by a more settled lifestyle. Many musical institutions were established with the rapid development of music education in the country. For instance, in the city of Vernyi (the old name for Almaty) a music school for


42 Israel V. Nestyev, Prokofiev (Stanford, California: Stanford University Press, 1960), 342.

43 Dana Zhumabekova, Istoriya smichkovogo (skripichnogo) ispolnitelstkov iskustva v Kazakhstane (Almaty: Respublikanski Izdatelski Kabinet, 1995), 22.
singers and instrumentalists opened in 1919. In 1933 two institutions were founded in the city of Alma-Ata (now known as Almaty): the Musical Drama College and the Musical Drama Theater, “a house for the collection of folk music and an experimental workshop for the “perfection” of folk instruments.” In 1933 the Abai Kazakh State Academic Theater of Opera and Ballet was founded by Yevgeny Brusilovsky (1905–1981), a Soviet composer, and author of the first Kazakh opera *Kyz-Zhibek*. This theater was named after Abai Kunanbayev (1845–1904), the Kazakh poet, philosopher, enlightener, and composer. In 1933 the Kurmangazy Orchestra of Kazakh Folk Instruments was founded by Akhmet Zhubanov (1906–1968), the first folk orchestra that “followed traditional methods of learning küis and traditional techniques of performance.” In 1944 three important music institutes were founded in the city of Almaty: the Kulyash Baiseitova Special Music School (named for the Kazakh opera singer, 1912–1957), the Akhmet Zhubanov Special Music School, and the Kurmangazy Kazakh National Conservatory. This last-mentioned conservatory, modeled after those in Moscow and St. Petersburg, was named after Kurmangazy Sagyrbayuli (1823–1896), a Kazakh composer and famous dombra küishi of the nineteenth century.

**The Formation of a Violin School in Kazakhstan**

According to Iosif Kogan (1920–1982), a violinist, pedagogue, composer, and co-founder of the main violin school in Kazakhstan, the violin became one of the favorite instruments of Kazakh peasants and amateurs. The violin school of Kazakhstan was founded in 1919.

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founded in the 1930s and was developed in the traditions of the Russian school by violinists such as Iosif Lessman (1885–1955), Benjamin Hess (1909–1986), and Iosif Kogan (1920–1982), who were all relocated from Russia during World War II.

In 1911, Iosif Lessman graduated from the St. Petersburg Conservatory in the class of the legendary violinist and pedagogue Leopold Auer (1845–1930). Lessman taught intensively at various music institutions in Kazakhstan from 1935 to 1951. These include the Baiseitova Special Music School, the Musical Drama College, and the Kurmangazy National Conservatory in Almaty where Lessman was appointed as a first dean of the string department (1944–1950). Lessman had a diverse career, as a conductor, concertmaster of the musical drama theater orchestra, and first violinist of the State Philharmonic’s string quartet named after Zhambyl (1846–1945), a Kazakh poet and akyn. He had a great interest in Kazakh folk music and he opened the qobyz class at the Kurmangazy Conservatory. Lessman arranged Kazakh folk songs such as Syrymbet and Tleukabak for the string quartet. He is the author of numerous methodological books on violin playing such as Ocherki po Metodike Obucheniya Igry na Skripke [Essays on the Method of Violin Teaching, 1964], and on intonation issues of qobyz playing, such as O Chistote Mnogogolosnoi Intonazii [On Pure Polyphonic Intonation], Vol. 1 (1940) and Vol. 2 (1943-1944) and O Chistote Muzikalnoi Intonazii [On Pure Musical Intonation, 1944].

Benjamin Hess (1909–1986) was a student of the Russian violinist and pedagogue Pyotr Stolyarski (1871–1944), teacher of the legendary violinist David Oistrakh (1908–1974). In 1930 Hess continued his studies at the Moscow Conservatory with Boris Sibor

(1880–1961), a student of Auer. Hess worked with the famous Persimfans Ensemble (Pervyi Simfonicheskiy Ansambl’, or The First Symphonic Ensemble), founded and led by Russian violinist and conductor Lev Zeitlin (1884–1930). This ensemble was created in Moscow in 1922 “to underscore the importance of chamber approach to music making in symphony orchestra” and led Hess to found an ensemble of the violinists in the Baiseitova Special Music School. Moreover, in 1985 he edited and published two volumes of the *Perelozheniya Proizvedenii Kompositirov Kazakhstana* [Transcriptions of Pieces by Composers of Kazakhstan] for an ensemble of the violinists. From 1944 Hess was teaching at various music institutions in Almaty city, such as the Baiseitova Special Music School and the Kurmangazy Conservatory. Besides teaching, Hess regularly performed as a soloist and as a concertmaster of the State Symphony Orchestra and the Abai Academic Theater of Opera and Ballet. He collaborated closely with several Kazakhstan composers such as Akhmet Zhubanov (1906–1968), Yevgeny Brusilovsky (1905–1981), Mukan Tulebaev (1913–1960), Latif Hamidi (1906–1983), Sydyk Mukhamedzhanov (1924–1991), Kapan Musin (1921–1970), Kuddus Kuzhamiyanov (1918–1994), and many others. This repertoire was promoted among violinists through Hess’s usage. Hess edited their violin compositions such as the Concerto for Violin and Orchestra by S. Mukhamedzhanov (1982) and implemented them in his teaching.

