

RESOURCES OF MUSICAL EDUCATION IN CENTRAL ASIA

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ABSTRACT

This essay covers books and textbooks dealing with the music of Kazakhstan and the Kyrgyz Republic—two neighboring countries with strong common historical roots and closely related musical traditions. In addition to reviewing textbooks published in Kazakhstan and the Kyrgyz Republic, this article includes some relevant works by Russian authors. However, the extensive body of works authored by Central Asian scholars abroad was excluded from this essay. It contains references only in Kazakh, Kyrgyz, and Russian languages.

Because of the extraordinary increase in the number of books published recently, a careful selection has been made in order to keep the references section to an acceptable length. Hence, the bibliography does not embody all of the works of a single author on the topic.

This essay also gives an idea of recent research trends and topics in music education in Central Asia. It consists of five parts including teaching music history, teaching epics, teaching songs and instrumental music, teaching traditional instruments, and dictionaries and language resources.

Key Words: Music Education, Central Asia, Music Education in Central Asia

** *Müzikolog*

1. INTRODUCTION

This article covers books and textbooks dealing with the music of Kazakhstan and the Kyrgyz Republic—two neighboring countries with strong common historical roots and closely related musical traditions. In addition to reviewing textbooks published in Kazakhstan and the Kyrgyz Republic, this article includes some relevant works by Russian authors. However, the extensive body of works authored by Central Asian scholars abroad was excluded from this essay. It contains references only in Kazakh, Kyrgyz, and Russian languages.

This essay consists of five parts including teaching music history, teaching epics, teaching songs and instrumental music, teaching traditional instruments, and dictionaries and language resources. All titles are transliterated according to the US Library of Congress transliteration scheme for Cyrillic Alphabets. In the references cited, a translation of the title appears in square brackets following the title. Major encyclopedia entries, a few dictionaries, and several encyclopedias of Turkic music are also included. In the case of a prolific author, works that appear to largely duplicate others already listed are excluded.

The essay is by no means complete, but it is meant as a point of departure for further study on music education of the Turkic peoples. No titles have been added to this survey which were unavailable for review. At the beginning, the essay was limited to publications appearing since the independence of both

republics (1991). Later, very important works of the Soviet period were also included, since they had a great influence on the development of music education in Central Asia.

Teaching Music History

When examining individual phenomena—be it a certain development in vocal music (Elemanova 2000; Diushaliev 2002) or a particular musical genre, such as the *kui* (Mergaliev et al. 2000) or the *aitys* (Tursunov 2001)—it is apparently *de rigueur* for contemporary authors to outline the phenomenon's history and to use it to support their argument about the subject matter. On a larger scale, music history remains an important topic in both Kazakh and Kyrgyz scholarship, although the manner of presenting music history varies from author to author and is also contingent on the time of the book's publication.

Evidently, works published during the Soviet period (1917-91) or soon thereafter tend to dwell on traditional and art musics of the Soviet times, while often dismissing pre-1917 music as retrograde or “underdeveloped” at best. For example, a standard textbook on Kyrgyz music history (Alagushov et al. 1989) subdivides Soviet-era music into several historical stages, while reviewing pre-Soviet Kyrgyz music as a single entity. Beliaev, in his *Essays in the History of the Music of the Peoples of the USSR* (1962), is careful not to make sweeping

generalizations of this kind, which sets this important work apart from many others published during the Soviet period. On the other hand, the *Atlas* of traditional musical instruments (Vertkov et al. 1975), which remains a definitive book on the subject, is replete with references to the “development” of traditional music and “improvement” of musical instruments—notably, following the Sovietization of Central Asia.

Indeed, history is often viewed across disciplines through this prism of progress and development. Evidence of this can be seen in works by Bakinova et al. (1993) and Mukhambetova (2002); however, the most prominent example of this approach is Saliev’s book on the history of Kyrgyz art (1971). There, the author places art in the context of evolutionary development. Interestingly, he claims that this evolution is only possible through borrowings from other cultures, particularly from Russian and Western traditions. It is worth noting, however, that recent scholarship tends to demonstrate less evidence of this “developmental” approach to the study of music history. On the other hand, scholarship on music, both in Kazakhstan and the Kyrgyz Republic, is increasingly focused on creating a national identity.

