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## **SOME FEATURES OF PERFORMANCE TECHNIQUES ON THE KAZAKH PRIMA KOBYZ**

**Abstract.** The improvement and advancement of performance on the four-string prima kobyz have contributed to the development of technical and bowing capabilities in musicians, such as increased agility in the fingers of the left hand. Pieces that were performed exclusively by students of higher educational institutions 50 years ago are now part of the curriculum in specialized music schools. In this context, the aim of this article is to describe the complex performance techniques of the modern prima kobyz and offer recommendations for overcoming the associated challenges. The tasks derived from this aim include exploring the formation of performance art and classifying the bowing techniques found in prima kobyz repertoire. The relevance of the study is underscored by the increasing level of performance on this instrument, the need for a classification system for bowing techniques, and the analysis of general trends in overcoming technical difficulties in playing the instrument. The scientific and methodological significance of this research lies in its practical application, which relates to both the educational process and performance practice. The practical significance of the study's findings is that they can enhance the content of courses such as 'History of Performing Arts' and 'Methods of Teaching Special Disciplines.' The article applies performance analysis, content analysis, and qualitative methods to develop a grounded theory regarding performance issues with the prima kobyz. The prima kobyz has gradually lost many of the traditional kobyz's characteristic features (such as the open body, leather structure, and inclined neck) and has become a new national instrument. This transformation is due to its structural similarity to the violin, the incorporation of violin techniques, and the establishment of European academic principles in modern prima kobyz performance techniques.

**Keywords:** prima kobyz, complex techniques, strokes, performance interpretation, sound extraction.

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## **Қазақтың прима қобыз аспабындағы орындаушылық тәсілдердің кейбір ерекшеліктері**

**Аңдатпа.** Төрт ішекті прима қобызда орындау деңгейін жетілдіру және арттыру музыканттардың техникалық, штрихтік мүмкіндіктерін (мысалы, сол қолдың саусақтарының еркіндігі) дамытуға ықпал етті. 50 жыл бұрын тек жоғары оқу орындарының студенттері орындаған шығармалар қазіргі уақытта мамандандырылған музыкалық мектептер бағдарламасына енді. Осыған байланысты мақаланың мақсаты қазіргі прима қобызда күрделі орындаушылық үдерісті сипаттау және қиындықтарды еңсеру бойынша кейбір ұсыныстар беру. Мақала мақсатынан туындайтын міндеттер прима қобыз репертуарында кездесетін штрихтерге классификация жасай отырып, орындаушылық өнерді қалыптастыру мәнін аша білу болып табылады. Зерттеу өзектілігі аталмыш аспапта орындаушылық өнерінің деңгейінің өсуімен, осы құбылысқа байланысты қалыптасқан орындау штрихтерін жіктеу шкаласын құру және

аспапта ойнаудағы техникалық қиындықтарды жеңу жолдарында жалпы тенденцияларды талдауымен түсіндіріледі. Зерттеудің ғылыми-әдістемелік маңыздылығы оның оқу процесі мен орындаушылық практикамен байланысты бағытында болса, ал зерттеудің практикалық маңыздылығы «Орындаушылық өнер тарихы» және «Арнайы пәндерді оқыту әдістемесі» оқу курстарының мазмұнын толықтыра алады. Мақалада орындаушылық анализ, контент-анализ және сауалнама зерттеу әдістері қолданылып, нәтижесінде прима кобызда орындаушылық техникасына байланысты жаңа теория қалыптастырды. Прима кобыз біртіндеп қыл кобызға тән ерекшеліктерінен (ашық дека, декадағы тері, иілңкі мойын) ажырап, аспап құрылымының скрипкаға жақындауы, скрипканың техникасының енуіне және қазіргі прима кобызда еуропалық академизм қағидаттарының орындаушылық техникада бекітілуіне байланысты, жаңа ұлттық аспап ретінде қалыптасты.