From 1942 to 1954 Iosif Kogan (1920–1982) was a soloist at the Kazakh State

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Philharmonic. The popularity of Kogan’s work as a violin teacher and performer at the Kurmangazy Conservatory inspired Kazakh composers to dedicate compositions to him, such as The Concerto for Violin and Orchestra by M. Sagatov (1967) and The Sonata for Solo Violin by Y. Brusilovsky (1969). In 1960 Kogan premiered the Violin Concertos by B. Bayahunova and B. Amanzholova. The successful premieres of these pieces were well accepted by audiences. Kogan wrote several method books based on the Kazakh folk küïs and songs, such as Kaprisi dlya Skripki Solo [Caprices for the Violin Solo] published in 1970, and 24 Etuda dlya Skripki [24 Etudes for the Violin] published in 1978.\textsuperscript{50} Moreover, he arranged many Kazakh folk küïs and songs such as the Kenes [Meeting] for violin and piano, and Abai’s song Aittym Salem Kalamkas [Greetings to You, Kalamkas] for the ensemble of violinists and piano. In the booklet the Metodiko-Ispolnitelski Analiz Skripichnih Sochinenii Kompositorov Kazakhstana [The Methodic and Performing Analysis of the Violin Pieces of Composers of Kazakhstan] published in 1982, Kogan analyzed the bowings and fingerings of violin pieces from a technical aspect in such works as Air and Zhezkiik küi by A. Zhubanov, Poeme and Meditation by M. Tulebaev, and Melody by V. Velikanov.

**Kazakh Folk Music as a Foundation for Violin Performance in Kazakhstan**

Folk music is the primary source for many violin works by Kazakh composers. The Poeme by M. Tulebayev, the Air by A. Zhubanov, the Suite Boz Aigyr (Finale) by Y. Brusilovsky, and the Küï Caprice No. 3 for Solo Violin by I. Kogan provide a few concrete examples.

\textsuperscript{50} Dana Zhumabekova, Vidauchiesya ispolniteli i deyateli Kazakhstana (Astana: Gumilyov Eurasian National University, 2005), 47.
The theme in the *Poeme* for violin and orchestra in F# minor by M. Tulebayev (1943) is based on the folk song *Zulkiya* (Example 15). In 1939 this folk song was collected and recorded by Tulebayev and first transcribed for voice and piano. Originally, *Poeme* was intended to be a second movement titled *Romance* for a Violin Concerto, but it never occurred. The premiere of *Poeme* (Example 16) was in 1943 in Alma-Ata by I. Kogan. This work became one of the popular pieces in the violin repertoire of Kazakhstan.

**Example 15: Kazakh folk song *Zulkiya* [Female name]**

![Example 15: Kazakh folk song *Zulkiya*](image)

[Translation: *I am daughter of Ospan, Zulkiya. In the hands of Zulkiya is an accordion. So, let's sing, accordion, ringing song to people, Oh, wonderful company.*]

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53 Translation of the folk song *Zulkiya* is mine.
Example 16: *Poeme* for violin and orchestra by M. Tulebayev (mm. 6–16)\(^{54}\)

The contrasting middle section (*Piu mosso*) of the *Poeme* is written in E Major and in a 6/8 dance-like rhythm. The perfect fourth melodic interval (B to E) features folk intonation elements.

Example 17: *Poeme* for violin and orchestra by M. Tulebayev, middle section (mm. 30–36)\(^{55}\)

The *Air* for violin and piano in B minor by A. Zhubanov (1944) features intonations of Kazakh folk songs (Example 18). Pyotr Aravin (1908–1979), a Soviet musicologist, states that “Here it is quite clear that we hear echoes of Kazakh lyrical


\(^{55}\) Ibid.
songs, with its smooth, continuous variation, and the scope of melodic breath.” Since the Air was edited and premiered by I. Kogan, it remains popular in the violin repertoire of Kazakhstan (see Example 18).

Example 18: Air for violin and piano by A. Zhubanov (mm. 8–17)

The suite Boz Aigyr [White Stallion] in G Major for violin and piano by Yevgeny Brusilovsky (1954) is based on the elements of the original Boz Aigyr küi for the dombra (Example 19).

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Example 19: *Boz Aigyr küi* [White Stallion] for the *dombra*

Brusilovsky features the strumming *dombra* technique from the *tökpe-küi* throughout the virtuosic *Finale*, the final movement of the suite. The muted theme opens with the perfect 5th interval (open G and D strings), one of the characteristics of the folk *küis* intonations.

The violin bowings in Example 20 (quarter note is followed by *staccato* eighth note on the same bow) and technique passages in Example 21 (string-crossing double stops in a faster tempo) are imitating *dombra* playing.

Example 20: *Boz Aigyr* suite (Finale) for violin and piano by Y. Brusilovsky (mm. 13–21)
Example 21: *Boz Aigyr* suite (Finale) for violin and piano by Y. Brusilovsky (mm. 118–126)

The Suite consists of the *Theme* and the sixth programmatic movements: the *Variations*, the *Landscape*, the *Scherzo*, the *Dance*, the *Romance*, and the *Finale*. The *Finale* movement remains popular in the Kazakh violin repertoire and often is performed as an encore piece.