On a more general scale, books on non-Central Asian music history published in Kazakhstan and the Kyrgyz Republic that are not focussed on Central Asia make an interesting case study of attitudes toward international art music. A

book by Bakaeva (2005), for example, claims to be groundbreaking in its parallel presentation of Western European and Russian music, while tacitly defining “music history” as a concept that is essentially non-applicable to Central Asian music. Other scholars attempt to circumvent this pattern by positioning music in a larger context, such as the history of culture (Cherednichenko 1996).

However, it is also not uncommon to see references to music history in relation to traditional music (Diushaliev 1993; ZHubanova and Dzhumalieva 2000). Importantly, scholarly interest with regard to history is increasingly expanding beyond music history as such. Diushaliev and Luzanova (1999), for example, outline the history of folk music studies in the Kyrgyz Republic.

In this section on teaching music history it would also be worthwhile to mention a truly historical personality: Abu Nasr al-Farabi is a medieval philosopher and scholar of diverse interests who, by virtue of his place of birth (Farab, near modern-day Otrar), is considered by some to be closely linked to Kazakhstan and its cultural history. Indeed, al-Farabi could be called one of the earliest Central Asian musicologists. Excerpts from his *Great Book on Music* (Kitab al-musiqi al-kabir) along with some other treatises on the subject of musicology were published in Almaty in Russian translation in early 1990s. This edition (al-Farabi 1993) is particularly important as the only publication of this kind in

Central Asia and as one of the very few Russian translations of al-Farabi's works on music. More recently, al-Farabi's text was used as source material for a book by Daukeeva (2002), which discusses theoretical concepts presented in the *Great Book on Music* and contains an original, Russian translation of some passages of the book. Among the few translated books from Western languages into Kazakh, Kyrgyz, or Russian, the one worth mentioning is Hornbostel's 1911 essay *Notes about Kirgiz [Kazakh] Musical Instruments and Melodies* (Hornbostel 2003). Translated from German into Russian, this edition also includes a commentary. Edited by Edited by Akhmediiarov et al. in five volumes (2006), *An Anthology of Kazakh Music* traces the history of Kazakh musical traditions from ancient times to the present day. Other important historical books are *The History of Music of Central Asia and Kazakhstan* by Solomonova (1995), which is designed to be used as a textbook in conservatories, and *The History of Arts of Kazakhstan* by Begalinova (2003), which includes a chapter on musical art.

Teaching Epics

As an important phenomenon in both Kazakh and Kyrgyz culture, epics receive considerable scholarly attention in Central Asian literature on music. This is especially true of the Kyrgyz epic *Manas*, which is traditionally recited in a melodic chant. Collections of articles on the *Manas* and *manaschi* (*Manas*

story-teller) phenomena abound, including those edited by Askarov et al. (1995) and Tolomushev and Duisheev (1992). In musicology, in addition to examining the musical aspects of *Manas* chants (Moldogaziev 1995), some scholars also studied the use of this epic poem in music. One example of this is Alagushov's work (1995), which is supplemented by a four-page musical transcription. Another example is the article by Nadyrshina that appears in Bakinova et al. (1994), where the author examines the influence of *manaschi* performance on piano music. The same work also includes an article by Diushaliev on musical performance in the *Manas* epic. Related to the *Manas* epic, but not restricted to it, is the article by Viktor Vinogradov (in Aliev et al. 1995; originally published in Anon. 1984), which discusses musical elements of epic performance with a musicological analysis of these elements and transcriptions of music.

There is a significant gap in scholarship when it comes to performance studies. For example, Diushaliev (1993, 2007), Diushaliev and Luzanova (1999), and Moldogaziev (1995) transcribe and analyze a recording of a single *Manas* performance by the bard Saiakbai Karalaev, but their emphasis is on the episode, not the individual performance, and on illustrating general characteristics of virtuosity in performance. The music of the epics, while adequately studied by Zataevich (1971a), Vinogradov (1958b), Beliaev (1962), Diushaliev (1993), Diushaliev and Luzanova (1999), and Diushaliev (2007), has been formally and institutionally segregated from textual analysis. Soviet and

post-Soviet scholars have paid insufficient attention to performance aspects of the epics. Even today, characterizations of epic performances consist largely of generalizations.