**Кілт сөздер:** прима кобыз, күрделі әдістер, штрихтер, орындаушылық интерпретация, дыбыс шығару әдістері

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## **Некоторые особенности исполнительских приемов на казахском прима кобызе**

**Аннотация.** Улучшение и развитие исполнительства на четырёхструнной прима кобыз способствовали развитию технических и смычковых навыков у музыкантов, таких как повышенная ловкость пальцев левой руки. Произведения, которые 50 лет назад исполнялись исключительно студентами высших учебных заведений, теперь входят в учебные программы специализированных музыкальных школ. В этом контексте цель данной статьи — описать сложные исполнительские техники современной прима кобыз и предложить рекомендации по преодолению связанных с ними трудностей. Задачи, вытекающие из этой цели, включают исследование формирования исполнительского искусства и классификацию смычковых техник, встречающихся в репертуаре прима кобыз. Актуальность исследования подчёркивается возросшим уровнем исполнительства на этом инструменте, необходимостью создания системы классификации смычковых техник и анализом общих тенденций преодоления технических трудностей при игре на прима кобыз. Научно-методическая значимость данного исследования заключается в его практическом применении, касающемся как образовательного процесса, так и исполнительской практики. Практическая значимость результатов исследования заключается в том, что они могут улучшить содержание таких курсов, как «История исполнительского искусства» и «Методика преподавания специальных дисциплин». В статье применяются методы исполнительского анализа, контент-анализа и качественные методы для разработки обоснованной теории, касающейся вопросов исполнения на прима кобыз. Прима кобыз постепенно утратила многие характерные черты традиционной кобыз (такие как открытый корпус, кожаная структура и наклонная шейка) и стала новым национальным инструментом. Эта трансформация обусловлена её структурным сходством со скрипкой, внедрением скрипичных техник и установлением европейских академических принципов в исполнительских техниках современной прима кобыз.

**Ключевые слова:** прима кобыз, сложные приемы, штрихи, исполнительская интерпретация, методы звукоизвлечения

### **1. Introduction**

A performing musician serves as a mediator between the composer and the audience. Every public performance represents a form of spiritual communication with society, underscoring the significant responsibility a performer assumes when approaching a musical

piece. The role of the musician is to vividly and convincingly reveal and communicate the essence of the composition – its underlying meaning, depth of ideas and emotions, and the beauty and harmony of its form. It is well understood that the expressiveness of a performance is closely tied to strict adherence to tempo, rhythm, nuances of sound production, dynamics, timbre, vibrato execution, strokes and transitions, fingerings, and other techniques. Consequently, developing a classification system and studying strategies to overcome technical challenges in playing an instrument, alongside analyzing broader trends in performance art on the prima kobyz, is highly relevant. At present, there is a need for comprehensive analysis of the overall state and trends in the development of prima kobyz performance. The object of this study is prima kobyz performance, while the subject focuses on the performance techniques and technical challenges associated with playing the instrument.

Thus, the goal of this article is to assess the development of prima kobyz performance by detailing some of the complex techniques involved. This goal highlights both the scientific–methodological and practical significance of the research. The description of technical playing techniques and the approaches to overcoming performance difficulties is of practical value to musicians. Furthermore, the research findings may serve educational and methodological purposes, particularly in courses such as “History of Performance Art” and “History of Contemporary Music of Kazakhstan.” The article employs performance analysis and content-analysis methods. The study aims to address the following tasks:

- Describe and systematize the principles of sound production on the prima kobyz.
- Classify the stroke techniques of the prima kobyz.

Since the 1970s, traditional Kazakh playing techniques have been progressively replaced by violin techniques, leading to the establishment of European academic styles in kobyz performance. In this context, the study hypothesizes that this synthesis – marked by the incorporation of violin techniques – has influenced the repertoire and artistic content of contemporary kobyz music. The significance of this article lies in the fact that, for the first time, the performance strokes of the prima kobyz have been scientifically classified and systematically described, presenting prima kobyz performance as an integral cultural phenomenon.