The *Küi* Caprice No. 3 for Solo Violin from the collection *Kaprisi dlya skripki solo* (Caprices for the Violin Solo) by I. Kogan (1970) is composed in the *dombra küi* style. The composition contains two *küis*: a refrain with seven contrasting themes in improvisatory style as a first *küi* in D minor (Example 22), and a vigorous *Vivo* section in a strumming *tökpe-küi* style as a second *küi* in D major (Example 23). The seven contrasting themes in *forte* dynamic in the first *küi* alternate with recurring moderate refrains in *piano* dynamic. The exception is the seventh theme where the theme is presented in higher register and in *piano* dynamic (Example 24). Kogan also uses one of the traditional transitions between the *küis*: the slower *ad libitum* tempo in *piano* dynamic at the end of the first *küi* gradually speeds up to the beginning of the second *küi* in a *Vivo* tempo and *forte* dynamic (Example 25). Below is the outline of this composition:
Table 2: The outline of the form of the *Küi* Caprice No. 3 for solo violin by I. Kogan

<table>
<thead>
<tr>
<th>Parts</th>
<th>M. #s</th>
<th>Themes</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>First <em>küi</em> in improvisatory style</td>
<td>1</td>
<td>Opening Refrain</td>
<td>D m</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Theme 1 (broad)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Refrain</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>Theme 2 (energetic)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>Refrain</td>
<td></td>
</tr>
<tr>
<td></td>
<td>36</td>
<td>Theme 3 (Allegro)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>48</td>
<td>Refrain</td>
<td></td>
</tr>
<tr>
<td></td>
<td>56</td>
<td>Theme 4 (Risoluto e cantabile)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>63</td>
<td>Refrain</td>
<td></td>
</tr>
<tr>
<td></td>
<td>67</td>
<td>Theme 5 (Allegro)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>75</td>
<td>Refrain</td>
<td></td>
</tr>
<tr>
<td></td>
<td>84</td>
<td>Theme 6 (Risoluto), culmination</td>
<td></td>
</tr>
<tr>
<td></td>
<td>109</td>
<td>Refrain</td>
<td></td>
</tr>
<tr>
<td></td>
<td>114</td>
<td>Theme 7 (Cantabile), <em>appassionato</em></td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>122</td>
<td>Refrain</td>
<td>D m</td>
</tr>
<tr>
<td></td>
<td>130</td>
<td>Transition, <em>ad libitum</em> to poco a poco accel.</td>
<td></td>
</tr>
<tr>
<td>Second <em>küi</em> in strumming <em>tökpe-küi</em> style</td>
<td>139</td>
<td><em>Vivo</em>, with <em>sautillé</em>[^59]</td>
<td>D, A m, D</td>
</tr>
</tbody>
</table>

[^59] *Sautillé* is off-the-string violin bowing that relies on the resilience of the bow stick.
Example 22: *Kūi* Caprice No. 3 for solo violin by I. Kogan (mm. 1–29), refrain (mm. 1–8), first theme (mm. 9–15) and second theme (mm. 21–27)\(^{60}\)

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Example 23: *Kūi* Caprice No. 3 for solo violin by I. Kogan, *Vivo* section (mm. 136–161)\(^{61}\)

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Example 24: *Küi* Caprice No. 3 for solo violin by I. Kogan, contrasting seventh theme (*Cantabile*) from the first *küi* (mm. 114–121)\(^{62}\)

![Example 24: *Küi* Caprice No. 3 for solo violin by I. Kogan, contrasting seventh theme (*Cantabile*) from the first *küi* (mm. 114–121)](image)

Example 25: *Küi* Caprice No. 3 for solo violin by I. Kogan, transition to the *Vivo* (mm. 130–140)\(^{63}\)

![Example 25: *Küi* Caprice No. 3 for solo violin by I. Kogan, transition to the *Vivo* (mm. 130–140)](image)

The work is composed entirely with double stops where 4ths and 5ths are the predominant intervals and frequently uses the Phrygian and Dorian modes.


\(^{63}\) *Ibid.*
CHAPTER 2
KAZAKH FOLK STRING INSTRUMENTS

Historical Background and the Development of Kazakh Folk String Instruments

Kazakh folk string instruments have had an essential impact on the violin repertoire by Kazakh composers. Their timbres and techniques, especially that of the dombra and the qyl-qobyz, are replicated through performance in numerous violin works.

Bolat Sarybaev (1927–1984) was the first to do comprehensive research on Kazakh folk instruments and their classification. He was a scientist-ethnographer, one of the first collectors of Kazakh folk instruments and the founder of Kazakh ethno-organology (a science of folk instruments and their classifications). Sarybaev revived about 30 Kazakh folk instruments including ancient ones such as the zhetygen [a seven-stringed plucking instrument]; the sherter [a two-stringed dombra-like instrument], the saz syrnaï and the yiskirik [both ocarina-type wind instruments]; the shangobyz [a reed instrument known as the Jew’s harp], the asatayak [a self-sounding instrument in the form of a rod, used by shamans]; and the dangyra [a tambourine-like percussion instrument, also used by shamans]. He divided string instruments into two groups: plucking [‘chipkovie’] instruments such as zhetygen, sherter, and dombra, and bowed [‘smichkovie’] instruments that refers to qyl-qobyz.64

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The Zhetygen

The zhetygen [from the word zhety, meaning seven] is a seven-stringed plucking instrument similar to the Russian instrument gusli (see Figure 1). According to the eighteenth-century researchers P. Lepehin, P. Pallas, E. Georgi and P. Rychkov, the zhetygen is similar to popular instruments in the Turkic nations and western Siberia such as the yetige, yetigan, yataga, and dzhatygan. There is a sad legend about the origin of the zhetygen. An old man in the aul [Kazakh village] lost his seven sons one by one during a famine. Every time one of his sons died, the old man strung one string on a piece of wood and composed a küi. These küis are Karagym [My Beloved], Kanat Synar [Broken Wing], Kumarym [My Lovely], Ot Söner [Extinguished Flame], Bakyt Köshti [Happiness Lost], Kun Tytildy [The Sun Eclipsed], Zheti Balamnan Airylyp Kusa Boldim [Sorrow From The Loss of Seven Sons]. Nowadays, these küis are known as Zhetygennyn zhete küi [The Seven Küis of Zhetygen].