While *Manas* remains the most renowned epic poem in the region, there are other epics that Central Asian scholars deem worthy of their inquiry. These include *Dad* (pronounced: \da:d\), a poem that is considered to be closely linked to ancient epic traditions of the Kazakhs living in the Aral region. The poem is studied by Ospanov (2001), who was the first to publish the complete text of the poem in Kazakh with notation. Additionally, more general explorations of the role of epic poems in Turkic traditional music can be found in the book by Tursunov (2001), where the author attempts to trace the origins of epic poems and to link them to the development of later phenomena, such as the *aitys* genre.

Finally, references to epics are made in other books on music education, including the collection of articles edited by Mukhambetova and Omarova (2000); Omarova, Sakharbaeva, and Zhumaniazova (2002); Amanova et al. (2004); Adyrbekov et al. (2006); Khasanova (2008); Shegebaev, Myltykbaeva, and Shemiakina (2008); Tansuğ (2008); and Utegalieva (2009a, 2009b).

Teaching Songs and Instrumental Music

In Soviet and post-Soviet literature, it is customary when speaking about traditional music to divide the discourse into two large, but apparently manageable groups: instrumental music and songs. This is most evident in textbooks and those works that seek to provide a general survey of the subject. For example, rather than being organized along historical lines or by topic, the textbook on Kazakh music that has been used in music schools and secondary schools across the country for years (Elemanova, Omarova, et al. 2006) is clearly divided into two parts: vocal and instrumental music. Furthermore, a volume on the history of Kazakh music focusing on traditional music (Zhubanova and Dzhumalieva 2000) incorporates this divide both in its structure and in its title: *Traditional Music of the Kazakh People: Songs and Instrumental Music*.

As we will see from the following two sections, this trend is also evident in more specialized works, which rarely address instrumental and vocal performance in the same space.

Songs and Songwriting

Overall, scholarship on songs and songwriting tends to be less elitist in its orientation than works in other areas of Kazakh and Kyrgyz musicology: rather than focusing on international art music or, at best, traditional music forms,

publications in this area also address issues in popular music and, notably, “amateur” music-making (Abdrakhman 2002).

Apparently, this varied scope is also characteristic of individual authors. For example, Kamchybek Diushaliev, who is arguably one of the most prolific writers on the subject, covers a variety of aspects pertaining to songs and songwriting in his books and articles. In addition to studying traditional Kyrgyz songs (Diushaliev 1982) and songs written by Kyrgyz composers (Diushaliev 2002), he authored a book that examines these two varieties of songwriting alongside other vocal forms, including improvised vocal music, religious singing, and what he calls “mass” songs (Diushaliev 1993). The latter work is apparently related to Diushaliev’s article on Kyrgyz non-traditional songs published in the same year in Bakinova et al. (1993). Diushaliev is also a co-author of a textbook on Kyrgyz traditional music (Diushaliev and Luzanova 1999), which exhibits the same vocal-instrumental divide that we mentioned earlier, yet offers a more integrated approach than most other textbooks.

In Kazakhstan’s music education, one of the most notable publications on the subject of songs is the book by Saida Elemanova (2000), in which the author traces the origins and development of the Kazakh song tradition. In this work Elemanova attempts to systematize and generalize current knowledge in the field while supplementing it with her own findings. Other areas of focus in the

book include the music of western Kazakhstan and *kara oleng*, a traditional song genre. Another book devoted only to *kara oleng* is Babizhan's collection of one hundred lyric songs (2002). An interesting work on the subject of songs is the textbook for university students by Baigaskina (2003), in which the author brings together the fields of music and linguistics by analyzing the rhythmic structure of traditional Kazakh songs and the relationship between a song's melody and its lyrics.