## **2. Research methods and materials**

### **2.1 Research methods**

In the article, performance analysis, content analysis and qualitative (interviews with musicians) methods were applied. The primary method used was comparative analysis (with violin techniques), which allowed for the identification of specific principles of sound production and playing techniques on the prima kobyz. The article hypothesizes that the displacement of traditional Kazakh playing techniques by violin techniques and the establishment of European academic principles in modern prima kobyz performance have resulted in the convergence of violin performance features with the instrument’s playing technique, repertoire, and artistic content.

The collection and examination of archival materials from early textbooks, conducted using the content-analysis method, alongside the systematization of educational, methodological, and concert literature, and analysis of the current state of kobyz

performance, have led the authors to conclude that the performance strokes of the prima kobyz represent a systematic, integral cultural phenomenon. Given that the structure of the modern prima kobyz, with its closed wooden deck, is almost identical to that of the violin (except for the tuning), this has facilitated the incorporation of violin techniques and the establishment of European academic principles in kobyz performance.

Through structured interviews with musicians and further data analysis, we have developed a grounded theory on performing the prima kobyz.

## **2.2 Material description**

The historical precursor to the prima kobyz, the kyl kobyz, has been examined from various perspectives. As Medeubek notes, "Comparative-typological, comparative-historical, and system-ethnophonic methods were used" in his analysis (Medeubek et al., 2020: 497). Given that this study presents the first systematic description of playing techniques on the prima kobyz, the research materials include various educational manuals by pedagogue – practitioners, as well as collections of compositions by Kazakh composers. Considering that sound production on the prima kobyz at its current stage results from a synthesis of traditional Kazakh techniques and violin playing techniques, the research draws on established methods and studies of violin music.

The earliest educational manuals for learning the kobyz were developed by the methodologist Lessman, including "School of Playing the Kobyz" (1947) and "Collection of Lessons for Kobyz" (1947). Several manuals for the 4-string kobyz have been published by leading educators: "Collection of Pieces for Kobyz and Piano" by People's Artist of the Republic of Kazakhstan, Professor Fatima Balgaeva (1956), "Pieces for Kobyz" (1978), "Küy for Kobyz" by Honored Artist of the Republic of Kazakhstan, Professor Meruert Kalenbayeva (2003), D. Tezekbayeva's "Pieces for 4-string Kobyz" (1977), "School of Playing the Kobyz" (1980), "Pieces for Kobyz" by Honored Artist and Professor Z. Bisembayeva (1985), "Educational and Methodological Manual for Kobyz"(2006) by Honored Artist of the Republic of Kazakhstan Raushan Musahodzhaeva, "Compositions for Kobyz and Piano" (2002), "School of Playing the Kobyz" by People's Artist of the Republic of Kazakhstan, Professor G. Moldakarimova (2004), "Kobyz, Resonant to the Ages"(2006), "Kara-Kemer"(1999) by Candidate of Art Studies G. Urazaliyeva, "Konyr Uni Kobyzdyn" (2013) by Honored Artist of the Republic of Kazakhstan G. Boltaeva, "Pieces for Kobyz Ensemble"(1993), and "Kobyz School of Education" (2007) by Candidate of Art Studies A. Yergaliyeva.

In all these textbooks, playing techniques are closely tied to the learning process and address specific methodological objectives. The reliance on the methodological experience of pedagogue–practitioners ensure the reliability of the conclusions drawn in this article.

## **Literature Review**

The history of prima kobyz was widely discussed by many scholars. Especially, the reason of modernization was written by researchers widely. For instance, B.Junussova and S.Utegaliyeva state that the newly formed orchestra of ethnic instruments required not just a specific number of kobyzes, but, similar to the traditional European symphony orchestra, kobyzes with varying pitch, size, configuration, and tonal range (Junussova, Utegaliyeva, 2024: 62). Thus, the prima kobyz was developed, resembling an inverted violin while incorporating the instrumental qualities of both the violin and viola.