Figure 1. The zhetygen

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The zhetygen is made of wood and has a rectangular shape. The ancient type did not have an upper sounding board and pins, which were added later. The strings were supported and tuned by asyks [the vertebrae of a ship]. To achieve high pitch asyks were moved closer to each other and for low pitch they were moved further apart. Nowadays, the modern zhetygen has fifteen strings for a wider range of sound, and pins and moving bridges instead of asyks. The zhetygen is known for its smooth and warm sound.

The Sherter

The sherter is a two or three-stringed plucking instrument, a predecessor of the dombra. Although it is smaller than the dombra, it has a stronger sound. The shape of the sherter resembles the qobyz. It features a short neck, no frets and horsehair strings. The tuning is either in fourths or in fifths. The sherter was commonly played by shepherds.66

Figure 2. The sherter

66 Ibid., 236.
The Dombra

The *dombra* is a long, two stringed-necked lute. It is one of the popular instruments among performers. There are two types of the *dombra* differentiated by region: the oval shaped *dombra* is used in western Kazakhstan and the triangle-shaped dombra is found in eastern and central Kazakhstan. The oval shaped *dombra* is used for strumming style *küis* \([tökpe]\). It has a bigger sound and a thinner and longer neck with twelve to fifteen frets. On the other hand, the triangular *dombra* is used for works in the plucking style \([shertpe]\). It has a smaller sound and shorter, thicker neck with seven to nine frets. This type of *dombra* was used by lyrical song performers such as ölenshi, änshi, sal, and seri. Traditionally, the two strings of the *dombra* were made of sinew (sheep or goat guts); nowadays strings are made of nylon (Figure 3).

Figure 3. The dombra
The *dombra* has three types of tuning: by fourth D-G (most popular), by fifth D-A (less popular), and in unison (rarely). The fingerboard of the *dombra* is divided in four parts according to the sound registers. The low register is called *bas* or *bas buyn* [the head], the middle register is called *orta shen* or *orta buyn* [middle line], and high register is called *saga* [the end], which is divided into *birinshi saga* [first *saga*] and *ekinshi saga* [second *saga*].67 These registers are essential for the structure of *küüs*, which is outlined in Table 1, Chapter 1. The performance of the *dombra* is based on two types of right hand techniques: *tökpe* and *shertpe*. The *tökpe* consists of an energetic strumming on both strings with a strong wrist wave, while the *shertpe* involves softly plucking the strings with separate fingers. There are also different finger strikes techniques such as *zhappai kagys* [striking with all of the fingers], *suirete kagys* [fast strike], *shubirtpa kagys* [strike with the thumb and the index fingers], *kezek kagys* [strike with five fingers in succession with an upward and a downward movement of the hand], and *sipai kagys* [sliding strike with the fingertips].

*The Qyl-qobyz (Qobyz)*

*The Great Book of Music* [*Kitab al-musiqi al-kabir*] by Abu Nasr al-Farabi (870–950) defines the existence of the two-stringed *qyl-qobyz* among the bowed strings instruments found in Central Asia. Abu Nasr al-Farabi was a renowned philosopher, scientist, mathematician, and music scholar “who, by virtue of his place of birth (Farab, near modern-day Otrar, Kazakhstan) is considered by some closely linked to Kazakhstan

67 Ibid., 237–238.
and its culture history. As was mentioned in Chapter 1, the qyl-qobyz (short version qobyz) was a sacred instrument used by shamans for their rituals. It is a vertical bowed two-stringed instrument made of wood and covered with camel skin (see Figure 4). The qobyz is held between the performer’s knees, similar to a cello position. The left hand technique conveys various overtones by placing the flesh just below the fingernails on the side of the strings. This produces different sounds that evoke various natural sounds such as those of the wind, water, leaves, the call of the swan, or wolves. The strings are tuned either in fourths or fifths. Usually, one of the strings carries the melody while the other one provides the drone. The sound of the qobyz has been compared to a throat type of singing with a dark and distinctive timbre. The instrument contains three parts: bas [head], keude [middle], and ayak [lower].

Figure 4. The qyl-qobyz

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The transformation of this instrument occurred by the late nineteenth century as a result of overpowered shamanism by Russians. According to Harris, “Kazakh musicians were already transcribing and adapting the repertoire inspired by Russian models of ethnography and musicology. An alternative violin-style qobyz was invented in the 1930s…”  69 Modern qobyz [prima qobyz] feature four metal strings and a violin bow.

**The Impact of Folk String Instrument Techniques on Violin Performance**

The techniques of Kazakh folk string instruments have had a great impact on violin performance in numerous works. Kazakh composers employ the *dombra* and *qobyz* techniques the most in their violin compositions. For a better understanding of this use, it is essential to compare and analyze the following excellent examples: *Akku küi* [Swan] for solo violin by N. Tlendiyev, *Altyn-Arka* [Golden Steppe] for violin and chamber orchestra by S. Erkimbekov, and *Syinshi küi* [Good News] for solo violin by S. Abdinurov.

The composition *Akku küi* [Swan] for solo violin by N. Tlendiyev (transcribed in 2009 by Aiman Mussakhodjayeva)  70 starts with an introduction (mm. 1–7) that consists of a melody to be performed with *pizzicato*, resembling the *shertpe* (plucking) technique (see Example 26).