A number of books focus specifically on individual artists. Of particular merit is the book by Bisenova (1995) on the songs of Abai Kunanbaiuly, who is probably the most prominent figure in Kazakh songwriting. Bisenova's work remains the most comprehensive study of Abai's songs to date, with an in-depth theoretical analysis of his works and a detailed discussion of the relationship between Kazakh traditional music and the compositions of Abai. The latter left a lasting impression on the Kazakh music of later periods, and this fact extends the scope of this book's contribution beyond a mere study of an individual songwriter.

Among more contemporary composers, the Kyrgyz songwriter Abdylas Maldybaev is another figure whose songwriting techniques and musical influence merited a separate book (Senchenko 1977). Here, the author

compares and contrasts Maldybaev's songs with Kyrgyz traditional music, Kyrgyz art music, and the music of Soviet composers.

Quite predictably, a large bulk of publications on songs is printed music. Collections of songs published in the Kyrgyz Republic are most often organized around one or several songwriters. These include authors of popular songs (Abdykadyrov, Kerimbaev, and Maadanbekov 2004; Maldybaeva 1996) and musicians working with more traditional genres, such as the *manaschi* Sagymbai Orozbekov who also authored a number of songs and poems (see compilation edited by Tolomushev and Duisheev 1992). It is also not uncommon to find song collections related to a particular singer (see, for example, Baetov 2002). Other books with printed music contain selections of songs that happen to be especially popular during a given period. Good examples of these compilations, which are usually intended for the non-specialized audience, include collections edited by Chokiev (2006) and Tynaliev (1981); the latter is particularly interesting as it contains Soviet and Russian songs in Kyrgyz translation, including "The Internationale," the Soviet anthem, and Russian folk songs. Additionally, a wide variety of pocket books with the lyrics (and, sometimes, simple notation) of popular songs in Kazakh, Kyrgyz, and Russian are widely available.

Publications originating from Kazakhstan include several collections of songs grouped by geographical region. These include songs from the Zhetisu area (Medeubekuly and Muptekееv 1998) and vocal pieces from Atyrau in western Kazakhstan (Sakharbaeva 2001). The latter collection also includes instrumental music. As mentioned elsewhere in this article, books on traditional music published in Kazakhstan do not necessarily deal with Kazakh music alone. This is equally true of song notations: compilations of Uighur songs published both during the Soviet era (Gapparova 1983) and during the post-Soviet period (Shamsutdinov, Setiakov, and Razieva 1992; Razieva, Shklovskaya, and Autova 1993; Burkhanov 2007) can be cited as one example of this.

Instrumental Music

For a general overview of various genres in traditional instrumental music, the reader may refer to a number of works. These include previously mentioned Diushaliev and Luzanova (1999) for Kyrgyz music and Elemanova, Omarova et al. (2006) for Kazakh music.

Both Kazakh and Kyrgyz traditional music use the term *kui* to refer to instrumental pieces commonly performed by a soloist and often contained improvised sections. In musicological literature of the region works on the *kui*

genre abound. One of the better-known scholars of the subject is Asiia Mukhambetova, who, in addition to publishing a collection of *kui* (Mukhambetova 1985), authored a comprehensive work on the Kazakh *kui*, where she traces the history of the genre, performs a structural analysis of traditional instrumental pieces, and gives a comparative overview of the Kazakh *kui* and instrumental music of other Central Asian peoples (Mukhambetova 2002). The history of Kazakh *kui* can also be found in the works by Mergaliev, Sarsenbai, and Orynbai (2000); and Amanov and Mukhambetova (2002). Like most other books on this subject, these publications include plenty of musical examples with comments.

Whether devoted specifically to *kui* or to instrumental music in general, the primary purpose of many books on the subject is to provide examples of notation. By comparing publications originating from Kazakhstan and the Kyrgyz Republic we can identify a pattern similar to that found in books with song notations: publications from the Kyrgyz Republic tend to be devoted to specific individuals, while Kazakh books are often specific to particular geographic areas within the country. Among the former, we find the collection of Kyrgyz *kui* composed by Ybrai Tumanov, a player of the Kyrgyz *komuz* unfretted three-string lute (Tumanov 1990). The most notable work in this category, however, is the collection of pieces composed and performed by

Toktogul, a celebrated Kyrgyz musician, which has been compiled and published by Viktor Vinogradov (1952, 1958b, 1961a).