However, kobyz music was not the subject of scientific study, although the principles of playing technique and concept of development of the instrument were formed by the first teachers. Namely, Lessman (1947) wrote "School of Playing the Kobyz", where he profoundly explained the basics of holding and playing the instrument. It should be noted that at that time the instrument had only 3-strings (G, D, A), and many techniques that are available for current kobyz players were impossible. Nevertheless, Lessman explained the basic principles of playing kobyz claiming that kobyz players should pay attention to intonation and bowing technique (Lessman, 1947: 6).

Articles in the media (national and regional newspapers) about the instrument were informative, limited only to concert reviews or reports on cultural days in a particular country, written mostly by journalists or the musicians themselves. A musicological study of orchestral prima kobyz began with the research of B. Gizatov, who laid the foundation for studying the prima kobyz initially as an orchestral and subsequently as a solo instrument. In the book "Socio-Aesthetic Foundations of Kazakh Folk Instrumental Music", Gizatov initiated the study of the repertoire, playing technique, constructive features, and activities of outstanding musicians of prima kobyz performance. The researcher consistently highly appreciated the creative talent of Gulnafiz Bayazitova. In the book "Socio-Aesthetic Foundations of Kazakh Folk Instrumental Music", the scholar describes the kobyzist as a master of interpretation with her own style, noting that "each master of musical interpretation has their peak of recognition and popularity. But there are times when a kүй falls under the 'hypnosis' of a talented performer, it bears the indelible imprint of this bright personality and, essentially, this determines its further creativity"(Gizatov, 1989: 89). Among the "unsurpassed interpreters", the creative personality of G. Bayazitova is defined by him as "possessing different styles, a peculiar manner of playing", who has made significant contributions to culture.

In three articles from the collection "From Kүй to Symphony", while evaluating the performance skills of Gulnafiz Bayazitova, B. Gizatov, analyzing the performances of the orchestra in the capital of the Uzbek republic in 1944, writes: "The orchestra achieved great ensemble cohesion, good sound uniformity, purity of intonation, technical agility. These qualities were especially brilliantly demonstrated in the performance of their part by the concertmaster of the kobyz, Gulnafiz Bayazitova" (Gizatov, 1976:55).

In another article, Gizatov gave an attention to the creativity of A. Zhubanov, G. Zhubanova, L. Hamidi, L. Mukhitov, K. Zhantleuov, B. Zhilisbayev and others, and special attention was given to Fatima Jumagulovna Balgaeva. Apart from the necessary biographical data and the touring geography of the kobyz player, the article provides interesting information on the principles and methods of teaching professional prima kobyzists, performance technique, and the musician's work, which was gleaned by B. Gizatov during a personal conversation with F. Balgaeva, as given in the article in direct speech: "Playing the kobyz is especially difficult because this instrument does not have a neck," says F. Balgaeva. "To achieve a singing, soft, and velvety sound of the kobyz, we play scales, arpeggios, various exercises, and études. At the same time, we learn different bow strokes. During each lesson, we spend ten to fifteen minutes sight – reading. According to the program, a student should play 8-9 pieces and two major works within a year. After

mastering the technique of playing the kobyz, we move on to performing small pieces, and then to Kazakh folk küy, works by Soviet composers, Russian and foreign classics" (Gizatov, 1975:59).

Already in the 1970s, B. Gizatov was one of the first to address the issue of playing technique on the prima kobyz. Analyzing the score of M. Glinka's "Waltz-Fantasy" for the orchestra of Kazakh folk instruments, the scientist notes the following: "In the orchestration for the Kazakh orchestra, the string-bow group does not have such large intervallic jumps, which is caused by the specificity of playing the kobyz, especially the technique of the left hand (nail playing technique and the absence of a neck on the first and second kobyzes). The absence of a neck and the replacement of a solid body (neck) by nails when pressing the strings make complex jumps to intervals – octave, tenth, and twelfth very difficult. Therefore, the authors of the arrangements avoided such complex interval jumps and limited themselves to jumps within the range of the prime, third, and fifth" (Gizatov, 1975:72).