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70 Nurgisa Tlendiyev (1925–1998), Kazakh composer, conductor, and *dombra* player, originally composed *Akku küi* as a film score for the movie *Kyz-Zhibek* (1970). Aiman Mussakhodjayeva is a leading violinist of Kazakhstan, rector of the Kazakh National University of Arts and founder of the Kazakh State Chamber Orchestra Academy of Soloists.
Example 26: *Akku kūi* [Swan] for solo violin by N. Tlendiyev, introduction (mm. 1–7)

The element of open fifth interval (D-A) followed by grace notes in *legato* (Example 27) is one of the elements of the *qobyz* technique (Example 28). It evokes the sound of the swan flapping its wings.

Example 27: *Akku kūi* for solo violin, element of the *qobyz* technique (mm. 9–21)

Example 28: *Akku kūi* for the *qobyz* (mm. 1–7)

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The transition to the main theme occurs gradually by speeding up the tempo and combining left hand *pizzicato* simultaneously with the *arco* in the right hand (Example 29).

**Example 29: Akku küi for solo violin, transition (mm. 52–67)**

![Example 29: Akku küi for solo violin, transition (mm. 52–67)](image)

The main theme is presented in the *qobyz* and *dombra* style of playing: short *legato* followed by *pizzicato* accompanied by a drone.

**Example 30: Akku küi for solo violin, main theme (mm. 68–72)**

![Example 30: Akku küi for solo violin, main theme (mm. 68–72)](image)

The *Altyn-Arka* [Golden Steppe] by S. Erkimbekov (2004) was first written for symphony and chamber orchestras, folk orchestra, choir and five solo instruments such as oboe, violin, cello, piano, and *dombra*. In 2008 it was arranged for violin and chamber orchestra and transcribed by A. Mussakhodjayeva. The piece implies *tökpe* and *shertpe* *dombra küüs* techniques. The violin part in the opening imitates the *dombra* with a *tremolo* in ascending G major scale (Example 31).
Example 31: *Altyn-Arka* [Golden Steppe] for violin and chamber orchestra by S. Erkimbekov, opening (mm. 1–11)

The main theme in C major is based on intonations found in Kurmangazy *Saryarka küi*. The violin is playing main theme in strumming *tökpe* style with *spiccato* bowing

Example 32: *Altyn-Arka*, main theme (mm. 13–17)

The contrasting lyrical theme in A-flat major associates with the image of female. It features high register and use of *legato* and contains intonations of Kazakh lyrical folk songs (Example 33).
Example 33: *Altyn-Arka*, lyrical theme (mm. 22–31)

The varied main theme in A major is in tökpe style. The strumming rhythm in the violin imitates the sound of a horse race and the ascending and descending glissandos evoke the neighing of horses.

Example 34: *Altyn-Arka*, strumming rhythm and sound effects (mm. 77–92)

The dynamic coda in *fortissimo* is based on material found in Kurmangazy *Saryarka küi* (Example 35).
Example 35: *Altyn-Arka*, material from Kurmangazy *Saryarka küi*, coda:

The *Suinshi* by S. Abdinurov (2006) is composed for solo violin. The work was premiered by E. Kulibayev in Astana in 2008 as an encore piece. The word *Suinshi* is translated as the messenger of good news. The work combines the *dombra* and the *qobyz* styles of playing. It is written in ternary form (ABA) where A section (Allegro) features a virtuosic theme that sounds like a horse race and a contrasting B section (Grave) that functions as a lament. The A section theme is composed in *dombra tökpe* style with a continuous drone in low register (Example 36).

Example 36: *Suinshi küi* [Good News] for solo violin by S. Abdinurov, A section theme
The B section features elements of the qobyz style of playing with repetitive short motives and *sul ponticello* effect (Example 37).

**Example 37: Suinshi kūi, B section theme**
CHAPTER 3

THE INFLUENCE OF FOLKLORE ON SELECTED VIOLIN WORKS

The influence of folklore on violin works by Kazakh composers is based on two methods: the use of folk songs and küis in the form of transcriptions and the implementation of folklore elements in their compositions.

The transcriptions of folk songs and küis for violin and piano were written during the 1930s. These compositions are Hararau, Buran Bel, Kök Maisa by A. Zatayevich, Kamazhai by B. Erzakovich, Gak-ku, Alatau by Y. Brusilovsky; Eligai, Kyzył Bidai [Red Wheat] by L. Hamidi, Ak Kain [White Birch], Karligash [Swallow]; Ykhlas’s Zhez-kiik küi by A. Zhubanov and Kurmangazy’s küis Sari-Arka, Adai by L. Afanasiev. The complete catalogue is included at the end of this Chapter.

