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**As a manuscript**

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**Creativity of Dina Nurpeisova in the art of the Kazakh kuy**

**6D040100 – Musicology**

**ANNOTATION**

**Dissertation work Toktagan Aitolkyn Aitzhankyzy «Creativity of Dina Nurpeisova in the art of the Kazakh kuy», submitted for the degree of Doctor of Philosophy (PhD) in the specialty: 6D040100 – Musicology**

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The work was performed at the Department of «Musicology and Composition» of the RGA «Kazakh National University of Arts» of the Ministry of Culture and Sports of the Republic of Kazakhstan.

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The defense will take place on June 29, 2023 at 10:00 am at a meeting of the Dissertation Council for the defense of dissertations for the award of the academic degree of Doctor of Philosophy (PhD) in the specialty «6D040100 - Musicology» at the RSU «Kazakh National University» at the address: 010000, Republic of Kazakhstan, Astana, Tauelsizdik Ave., 50.

The dissertation can be found in the scientific hall of the library of the RSU «Kazakh National University».

Scientific Secretary of the Dissertation Council,  
Ph.D. in History of Arts

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## **ANNOTATION**

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Relevance of the research topic. Kazakh dombra music is the most important part of the spiritual culture of the people. It is studied not only by musicologists-researchers, but also by dombra players. As a result, regional styles, types and genres of dombra kuys, compositional, modal and rhythmic patterns, program content, creativity of the most prominent representatives of dombra music, performing styles and other issues were clarified. However, there are questions that remain unanswered. These include the study of the creative personality of the outstanding kuy improviser Dina Nurpeisova.

Today, thanks to new cultural and historical conditions, previously unknown facts are increasingly being discovered. What in Soviet times was banned or served in a distorted form, now finds its true content. In this sense, the characterization of the personality and creative heritage of Dina Nurpeisova from the standpoint of new factual data is of particular relevance.

In Soviet times, the personality of Dina Nurpeisova was presented as a vivid example of how a representative of the common people, a mother of many children, who experienced all the hardships of building a new life, got the opportunity to practice her favorite art. Dina's works were characterized as a glorification of the new socialist way of life, respectively, they were given ideologically relevant names at that time: «Stalin» («Kuy about the Party»), «Toi bastar» («Opening of the celebration»), «30 years of Kazakhstan», «Hero labor», «Milkmaid», «March 8», etc. However, some facts indicate that the personal qualities and musical ideas of Dina Nurpeisova did not fit into the framework of the officially proclaimed guidelines.

Dina is one of the few kuy improviser who brought to us the age-old traditions of dombra art in live performance. Dina's work connects the past with the vital juices of our days. In this sense, her creative path is a link between the classical past and the modern development of dombra music.

This transitional stage is characterized by complexity and inconsistency. It is marked by major events in the social and political life of the people (the liberation movement of 1916, the October Socialist Revolution, cultural development, and the Patriotic War). Dina, having started her career surrounded by her beloved teachers and mentors, went through all these trials, and in the peaceful post-war time, as if from hand to hand, passed on to the youth the great achievements of the classics of dombra art. Dina Nurpeisova performed the works of Kurmangazy and Dauletkerei, as well as kuys of her own composition. Thanks to Dina, we have the opportunity to join the classical achievements of West Kazakhstan dombra music.

Dina lived a long and difficult life. But no hardships and hardships could break this proud woman. Despite any difficulties that fall to the lot of women in a feudal-patriarchal society, Dina never left her «old friend» - dombra. All her life she improved her game, as a result she achieved such a high skill that, according to eyewitnesses, her game still remains an unsurpassed example of dombra technique.

**The purpose of the dissertation research and scientific results.** The purpose of the dissertation research is to reveal the personality and performing originality of Dina Nurpeisova.