By 1994, when B. Gizatov's book "Kazakh Orchestra named after Kurmangazy" was published, the string-bow "quintet of the orchestra" (prima-kobyz (I and II parts), kobyz-viola, kobyz-bass, kobyz-double bass) had already formed as an independent orchestral group. Therefore, this book pays great attention to professional information about modifications to the instrument's construction, the importance of this group in the orchestra's repertoire, and most importantly – for the first time, the researcher thoroughly reveals creative individuality through portrait characteristics of the orchestra's musicians. B. Gizatov emphasizes the importance of the prima kobyz in the orchestral sound of the whole, writing: "The kobyz is one of the most expressive instruments; it is often entrusted with solo parts in orchestral works by Russian and Western classical composers" (Gizatov, 1994: 41).

B. Gizatov made the first organological descriptions of the fully formed 4-stringed prima kobyz: "...it has 4 strings. It is tuned in fifths: G of the small octave, D and A of the first octave, and E of the second octave. The overall range is from G of the small octave to E of the fourth octave. Main techniques are legato, détaché, staccato, spiccato, and pizzicato. Chords are rarely used" (Gizatov, 1994: 41).

Through a review of literature on the instrument's development, it is evident that it adopted violin techniques and was used as an orchestral instrument.

### **3. Discussion**

Our theory "Hybrid Technique Synthesis Theory"(HTST) proposes a cyclical adaptation model, where the development of prima kobyz techniques is viewed as a continuous cycle of integration, testing, and refinement. Players first adopt a base set of techniques (traditional and violin-based), then modify and adapt them in response to performance feedback, emotional content, and technical challenges, before further refining their approach.

- Stage 1: Exposure and Adoption – Players are exposed to foundational kobyz and violin techniques in their early training. Manuals and educators guide them through mastering the bow and sound production fundamentals.

- Stage 2: Hybridization – Players begin to blend the techniques, selectively incorporating elements that suit both traditional repertoire and modern, orchestral contexts. This phase involves intense practice with vibrato sensitivity, bow pressure, and stroke classifications.

- Stage 3: Reflexive Feedback – Performers reflect on their technical and emotional expressiveness, often guided by feedback from audiences, peers, and educators. This leads to modifications of techniques to enhance sound quality and artistic depth.

- Stage 4: Continuous Refinement – Players cyclically return to their foundational techniques, refining them with the feedback gathered in the hybridization process. This stage represents an ongoing evolution, as new music demands, historical reinterpretations, and technical challenges emerge.

To develop the prima kobyz through the lens of HTST, several hypotheses can be drawn:

- Hypothesis 1: Players who engage in cyclical adaptation, alternating between traditional and European violin techniques, achieve higher levels of sound consistency and artistic expression.

- Hypothesis 2: Pedagogical materials that integrate both traditional Kazakh and European violin techniques into early-stage training produce performers with a broader range of technical flexibility.

- Hypothesis 3: Musicians who emphasize vibrato sensitivity across varied musical genres, including folk-based and contemporary works, are better able to communicate emotional depth, leading to greater audience engagement.

- Hypothesis 4: Prima kobyz performers who maintain active feedback loops between their practice and performance experiences will continuously refine their technique, leading to innovations in repertoire and style.

The HTST provides a methodological basis for new pedagogical frameworks and teaching strategies for prima kobyz education. By focusing on the cyclical adaptation of hybrid techniques, educators can design curricula that guide students through the following stages:

- Early-stage exposure to both Kazakh and European violin techniques.

- Practice routines that encourage hybridization of strokes, bowing, and vibrato techniques.

- Reflexive exercises that incorporate performance feedback and audience reactions.