As for collections centered on certain geographical regions in Kazakhstan, these include *kui* from Zhetisu (Muptekeev and Medeubekuly 1998). Interestingly enough, the same two authors published another book—on the songs of Zhetisu—in the same year (Medeubekuly and Muptekeev 1998; see previous section). Other area-specific works include a book by Saule Utegalieva (1997), who examines the tradition of *dombra* two-string fretted lute music in Mangystau. Unlike the previous two books, however, this work is more theoretical in its orientation. A noteworthy feature of Utegalieva's study is her attempt to identify relationships between the traditional instrumental music of Mangystau and the music of neighboring areas and ethnic groups. Her most recent study with Temirgalieva (2008) examines the tradition of "Turkmen" *kui* in *dombra* music, widely spread throughout the western part of Kazakhstan. Based on his research in expeditions to East Kazakhstan, Altai, and western Mongolia, Zhuzbasov's work (2007) explores the musical culture of the Kazakhs living outside Kazakhstan. Another work by Bekenov discusses Kazakh instrumental music of the Ili area in China (1998).

Collections of printed music for the *dombra* include *kui* by Karshyga Akhmediiarov (1999, 2006) and the book by Raiymbergenov and Amanova

(1990). The latter also covers music for the *kobyz* two-string fiddle and the *sybyzgy* side-blown flute, and, notably, includes many previously unpublished examples of instrumental music, ranging from ancient *kui* to twentieth-century art music. Instrument-specific literature, however, will be examined in more depth in the following section on teaching traditional instruments.

Returning to the subject of instrumental music, we must mention collections of articles that touch upon this topic in one way or another. These include books edited by Mukhambetova et al. (1992), Mukhambetova and Omarova (2000), and Omarova and Berdibai (2002). All of these publications focus on Kazakh music.

A broader analysis of traditional instrumental music that is applicable, but not restricted to Central Asian music, is presented in a book by Matsievskii (2007), where the author examines various functions performed by traditional instruments and considers the interplay between instrumental music and other cultural phenomena.

The section on songs and instrumental music would certainly not be complete without mentioning the numerous publications of Alexandr Zataevich, an immensely productive collector of traditional songs and melodies from across Central Asia. His primary areas of focus, however, were modern-day Kazakhstan and the Kyrgyz Republic, and this makes Zataevich's works

especially important in light of this article. Originally published in early to mid twentieth century, Zataevich's collections were subsequently republished. These include his collection of 428 Kyrgyz instrumental pieces and song melodies (Zataevich 1971a) and two large collections of Kazakh songs and instrumental pieces (Zataevich 2002, 2004). Another work by the same author (Zataevich 1971b) covers traditional songs of many other ethnic groups living in the Soviet Union, including the Kazakhs. Unlike other books by Zataevich, which largely contain unannotated musical examples, this book supplements notations with comments made by musicologists from various Soviet republics and countries.

Like Zataevich (1971a, 1971b, 2002, 2004) and Vinogradov (1952, 1958a, 1958b, 1961a, 1961b, 1972), Boris Erzakovich's and Ahmet Zhubanov's works had a very strong influence on the development of Central Asian ethnomusicology. Their pioneering works on Kazakh and Kyrgyz music were printed in publications that are now classics among ethnomusicological studies in Central Asia, including Vinogradov's *Music of the Peoples of Asia and Africa* in five volumes. Although works by Zhubanov (2001, 2002; published both in Kazakh and in Russian) and Zataevich (2002, 2004; published only in Russian) have reappeared in Kazakhstan, neither Vinogradov's nor Erzakovich's works have so far been republished. From Zataevich onward, Central Asian scholarship on music has focused mostly on musical ethnography, without