Dina Nurpeisova is known as an unsurpassed improviser, and in this regard, as practice has shown, studying her performing style on the basis of only musical material is insufficient. The unique skill of kuyshi can only be understood by feeling her music with your fingers. This question has long worried dombra players, including me (in 2011, I recorded her kuyi, which were included in the collection “Tartu-Salemdeme”) [12]. Since then, this feeling of ours has been strengthened, and we have set ourselves the goal of scientifically substantiating the

features of the individual style of Dina Nurpeisova that are revealed by the performer.

In the process of research, we came to the following scientific results:

1. consideration of life and creative path from the standpoint of new data showed the ambiguity of the personality of Dina Nurpeisova, who does not fit into the framework of ideas formed in the Soviet era;

2. Comparative analysis of the kuys of Kurmangazy, Dauletkerei, Mamen, Zhantore performed by Dina, Kali Zhantleuov, Rysbay Gabdiev and others revealed the originality of interpretation and the phenomenal improvisational gift of Dina Nurpeisova;

3. based on the analysis of the kuys of the same name of the West Kazakhstan tradition, it was possible to identify continuity and innovation in the work of Dina Nurpeisova;

4. With the help of the concept “kырак кырау” (composed of patches), borrowed from folk applied art, it was possible to concretize the compositional principles used in Dina Nurpeisova's kyuis.

**The object of the study** is the work of Dina Nurpeisova in the context of the Kazakh dombra kuy of the 19th-20th centuries.

**The subject of the research** is the individual features of the performing arts of Dina Nurpeisova, reflected in the structure of her kyuis.

**Scientific novelty.** As you know, in folk musical art, personality traits and individual creativity constitute an inseparable whole. In addition to the new factual data that we discovered regarding Dina's biography, one of the ways to characterize her personal qualities is the music itself, that is, her kuy. The resilience of Dina Nurpeisova in difficult life situations, her masculine character is directly reflected in her music. As A.I.Mukhambetova writes: “It is easy to understand that if these kuys had passed through at least one generation of

musicians, if they had not been recorded on music, and most importantly, on tape directly from Dina herself, they would already have undergone a certain simplification and anti-individualization” [ 2, p. 308].

Consideration of the personality traits of Dina Nurpeisova in close connection with her creativity and performing arts made it possible to formulate some conclusions that have the quality of novelty:

1) for the first time in the dissertation, the life and creative path of Dina Nurpeisova was supplemented with new data that made it possible to systematize and interpret her kuy;

2) for the first time, a comparative analysis of the kyuis of the classics of dombra art Kurmangazy, Dauletkerey, Mamen, Zhantore and others performed by Dina, Kali Zhantleuov and Rysbay Gabdiev was carried out. This comparison made it possible to present Dina Nurpeisova's interpretive and improvisational talent more vividly;

3) the results of a comparative analysis of the kuys of the same name by Dina, Kurmangazy and Dauletkerei (“Baizhuma”, “Bulbul”, “Zhiger”, “Kos alka”, “Nauai”) are also presented for the first time, which made it possible to identify continuity and innovative features in the work of Dina Nurpeisova;

4) the use of the concept “кҫракк кҫрау” borrowed from folk applied art (composed of shreds) made it possible to more accurately formulate the compositional principles used in Dina Nurpeisova’s kyuis.

**Research objectives.** To achieve the above goal, we have identified the following tasks:

1) On the basis of historical, literary and ethnographic data, to supplement the life and creative path of Dina Nurpeisova with data that have become known in recent years, to reveal the contradictions regarding her personality;

2) To determine the contribution of Dina Nurpeisova to the development of dombra art and the degree of innovation of her work;

3) To reveal the compositional, structural and performance features of her kyuis;

4) Characterize Dina's performing style;

5) To show the continuity of tradition in the work of Dina Nurpeisova.