Various Genres

Kazakh composers wrote in various genres such as miniature, suite, variations, sonatas and concertos. Today, Kazakh violin repertoire includes one hundred miniatures that were developed in the 1940s and the 1950s. Among these compositions we find Romance, Lullaby (1942) for violin and piano and Poeme (1943) for violin and orchestra by M. Tulebayev; Air (1944), Köktem [Spring], Romance (1951), Zhez Kiik (1952) for violin and piano by A. Zhubanov and Meditation (1956) by M. Tulebayev (arr. by I. Kogan). In the 1950s, the genres of suites and variations were explored by Y. Brisulovsky, G. Zhubanova and, A. Metuss. Violin works with orchestra were composed in the 1960s such as Poeme by G. Zhubanova (1960), Küi by Sagatov (1966), Poeme by

The violin concerto genre was cultivated in Kazakhstan in the 1950s. The repertoire, as of this writing contains 20 violin concertos by composers such as L. Afanasiev (1952), G. Zhubanova (1957), B. Bayahunov (1960), M. Sagatov (1967), S. Mukhamedzhanov (1975), K. Kuzhamyarov, B. Amanzholov (1982), S. Kibirova (1982), E. Rakhmadiyev (1985), S. Abdinurov (2005), K. Jenkins (2008), A. Serkebayev (2011), and by M. Skorik (2012). The concertos are divided into three types: lyrical dramatic, epic, and lyrical virtuosic. The lyrical dramatic types are concertos by G. Zhubanova, B. Amanzholova and by S. Kibirova. B. Bayahunov, M. Sagatov and S. Mukhamedzhanov composed epic types of concertos. The lyrical virtuosic types are concertos by L. Afanasiev, K. Kuzhamyarov, E. Rakhmadiyev, and A. Serkebayev. This chapter will focus on an analysis of Zhubanova and Rakhmadiyev concertos because they present the strongest folk influences and still remain the most popular violin works for Kazakh violinists.

**The Concerto for Violin and Orchestra by G. Zhubanova**

The Concerto for Violin and Orchestra (1957) by Gaziza Zhubanova was edited and premiered by Russian violinist Mark Lubotsky in 1958 in Moscow. The concerto is a
lyrical dramatic composition. Zhubanova features Kazakh folk themes, intonations and elements of a style of playing used for folk string instruments. It consists of three movements: fast-slow-fast. The first movement is written in sonata-allegro form. The exposition without an introduction begins with the first theme in D major. It features folk song intonations (perfect 4th intervals) in a lyrical character (Example 38).

Example 38: Concerto for Violin and Orchestra by G. Zhubanova, first movement, 1st theme (mm. 1–12)

The dance-like transition theme (Example 39) conveys the dombra style of playing, while the violas and cellos sound like qyl-qobyz and the harp sounds like zhetygen.

Example 39: Transition theme (mm. 47-51)
The 2nd theme in A minor features intonations found in the Shirag-au [My Light] folk song (Example 40). It is written in Dorian mode with a molto cantabile e espressivo character (Example 41).

Example 40: Shirag-au [My Light] folk song

Example 41: Meno mosso, 2nd theme (mm. 64–75)

The closing theme in A minor is based on intonations of the second theme with a character of a march.

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72 Dana Zhumabekova, Istoriya smichkovogo (skripichnogo) ispolnitelstikogo iskustva v Kazahstane (Almaty: Respublikanski Izdatelski Kabinet, 1995), 183.
The development section features contrasting tempos such as Andantino (mm. 104–116), Allegro (mm. 117–124), Andante (mm. 125–129), and Poco più mosso Moderato (mm. 143–173). It is based on the elements of the first theme in scherzo-like character. The keys modulate frequently between A minor, B flat minor, C minor, E flat major, and F sharp minor. The violin part contains chromatic passages, double stops, and syncopated rhythms. The virtuosic cadence (mm. 174–207) is based on elements of the first, second, and transition themes with recitative character.

The recapitulation (mm. 208–273) section is reduced: the transition theme is not included and the 1st (D major) and the 2nd (D minor) themes are shorter than in the exposition. The closing theme (mm. 251–273) is more extended than in the exposition. The first movement ends with the intonation of the 1st theme through the use of its motifs in triplet pattern in Phrygian mode.
In the second movement Intermezzo, Zhubanova skillfully uses material found in the Ykhlas’s *qobyz küi Erden* (Example 43).\(^{73}\) This is a tragic *küi* by Ykhlas dedicated to his deceased son, Erden Aimende.\(^{74}\)

**Example 43: Ykhlas’s *qobyz küi Erden***

\[
\text{Moderato}
\]

The movement is written in ternary (ABA) form. The introduction opens with the *küi* theme in B flat minor played by violas, cellos and double basses. After 13 measures it modulates to G sharp minor. The theme features character of a funeral procession. In the solo violin part the *küi* theme in A minor is based on descending intonations in the range of 4\(^\text{ths}\) accompanied by the sustained E-note. The violin replicates the sound of the *qobyz* in a low register with two voices, one carries the melody while the other provides the drone (Example 44). The use of Dorian and Phrygian modes is typical for folk intonations.

73 Ykhlas Dukenuli (1843–1916) is famous *qobyzshy* and author of many *küis* such as *Kazan, Kambar, Erden, Mynlyk-Zarlyk* and many others. Kundakbaiuli, *Istoriya Kazakhskogo Iskusstva*, 404.

Example 44: Intermezzo, second movement (mm. 27–35), küi theme

Example 45: Middle B section (mm. 66–75)

The contrasting middle B section (mm. 66–118) is based on elements of the 1st theme from the development of the first movement. It contains much use of portatos and syncopated rhythms within a scherzo-like character.

The climax of the whole concerto is found in this movement from mm. 105–118 with a fortissimo dynamic, a wide range of registers, and march-like rhythms.

The recapitulation (mm. 119–165) varies from the exposition. The küi theme in the orchestra is reduced to 13 measures and it is taken over by the violin in sextuplets
rhythm. In m. 128 this theme comes back in B flat minor. During the entire recapitulation the violin uses the mute to imitate the timbre of the qobyz.

The finale or third movement is in rondo form. The refrain in D minor is based on intonations of the 1st theme from the exposition. The use of Phrygian mode, intervals of 4ths, and repetitive rhythmic patterns resemble dombra küi style (Example 46). The articulation of this refrain alternates between spiccato and legato, creating a bouncy and energetic character that evokes the sound of a horse race.