detailed works on immigrant and refugee studies, diaspora, urban ethnomusicology, popular culture, or the music industry. The latter, however, is partly discussed in *The Cultural Policy and Management in Central Asia*, a collection of lectures and articles presented during a seminar held in the Kyrgyz Republic in 2003 (Naizabekova et al. 2004). Focussing on cultural policy issues, the text of the articles and lectures is available both in English and in Russian. Since this publication is the outcome of a rapid follow-up on the above-mentioned seminar, it has not been edited, approved, or consulted by the lecturers. Nevertheless, today it remains one of the most authoritative works on the subject in Central Asia. The most recent research on Central Asian music ethnography is included in: Omarova, Sakharbaeva, and Zhumaniiazova (2002); Amanova et al. (2004); Adyrbekov et al. (2006); Khasanova (2008); Shegebaev, Myltykbaeva, and Shemiakina (2008); and Utegalieva (2009a, 2009b).

Teaching Traditional Instruments

A reasonably comprehensive, albeit somewhat simple introduction to the musical instruments of the Kyrgyz and the Kazakhs can be easily obtained through textbooks for the students of traditional music. Textbooks mentioned elsewhere in this article (Diushaliev and Luzanova 1999; Elemanova, Omarova, et al. 2006) are written primarily for secondary school students and thus offer only a cursory overview of instruments, while textbooks for university students can provide more insight into the structure and usage of traditional instruments. For Kyrgyz instruments, a textbook by Diushaliev (2007) provides detailed descriptions, while images of traditional instruments and explanations of specialized terms can be found in the student dictionary of music edited by Subanaliev et al. (2003).

Another useful resource is textbooks for students learning to play traditional instruments. In addition to describing the technique of playing the instrument, these textbooks often give background information about the instrument and some go as far as providing an overview of prominent instrumentalists (see, for example, the textbook for the *kobyz* by Kosbasarov 2001) or a detailed history of instrumental performance and training (as seen in the first Kyrgyz textbook on the *temir komuz* jew's harp by Madvarova and Kuznetsov 1988). All of these textbooks also contain extensive selections of pieces for the instruments studied. A collection of notation for the *temir komuz*, another work edited by

Madvarova (1998), includes traditional Kyrgyz tunes, works by Kyrgyz composers, and adaptations of European and Asian folk songs.

Additional background information about Kazakh traditional instruments can be found in the works of Mukhambetova (2002) and Zhubanova and Dzhumalieva (2000). The latter also contains a classification of instruments. For those interested in Kyrgyz instruments, interesting insights can be gained from Akmatalliev's anthology (1997), which, although not dealing specifically with music, discusses many makers of musical instruments and, indirectly, about the instruments they produce.

The most recent two books on Kyrgyz traditional instruments are those by Gusev (2002) and Kaibylda uulu (2003). The latter includes a list of traditional instrument-makers, their works and regions in the Kyrgyz Republic. The texts of both books are available in three languages: English, Kyrgyz, and Russian. They both contain audio compact discs with musical examples of traditional instruments.

Designed to be used as a textbook in ethnomusicology classes with special emphasis on Asian music, *Music Cultures of the World* (Vasil'chenko 2001) examines musical traditions in various cultures from a symbolic perspective. The author reflects on typologies of musical instruments used in contemporary scholarship and analyzes global trends in music.

Two books that are specifically organological in focus must be mentioned here. The first of these books, by Subanaliev (1986), presents an exhaustive overview of Kyrgyz idiophones, membranophones, and aerophones. In addition to giving descriptions of instruments, the author traces word etymologies, examines ergonomic aspects of instruments, and studies musical characteristics and playing techniques along with the social context of instrument use. The second book in this category (Utegalieva 2006) is both narrower and broader in focus: it examines solely chordophones, but in doing this covers the entire Central Asian region, going as far as to propose a classification of Central Asian chordophones. In the second part of the book, the author expands on the topic of Kazakh string instruments, particularly focusing on the *dombra* and the characteristics of this instrument.