**The following provisions and conclusions of the dissertation are submitted for defense:**

1) the periodization of the life and creative path of Dina Nurpeisova in three stages and the additional involvement of archival materials made it possible to clarify some points in her life and work;

2) thanks to her unsurpassed improvisational abilities, Dina Nurpeisova ensured the vitality of the kyuis of Kurmangazy, Dauletkerey and others and raised them to a qualitatively new level;

3) a comparative analysis of the cues of Kurmangazy, Dauletkerey, Mamen and Zhantore performed by Dina, Kali Zhantleuov and Rysbay Gabdiev more clearly revealed Dina's unique performing style. It turned out that in the performance interpretation of Dina there is freedom, improvisational scale and inner strength that no one else has;

4) structural analysis of kyuis by Dina Nurpeisova showed that they are primarily subject to tradition. Despite the fact that the titles of some of her kyuis reflect topics relevant to the Soviet era (for example, “Kyuy about the party”, “March 8”, “Milkmaid”, etc.), their compositional, intonational, metro-rhythmic structure corresponds to traditional principles of musical organization. Nevertheless, Dina's innovative achievements are obvious, they enrich the traditional musical language of dombra art from the inside (for example, we can

name the consonance of a second in the main theme of the kuy «Asem Konyr», the performance of which presents a certain difficulty);

5) not all Dina's kuys are performed frequently. The reason is not only technical complexity. The main thing here is the ability to reveal and present the inner content of music. And it is not within the power of all dombra players. Therefore, the kuy of Dina Nurpeisova must be studied not only musically and theoretically, but also from the point of view of techniques and means of performance.

**Practical significance of the obtained results.** The provisions and conclusions of the dissertation can be used in similar studies of the life and work of other kuyshi, in historical, theoretical and practical courses in the specialty «Musicology» and «Traditional Musical Art», as well as in concert and lecture practice.

**Applicant's personal contribution.** The author of the dissertation is a practicing dombra player. In our performance, the works of the classics of the Kazakh dombra art Kurmangazy, Dauletkerey, Dina and many others are recorded on CD and notated. Performing kyui of different authors, we constantly compared their performing techniques and means of musical expression, including those of Dina Nurpeisova, which are considered one of the most difficult. We decided to describe and substantiate these observations in this dissertation. The solution of tasks of a purely performing nature allowed, as it seems to us, to reach the level of kuyshi's composing style.

**Approbation of the results of the dissertation.** The dissertation materials were regularly discussed at the joint meeting of the Departments of Musicology and Composition and Dombra of KazNUA. In addition, the main conclusions and provisions of the dissertation were presented at a meeting with scientists, undergraduates and doctoral students of the Russian Institute of Art History (RIIH) during a scientific internship in St. Petersburg.



**Publications.** Based on the dissertation materials, 12 scientific articles and 1 collection of kyuis were published:

**In the Web of Science database, Scopus:**

1. Toktagan A., Bazheneyeva S., Ibragim D., Maldybayeva R. Kazakh dombyra music and create of Dina Nurpeisova //Music Scholarship. - 2021, No. 4. – p.126-137. DOI: 10.33779/2782-3598.2021.4.126-137.

2. Toktagan A., Kartabayeva E., Bedelova G., Akpanbet N. Political and Public Activity of the Institute of Batyrs of Western Siberia as Part of the Russian Empire (XVIII-XIX centuries) // Past Years. – 2021. – 16(4). - r.1661-1670. DOI:10.13187/bg.2021.4.1661

**In international journals:**

3. Toktagan A. Cyclic forms in traditional Kazakh instrumental music (on the example of the dombra kuy «Baizhuma») // Bulletin of culture and arts. - Chelyabinsk, ChGIK, 2017. - 2(50). - p.146-151.

4. Toktagan A. World War II in the work of D. Nurpeisova // X International Conference of Folk Music Researchers of the Chervono-Russian and Adjacent Lands. - Lvov, 2017. - p.246-251.

5. Toktagan A. The “Beautiful qonyr” and it’s characteristics (Konyr unmen togilgen “Asem konyr”) // Journal of Xinjiang University. - Vol.38, No. 1, p.84.