Example 46: Finale, third movement, refrain (mm. 10–16)

The 1st theme of Episode 1 (A minor) from mm. 43–50 is introduced by a flute that imitates the sybyzgy, a Kazakh wind instrument similar to a flute (Example 47).

Example 47: Episode 1, 1st theme by flute (imitation of sybyzgy), mm. 43–46:
The syncopated rhythm in scherzo character derives from the middle section of the second movement Intermezzo. The 2nd theme of Episode 1 from m. 59 consists of descending chromatic pattern and elements of the 2nd theme from the first movement. The refrain this time (m. 70) is modified: it is first played in the orchestra and from m. 74 continues in the violin part. The contrasting Episode 2 from m. 96–120 is introduced by strings with ostinato rhythm and col legno bowing (Example 48). The rhythm of two sixteenth notes followed by an eighth note is distinctive for the dombra style of playing.

Example 48: Episode 2, ostinato rhythm (mm. 96–98)

The final refrain concludes the concerto in D major tonality with a fanfare character.

The Concerto for Violin and Orchestra by E. Rakhmadiyev

The Concerto for Violin and Orchestra by Erkegali Rakhmadiyev (1985) was edited and premiered by Kazakh violinist Aiman Mussakhodjayeva in 1985 in Almaty. It
is a lyrical virtuosic composition. Rakhmadiyev implies Kazakh folk songs materials along with elements of the tökpe-küi style and the dombra technique. The concerto consists of three movements. The first movement in sonata allegro form starts with an introduction (mm. 1–5) with predominant interval of 4ths in D Major for violas, cellos and basses. The violin part in the lyrical 1st theme in D major (mm. 6–13) alternates between 6/8 and 9/8 rhythms. Polyrhythm occurs through duplets in the violin part and triplets in the orchestra accompaniment (Example 49).

**Example 49: Concerto for Violin and Orchestra by E. Rakhmadiyev, first movement, introduction and 1st theme (mm. 1–13)**
Immediately following this section, descending chromatic trills, glissandi and large interval leaps suggest the neighing of horses (Example 50).

**Example 50: Chromatic trills and leaps effect (mm. 14–16)**

![Example 50](image)

The 1a theme in B minor (mm. 18–25) is a variation of the main theme and is based on melodic parallel 5th intervals (Example 51).

**Example 51: 1a theme (mm. 18–28)**

![Example 51](image)

The 1b theme (mm. 46–57) imitates the *dombra* in *tökpe-küi* style by using melodic parallel 4th intervals in a chromatic pattern (Example 52). It has the character of a dance
in an improvisational style. Measures 58–83 resemble a tartys (a folk contest between the instrumentalists) between the orchestra and the solo violin.

**Example 52: 1b theme, imitation of the dombra (mm. 45–49)**

![Example 52](image)

The 2\textsuperscript{nd} theme in A flat major originates from the rhythmic elements of the 1\textsuperscript{st} theme (Example 53).

**Example 53: 2\textsuperscript{nd} theme (mm. 83–91)**

![Example 53](image)

The development (Moderato un poco accel.) begins with a dialogue between the solo violin, solo viola and the cello section. This conversation in G minor is based on the material established in the introduction (Example 54).
Example 54: Development, dialogue (mm. 132–138)

The virtuosic cadence (mm. 161–178) serves as an episode in the development. It is based on material found in the first theme, but countered this time by disruptive dissonant chords in the orchestra. The recapitulation (mm. 285–316) features the 1st theme in D major, ornamented by grace notes. Elements of the pentatonic scale and the final D Major chord (mm. 317–334) combine for a peaceful conclusion to the movement.

The second movement (Andante cantabile) begins with the orchestra introduction based on repetitive pattern in E minor (Example 55). The main theme has a dream-like character and features augmented 5th and 2nd harmonics (Example 56).
Example 55: Second movement, introduction (mm. 1–5)

Example 56: Main theme (mm. 19–26)

The middle section (mm. 64–92) is a cadence based on material found in the *Eki Zhiren* folk song (Example 57).\(^75\) In this cadence Rakhmadiyev skillfully employs the technique of polyphony (Example 58).

Example 57: *Eki Zhiren* [Two Stallions] folk song

Example 58: Middle B section, material from the *Eki Zhiren* (mm. 64–73)

The recapitulation (Andante cantabile) features a rhythmically varied introduction theme and a main theme in the G sharp minor. At the end of the movement Rakhmadiyev uses *dombra* style of playing through pizzicato chords (quasi *dombra*) in the violin part (Example 59).

Example 59: *Dombra* style of playing (mm. 209–215)
The third movement is in rondo form. It begins with a cadence in the style of tökpe-
kläi (Example 60). The phrase ad libitum quasi dombra directs the violinist to hold
the violin in horizontal position that is similar to the way in which a dombra is held. The
pizzicatos in the left and right hand imitate finger strikes (kagys) on the strings by the
dombara.

Example 60: Third movement, cadence, kläi element

The refrain in A major is based on material found in the Karatorgai folk song (Example
61).⁷⁶ It features the use of pentatonic scale, open strings and harmonics (Example 62).

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Example 61: Karatorgai [Starling] folk song

Karatorgai (VIII)
(Скворец)

Example 62: Third movement, refrain (mm. 27–31)

From m. 39 there is an ascending chromatic pattern of 4th in the scherzo character. The following refrain played in double stops.