- Continuous refinement sessions where players analyze their sound production and emotional expressiveness.

Additionally, the theory highlights the importance of bridging tradition with modernity, making it relevant for the inclusion of a new repertoire that pushes the boundaries of both folk and contemporary music, because a distinctive feature of prima kobyz performance is its reinterpretation of traditional kyl kobyz techniques, blended with violin techniques, which contributes to the instrument's national identity. For instance, in Y. Ussenov's piece "Kuy Akku", musicians can integrate traditional strokes alongside other elements. Similar techniques appear in prima kobyz compositions by Arman Zhaiym. In this context, tradition is not a fixed set of elements but rather an evolving process of interpretation that assigns meaning to the present by referencing the past (Handler & Linnekin 1984: 287). This dynamic is shared by many Kazakh instruments, and the greatest achievement of this development is the establishment of contemporary Kazakh traditional music styles. These styles have developed their own identities within a new musical language, setting them apart from other folk-based genres (Murzaliyeva & Karomat, 2023: 88), resulting in hybrid

genres and performance practices that introduce "new sounds, textures, and repertoires" (Livingston, 1999: 81).

These recommendations can be applied in the everyday practice of kobyz players to improve their performance. However, the scope of this analysis is limited to kobyz techniques due to the specific materials utilized.

#### 4. Results

During the formative period of the kobyz art, due to difficulties with the repertoire, Kazakh composers created works in two main directions. The first comprised traditional pieces that were fashioned into arrangements. The second was driven by the desire to create their own original music using European genres, where elements of musical folklore – intonational, rhythmic, and timbral peculiarities – were incorporated, for instance, in such original compositions as "Koktem", "Romance", "Zhez kiik", "Aria", "Waltz" (by Akhmet Zhubanov); "Poem", "Tolgau" (by Mukan Tulebayev); "Altynai", "Er targyn" (by Yevgeny Brusilovsky), among others. In addition to numerous miniatures and pieces of various characters, large-form compositions were also crafted by Kazakhstani composers. For instance, famous concerts for the prima kobyz were composed by such musicians as Sydyk Mukhamedzhanov and Temirzhan Bazarbayev.

By observing materials, it reveals that starting from the 1970s, the most complex performance techniques became accessible for the prima kobyz. Musicians, in their quest to choose expressive means of performance and various sound shades that best fit the content of the music, compare and evaluate by playing the piece in different tempos, nuances, and strokes. Their performance technique grew faster with abrupt strokes and with intensive vibrato. This helps them to realize the degree of expressiveness of the artistic means of the piece. The most applicable playing techniques for the prima kobyz in the article were classified into two main groups:

I. Sound extraction techniques on the prima kobyz consist of a series of elements:

1. Pressing the bow onto the string, the point of contact of the bow with the string, and the speed of moving the bow. The force of bow pressure on the string is a complex mechanism that affects the gradations of sound. Using the weight of the bow during play is a supplementary part of the overall sound palette. "It should be noted that the combined effect of the bow's weight and muscle pressure is a technique that should only be used within certain limits, as the weight of the bow for most of its part (middle and lower thirds) is sufficient on its own" (Schelleng, 1974: 90).

2. Awareness of the functions of each finger in relation to the strings and the refinement of tactile-wrist sensation of the string.

3. Artificial vibrato and its incorrect execution. In modern performance practice, vibrato, as an individual sound extraction technique, encompasses a whole set of conditions that help achieve a lively, beautiful, and rich sound. The formation of an individual sound tone depends on the muscular-motor coordination of the left hand and the degree of nail pressure on the string, which gives the performance a distinctive sound character. In other words, vibrato gives the sound a "singing, expressive, colorful character, broadly altering its timbral, dynamic, agogic, and even pitch qualities" (Morreale et al., 2018: 389).

II. The development of prima kobyz performance is closely related to the refinement of expressive techniques, specifically bowing techniques.