As we conclude the section on musical instruments, we must certainly mention the widely cited *Atlas of Musical Instruments* by Vertkov, Blagodatov, and Lazovitskaia (1975). This comprehensive volume, a completely reworked and expanded version of the book originally published in 1963, provides detailed information about the instruments of all major ethnic groups in the former Soviet Union. Chapter 5 of the *Atlas* focuses specifically on Central Asia, including the republics of Kazakhstan and Kirghizia (modern-day Kyrgyz Republic). Descriptions of traditional instruments presented in the *Atlas* contain information on the instruments' design, scale and tuning, methods of sound

production, expressive capacity, typical repertoire, and use in professional or amateur music. Historical data are provided wherever possible. The authors emphasize that in all their descriptions the focus is always on purely musical aspects of the instrument. The text of the *Atlas* is supplemented by numerous photographs of musical instruments. The second edition of the *Atlas* also includes records with recordings of the most typical samples of folk instrumental music in solo and ensemble performance. As such, the *Atlas of Musical Instruments* serves as an exceptionally useful resource for the student of traditional instruments of Kazakhstan and the Kyrgyz Republic.

Dictionaries and Language Resources

Literature dealing with music education is bound to employ specialized or local terms that may be unfamiliar to the uninitiated reader. For this reason, explanations of Kazakh or Kyrgyz expressions are commonly found throughout music education literature reviewed in this article. Additionally, word etymologies remain a popular subject of discussion, particularly when it comes to traditional instruments. For example, Subanaliev (1986) attempts to trace the origins of the names of Kyrgyz instruments, while Utegalieva (2006) presents a thorough discussion of terminology pertaining to Central Asian chordophones.

Some of the books on Kyrgyz and Kazakh music contain special glossaries of relevant terms, while others represent stand-alone dictionaries. While no

Central Asian glossaries on music education are currently available, reference works on ethnology and musicology are more common. Balabekov (2007) includes a short glossary of ethnographic terms in his book on Kazakh musical folklore, while Diushaliev and Luzanova (1999) give a glossary of Kyrgyz musical terms. A dictionary of Kyrgyz ethnonyms (Karataev 2003) and a dictionary of ethnographic terms used in the Kyrgyz language (Karataev and Eraliev 2005) are also available. Both of these are monolingual dictionaries, which, in addition to providing exhaustive definitions for each entry, offer comprehensive bibliographies of relevant literature on the subject.

A terminology dictionary geared more specifically to music students (Subanaliev et al. 2003) contains definitions of Kyrgyz terms used to describe concepts both in international art music and in traditional Kyrgyz music. In addition to the Kyrgyz monolingual section, the dictionary contains a Russian-Kyrgyz glossary. This feature is especially useful, since Russian remains the language of choice in academic discourse on music, particularly international art music.

This section would not be complete without a reference to the exhaustive Russian-language dictionary of music edited by Georgii Keldysh (1998). This encyclopedic work contains entries that pertain not only to international art music, but also to the traditional musics of many geographical areas, including

Central Asia. The dictionary features extensive entries on both Kazakh and Kyrgyz music, with separate, alphabetically listed items on a variety of traditional instruments and musicians from the two countries. In addition to this, the dictionary can be used to find a wide range of concepts and terms used in music education, making it an indispensable resource to anyone working with Russian-language literature on music.

Conclusion

As seen from previous sections, textbooks and other educational materials often serve as important sources of information on a variety of subjects pertaining to the study of Kyrgyz and Kazakh music. Naturally, the most exhaustive sources in this category are those written for university students. For example, surveys of Kyrgyz traditional music are presented in the textbooks of Alagushov et al. (1989), Diushaliev (2007), Diushaliev and Luzanova (1999), while detailed discussion of Kazakh traditional music can be found in Baigaskina (2003) and Balabekov (2007). A more general, albeit not particularly recent, overview of Central Asian music is contained in the textbook on *Soviet Music Literature* by Bokshchanina (1986). However, this text is undoubtedly slanted in the direction of a Westernizing, “evolutionary” approach toward traditional music, thus informing the book’s focus on the new art music of non-Russian ethnic groups of the Soviet Union.