In publications recommended by the Committee of the Ministry of Science and Education:

6. Toktagan A. Dina Nurpeyisovanyn «Bulbul» kyy qustyn sairauy ma, alde muңdy qyzdyn ani me? // KazNU of Al-Farabi «Khabarshy». Madeniettanu seriasy. - Almaty, 2016. - 2/2(56), p.148-159.

**In the materials of the international scientific-practical conference:**

7. Toktagan A. Dinany dara zholy // Collection of materials of International scientific and practical conference “Bazaraly Myptekeev: galym-zertteushi, babalar murasyn zhinaktaushy, shertpe kuy oryndaushysy” atty “Dasturli khalyk madenietinin theorylyk zhane practicalyк maselelerin zertteu». – Astana, KazNUA. – 2016, 24-25 november. – p.195.

8. Toktagan A. Some features of the musical style and performing manner of D. Nurpeisova // Questions of Instrumentation. Issue 11: collection of articles and materials of the XI International Instrumental Congress «Blagodatov Readings». - RII; ed. I.V. Matsievsky, editor. D. Bulatova, A. Nikanorov, A. Timoshenko. - St. Petersburg, 2017-2018. – p.111-118.

9. Toktagan A. To the question of the authorship of the kyui «Nauay» by D. Nurpeisova // Questions of Instrumentation. Issue. 10: Collection of articles and materials of the IX and X International instrumental congresses «Blagodatov readings». - RII; ed. I.V. Matsievsky, editor. D. Bulatova, A. Nikanorov, A. Timoshenko. - St. Petersburg, 2017. – p.158-168.

10. Toktagan A.D.Nurpeyisovanyn Astrakhangy omir kezeny // Collection of materials of international scientific and practical conference, dedicated to 175<sup>th</sup> anniversary Abay . KNC of Kurmangazy. - Almaty, 2020. – p.206-214.

11. Toktagan A. Dina Nurpeyisova oryndauyndagy Kutmangazynyn «Adai» kuyi //»XX gasyrdagy dastyрli madeniet murasy» Collection of materials of International scientific and practical conference, dedicated to 160<sup>th</sup> anniversary Dina Nurpeisova. KNC of Kurmangazy. - Almaty, 2021. – p.51-59 .

12. Toktagan A. Maldybaeva R. Dina, The Mother of Kyui: Women in Kazakh Musical Tradition // International Journal of Environmental and Science Education. – Kazan, 2018, vol. 13, no. 10, p. 923-933.

Musical-ethnographic collection:

13. Toktagan A.E., Toktagan A.A. Tartu-Salemdeme. - Almaty, 2011. - 172 b.

The volume and structure of the dissertation. The dissertation consists of Introduction, 3 chapters, Conclusion, List of used literature (144 titles) and Appendix (total 237 pages, including textual material - 159 pages).

The introduction substantiates the topic of the dissertation, its goals and objectives, novelty, research techniques, the leading idea of the work, the provisions submitted for defense, the theoretical and practical significance of the study.

Chapter I - «The creative path of Dina Nurpeisova» - consists of three sections, which successively describe childhood and youth («Naryn Kum» - the name of the area), adulthood («Astrakhan region») and the last years of Dina Nurpeisova's life («city of Almaty «).

Chapter II, entitled «Dina's Performing Skills», is devoted to the issues of performing interpretation. For comparison, we chose the kyuis of Kurmangazy, Dauletkerey, Mamen and Zhantore performed by Dina and other eminent dombra players: Kali Zhantleuov and Rysbay Gabdiev.

The third chapter is devoted to a comparative analysis of the kuys of the same name by Dina and other kuyshas. In a special section of the chapter, Dina's author's kuys dedicated to the Soviet theme are considered.

In conclusion, the main conclusions of the study are summarized and prospects for further study of Dina Nurpeisova's work are outlined.

The appendix contains musical notes, photos and other materials that contribute to the disclosure of the content of the dissertation.