The foundation of expressive means of a piece lies in bowing techniques, and kobyz players often encounter difficulties in mastering a particular stroke. Professional mastery of bowing techniques and the ability to adapt them to artistic–expressive tasks are one of the main challenges in the art of the kobyz. Many kobyz players, when bowing downwards, amplify the sound, and when going up, the bow ceases to sound, and the speed of bowing increases. They do this to relieve tension in the right hand. This is a sign of a tense state of the thumb of the hand, forearm, and shoulder, often a result of a rigid grasping reflex and its habit (mainly a consequence of it). In this case, a significant rotational movement of the right wrist is required.

Next, bowing techniques that have transitioned into modern kobyz music from European compositions (Table 1):

Table 1.

Type of the stroke	Effects on performance technique
<i>Detache</i> (every note is played separately)	by using a broad bow stroke (with increased pressure on the string and shifting the playing point towards the bridge), a musician can achieve a climax in intensity, simultaneously amplifying the scale of their performance thanks to playing on all four strings and in various positions.
<i>portato</i> (every note is played smoothly)	This demands coordination of the right and left hand from the performer, a full bend of the right elbow joint, and full pressure on the string
<i>Double notes and chords</i>	The pressure exerted on the strings isn't always equally significant. Thus, if the upper voice carries a more vital melody, the bow should press more on the upper string, which means the bowing plane shifts towards the upper string. If, in the melody, emphasis needs to be given to the lower notes, then the bowing plane shifts towards the lower string.
<i>Staccato volant</i> (flying <i>staccato</i> (every note is played sharply))	It demands virtuoso execution because the bow elastically bounces off the string after each played note. <i>Staccato volant</i> stroke is frequently encountered in violin literature. It resembles a series of spiccato strokes, performed in the direction of the bow's movement (primarily up–bow). This stroke can be executed both at a slow and a considerably fast tempo. Distinctive expressive features of this stroke include rhythmic resilience, flexibility, elegance, an enchanting «roundedness» of the sound, brilliant lightness, and in this context, expansiveness. <i>Staccato volant</i> is most conveniently performed from the upper part of the bow to its center of gravity, primarily in the middle of the bow, but in certain cases, it is practical to utilize the full length of the bow as “ <i>staccato volant</i> is most frequently performed from the upper part of the bow to the center of gravity, but there are fragments where it is practical to execute using the entire bow» (Perez, 2013: 5).
<i>Portato</i>	It enhances the articulation of moving sounds within legato, occupying an intermediate position between legato and soft <i>staccato</i> in cantilena, thus creating a specific wavy sound effect. The declamation technique of pronunciation in legato enhances expressiveness.

<p><i>Martelé</i>(every note is played heavily with an accent)</p>	<p>The sharpness of the stroke’s sound, according to modern views, depends mainly on the skilled coordination of a good attack with rapid (impulsive) bowing, not on its specific pressure on the string. When executing the <i>martelé</i> stroke (as with all other strokes), the right hand should remain flexible and pliable, capable of free movement and differentiated control of the bow’s pressure on the string.</p>
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Specific technical methods, as known, have their meaningful significance and content and are invariably connected with all elements of the performed music. They directly and indirectly influence the style of the piece, dynamics, rhythm, character of movement, emphasize or change the meter, significantly affecting the timbre of a given instrument. Hence, one should approach the use of bowing strokes cautiously, consciously, with a full understanding of their features and various techniques (Shirinsky, 1983: 85).

The theory presented here emerges from an analysis of existing pedagogical practices, player experiences, and the evolving role of the prima kobyz in contemporary music. This theory, termed the “Hybrid Technique Synthesis Theory” (HTST), addresses the integration of traditional and European violin techniques within prima kobyz performance.