In the context of the recent move toward nationalizing the educational system in both Kazakhstan and the Kyrgyz Republic, textbooks published in these countries are no longer restricted to discussing local forms of music. Increasingly, Kyrgyz and Kazakh educators are beginning to produce books on international art music—a feat almost unheard of during the Soviet period. Among the more recent productions of this kind are *Lectures in Music History* by Bakaeva published in Kazakhstan in 2005 and the more theoretical *Analysis of Musical Pieces* by Duishembieva published in the Kyrgyz Republic in 2000. At other times, local publishers simply reprint earlier Russian editions, which is the case with Gurevich's (1996) textbook on international art music, which was republished in the Kyrgyz Republic with the support of the Soros Foundation. Bulat Karakulov's *The Symmetry of the Musical System (On Melody)* (1989), which examines symmetry in melodic structures, is a major contribution to music theory. By introducing modifications to the models of classical symmetry and symmetry of similarity, Karakulov develops a theory that is applicable to any melodic structure. The study uses a three-dimensional model of musical dynamics to represent melodic structures through threedimensional geometric figures.

The second edition of an elementary school textbook aims at developing knowledge of music theory and the musical skills of Kazakhstani children (Kulmanova, Orazalieva, et al. 2004). It addresses the subjects of folk music

and the art of composers, providing chapters on Caucasian, German, Hungarian, Kyrgyz, Polish, Tatar, Uighur, Ukrainian, and Uzbek musical traditions in addition to Kazakh music. It also introduces the students to the use of ethnic motifs in the works of international art music composers. The choice of textbooks for secondary school students is, naturally, more limited. The republished book on Kazakh traditional and art musics by Elemanova, Omarova, et al. (2006) has remained the textbook of choice for the students of music schools since its first edition in 1993. In the Kyrgyz Republic, a new curriculum for teaching traditional music history was produced (Anon. 2003). When it comes to instruction in traditional musical instruments, all attempts at formalizing this aspect of musical education, apparently, fail to gain widespread acceptance. Despite the trend toward developing formal textbooks and officially-approved curricula (as evidenced in the textbook on *temir komuz* performance by Madvarova and Kuznetsov 1988), in practice the custom of teaching instrumental performance through oral instruction remains common.

In elementary and secondary schools (in contrast to specialized music schools), music instruction is usually confined to learning a range of songs and performing them in class as an ensemble with piano accompaniment (Ostan'kovich 2008). In the Kyrgyz Republic, special songbooks have been published for this purpose (Esengulova and Ukurchinov 1998; Esengulova and Chokiev 2003, 2007), while in Kazakhstan the content of student textbooks and

instructor's manuals is more sophisticated and incorporates elements of music appreciation (Elemanova, Sail'iants, et al. 2005; Elemanova, Valiullina, et al. 2002, 2008; Iakovleva and Gauk 2008; Kulmanova, Elemanova, et al. 2003; Kulmanova, Orazalieva, et al. 2004; Raiymbergenov et al. 2005; Zhaiymov et al. 2001, 2002a, 2002b, 2005, 2006). Although textbooks published in Moscow during the Soviet period (Rumer 1978; Vetlugina 1982) were widely used, Central Asian scholars have recently contributed immensely to the literature on musical education.

Overall, it appears that both Kazakhstan and the Kyrgyz Republic see roughly the same amount of publications on music—a stunning fact, considering the difference in the two countries' sizes and economies. It is likely that a drastic change in this trend is underway, however, with Kazakhstan becoming the leader in publishing. Notably, while books published in the Kyrgyz Republic focus solely on Kyrgyz music (with occasional publications on international art music), books originating from Kazakhstan cover a wider range of traditional music, including Uighur (Alibakieva 1988; Arshidinov 2002; Burkhanov 2007; Gapparova 1983; Khasanova 2008; Razieva et al. 1993) and Turkmen music (Gullyev 2003; Uspenskii and Beliaev 2003; Temirgalieva and Utegalieva 2008), along with the music of other peoples living in Central Asia (see, for example, Dzhumakova and Shegebaev 2006; Zhubanova 1983; Zataevich 1971b).

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