The lyrical middle B section (mm. 91) is in E major features elements from the Karatorgai folk song (Example 63).
The short cadence (mm. 136–141) features rhythmic elements found in the refrain and imitates a *dombra* style of playing through a combination of bow and pizzicato playing.

In the recapitulation (mm. 160–229) Rakhmadiyev includes two codas based on the refrain: the first (mm. 230–235) is played by solo violin while in the second (mm. 236–242) the violin plays in unison with the orchestra. The movement concludes with the virtuosic passages in D major tonality.
CONCLUSION

The violin works of Kazakh composers represent a unique fusion of folk music and Western classical traditions. The most distinctive features of Kazakh music are its high energy, intricate rhythms, and depictions of the natural world.

With an array of western compositional and performing technique traditions, it is interesting to note how innovative Kazakh composers were in finding new violin timbres and techniques to imitate Kazakh folk string instruments or animal sound effects. From a pedagogical prospective, violinists would gain yet another tool by learning the unique Kazakh strumming [tökpe] technique and apply it in different virtuoso pieces. This requires fast fingers, intonation of perfect fourths and fifths in the left hand with a continuous drone, and combined mastery of the sautillé and spiccato bowing techniques. This innovation influenced how contemporary composers write for the violin, and mastering it would allow performers to expand their violin technique and explore the unique sounds that this music demands. I believe the violin works of Kazakh composers would enrich any violinist’s repertoire and enrich the listening experience of Western audiences.

I hope this document will be helpful to future scholars of Kazakh violin performance and that it provides a better understanding of Kazakh violin repertoire to English-speaking scholars and musicians.


Saparova, Luiza. “Skripichnaya Muzika Kazakhstana Konza XX–XXI Vekov (Istoricheski Aspect)” [“Violin Music of Kazakhstan From the End of XX–XXI Centuries (Historical Aspect)].” PhD. diss., Kazakh National University of Arts, Astana (April, 2010).


Zhumabekova, Dana. *Vidauchiesya ispolnitel i deyateli Kazakhstana* [Distinguished Performers and Figures of Kazakhstan]. Astana: Gumilyov Eurasian National University, 2005.


### APPENDIX

#### THE CATALOGUE OF KAZAKH VIOLIN WORKS THAT USE FOLKLORIC MATERIAL

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title of the work</th>
<th>Composition Year</th>
<th>Edition</th>
<th>Recording</th>
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<td>A. Zatayevich</td>
<td><em>Hararau</em>, <em>Buran Bel</em> songs</td>
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<td>Y. Brusilovsky</td>
<td><em>Gak-ku</em>, <em>Alatau</em> songs</td>
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<td>A. Zhubanov</td>
<td><em>Ykhlas’s Zhez-kiik küi</em>, <em>Ak Kain</em> [White Birch], <em>Karligash</em> [Swallow]</td>
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<td>L. Hamidi</td>
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<td>V. Pirogova</td>
<td><em>Ahau Bikem</em> [Oh, Beautiful] song</td>
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<td><em>Poeme</em> for violin and orchestra</td>
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77 [Translation: Chrestomathy of Kazakh Violin Music].
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<td><em>Air</em> for violin and piano</td>
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<td>K. Mussin</td>
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<td>Y. Brusilovsky</td>
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### Additional Information

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<td>N. Mendigaliyev</td>
<td>Suite for violin and piano</td>
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<td>Kogan</td>
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<td>I. Kogan</td>
<td>Caprices for solo violin</td>
<td>1970</td>
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<td>A. Kusherbayev</td>
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<td>B. Dzhumaniyazov</td>
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<td>1979</td>
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<td>M. Pletnyov</td>
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<td>S. Kibirova</td>
<td>Concert Poeme for Violin and Orchestra</td>
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<td>E. Rakhmadiyev</td>
<td>Concerto for Violin and</td>
<td>1985</td>
<td>Moscow: Sovetski Kompositor, A. Mussakhodjayeva</td>
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*Note: ** indicates a published edition.*

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78 [Translation: Collection of Chamber Instrumental Works by Composers of Kazakhstan].
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<td>Concerto for Violin and Orchestra</td>
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<td>A. Tani</td>
<td>Semei Zhylari for violin and piano</td>
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<td>A. Abdinurov</td>
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<td>E. Erkimbekov</td>
<td>Altyn Arka for violin and chamber orchestra</td>
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<td>Poème Kypshak zhyry for Violin and Orchestra</td>
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79 Agym is the Collection of Chamber Instrumental Works by Composers of KazNUI (Kazakh National University of Arts).

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<td><em>Akky</em> for solo violin, arr. by A. Mussakhodjayeva.</td>
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<td>S. Apasova</td>
<td><em>Sary-Arka -XXI Century</em> for Violin and Orchestra</td>
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<td>M. Skorik</td>
<td><em>Rhapsody</em> on Themes from Brusilovsky’s <em>Kyz-Zhibek</em> opera for Violin and Orchestra</td>
<td>2011</td>
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<td>Sh. Bazarkulova</td>
<td>Concerto for Violin and Orchestra</td>
<td>2012</td>
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<td>N. Mendigaliyev</td>
<td><em>Legend about dombra</em> for solo violin, arr. by E. Kulibayev.</td>
<td>2013</td>
<td>Manuscript</td>
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*Manuscripts can be obtained from the State Central Archive of Republic of Kazakhstan in Almaty, the National Library of Kazakhstan in Astana, and the Union Fund of Kazakh Composers in Almaty.*

**Available through WorldCat.