The prima kobyz, as a modern orchestral instrument, has undergone a significant transformation by integrating elements from both traditional Kazakh kyl kobyz playing techniques and European violin methods. The HTST suggests that mastery of the prima kobyz is achieved through a cyclical process of adaptation, where musicians continuously reinterpret and synthesize hybrid techniques to produce a unique sound aesthetic that balances cultural heritage with modern musical demands. The theory emphasizes a dual focus on technique and cultural expression, asserting that the dynamic evolution of the prima kobyz can be traced through player feedback, historical performance analysis, and pedagogical interventions.

Musicians’ real-life experiences, historical documentation, and pedagogical materials form the foundation of this theory. Through structured interviews with kobyz performers and educators, combined with content analysis of historical materials, common challenges, and evolving practices emerge. Our key findings:

- Musicians reported a difficulty in maintaining a consistent sound palette when switching between traditional and violin-based techniques, indicating a need for deeper integration between these methods.
- Pedagogical manuals suggest that players who systematically practice both parts of the bow (e.g., middle, frog, tip) early in their training develop a more refined sound over time.
- Players who master vibrato across varied genres experience greater artistic freedom and can communicate emotion more effectively.

The following categories emerge from the grounded data, representing the dimensions along which the development of prima kobyz playing techniques evolves:

**Bow Control and Mastery:**The application of hybrid bowing techniques is crucial for balancing the traditional tonal characteristics of the instrument with its orchestral requirements. Mastery in balancing the bow through pressure, bow speed, and its contact point on the string emerges as the primary theme.

**Vibrato Sensitivity and Expressiveness:**The theory recognizes that vibrato is not only a technical element but also a cultural and emotional expression. The integration of continuous vibrato with stylistic pauses, as seen in traditional music, allows the performer to express emotional nuances, creating a unique voice for the prima kobyz.

**Stroke Classification:**This theme involves understanding and classifying strokes as integral to sound production, connecting traditional techniques with newly introduced violin methods. For example, performers blend finger pressure variations learned from violin techniques with strokes native to Kazakh music to form a richer, hybrid vocabulary.

**Cultural Synthesis and Expression:** This category addresses the incorporation of traditional kyl kobyz techniques into contemporary repertoire, affirming that tradition is not static but is continually reinterpreted. Players adapt hybrid strokes, vibrato techniques, and phrasing styles to create performances that resonate with modern audiences while honoring cultural roots.

## 5. Conclusion

After carefully considering the materials discussed, it can be concluded that since the 1940s, a significant body of instructional and methodological literature on the prima kobyz has emerged, outlining the principles and methods of instrument training at various levels of complexity (school, college, and university). Playing techniques on the prima kobyz are integral to the national performance culture, with recent research expanding the view of sound extraction and bowing techniques beyond mere learning mechanisms. These techniques now appear as vital tools within the system of artistic expression, offering new ways to refine a performer's skills. The article highlights approach to overcoming technical challenges associated with playing the instrument.

The key principles for achieving quality sound extraction on the prima kobyz include:

1. Controlling bow movement to ensure smooth guidance along the playing point;
2. Maintaining consistent contact between the bow hair and the string;
3. Regulating finger activity in different parts of the bow; and
4. Bowing in various sections, with proper bow distribution.

The "Hybrid Technique Synthesis Theory" provides a grounded theoretical framework for the continued development of prima kobyz playing techniques. By focusing on the integration of traditional and violin-based methods through a cyclical adaptation model, the theory enables a dynamic understanding of how prima kobyz performers evolve both technically and artistically. This new theory not only advances technical pedagogy but also reinforces the cultural significance of the prima kobyz as a hybrid instrument in contemporary music.

In contemporary performance practice, kobyz players are expected to universally master and apply these bowing principles, continuously enhancing their skill level. To select and apply appropriate strokes in each musical context, it is crucial to deeply understand and internalize the essence of the piece being performed, as well as to thoroughly study different types of strokes from both artistic and technical perspectives.

As a suggestion for future research, it would be valuable to explore the stage-based evolution of bowing techniques and to develop a hypothesis regarding the possible existence of distinct performance schools for the prima kobyz.

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