

FTAXP 18.41.91

ӘОЖ 78.01

DOI: 10.65199/2617-6823-2026-20-2

Үмітжан Джумакова¹¹ Күләш Байсейітова атындағы Қазақ
ұлттық өнер университеті
(Астана, Қазақстан)**МУЗЫКАТАНУ ДИСКУРСЫНДАҒЫ НҰРҒИСА ТЛЕНДИЕВТІҢ ШЫҒАРМАШЫЛЫҒЫ:
САКРАЛИЗАЦИЯДАН ҒЫЛЫМИ ТАНЫМҒА****Аңдатпа**

Мақалада Нұрғиса Тілендиев музыкасын пайымдаудың жаңа дискурсы ұсынылады. Зерттеуде ұлттық болмыстың сакрализациясына негізделген көзқарастың орнына оның шынайы жаңашылдығын ғылыми тұрғыдан қайта қарастыру басымды орын алады. Композитордың дара қолтаңбасы оның әртүрлі музыкалық дәстүрлерге деген шығармашылық көзқарасының нәтижесі ретінде қарастырылады. Бұл дәстүрлер XX ғасырдағы қазақ мәдениетінің өзекті сын-қатерлері жағдайында оның шығармашылық дарынын нәрлендірген бастау көздері болды. Зерттеудің міндеттері композитор шығармашылығының негізгі бағытын айқындау, оркестрлік шығармалары мен домбыра күйлерінің жанрлық-стильдік ерекшеліктері мен формалық құрылымын анықтау.

Нұрғиса Тілендиевтің өмірбаянындағы негізгі кезеңдер оның ұлттық мәдениет құндылықтарына деген түбегейлі қызығушылығын қалай қалыптасқанын көрсетеді. Күйлерді домбырамен орындаудан бастап, халық аспаптар оркестрімен жұмыс істеуге дейінгі шығармашылық жолында ол композитор ретінде өзіндік кеңістігін табады. Бұл кеңістік типологиялық тұрғыдан қазақ халық аспаптарының заманауи қолданылуымен және олардың жаңа көркемдік мүмкіндіктерінің игерілуімен сабақтас. Нұрғиса Тілендиевтің осы өзіндік бағыты кейінгі буын композиторларының еңбектерінде жалғасын тапты.

Нұрғиса Тілендиев өзінің жанрлық-стильдік стратегиясында ұлттық мәдениеттің тұтастығы идеясын орнықтырды. «Махамбет» поэмасының интонациялық талдауы Нұрғиса Тілендиевтің музыкалық шығармаларды симфониялық ауқымда өрбитін дара көркемдік идея ретінде қабылдағанын байқатады. Ол дәстүрлі, танымал және академиялық өнердің өзара ықпалдасуының болашақтағы даму үрдісін интуитивті түрде болжай білді. Оның оркестрлік музыка жөніндегі тұжырымдамасы «композитор және фольклор» өзара байланысы туралы қалыптасқан түсінік шеңберінен шығып, XX ғасырдың екінші жартысындағы Қазақстан композиторларына тән емес көркемдік ұстанымды танытады.

Құрылымдық талдау әдісі формалық қалыптасудағы интегративтік үрдістерді анықтады. Композитор домбырашы ретінде өз тәжірибесіне сүйенді. «Әлқисса» күйі аспаптық және оркестрлік нұсқаларының көп функционалды құрылымы синтетикалық және гибридік қасиеттерін көрсетеді. Концерттік принцип негізінде композитор ұлттық және жалпыадамзаттық текті музыкалық формалардың принциптерін біріктіреді. Бұл төл туындыны аспаптық күй үлгісімен де, оркестрлік концерт түрімен де теңестіруге болмайды. Нұрғиса Тілендиевтің соло мен тутти арасындағы жарыс сайысы идеясы нәтижелі болып, қазақ халық аспаптарының көркемдік-техникалық мүмкіндіктерін меңгерудің қазіргі тәжірибесінде жаңа дәстүрдің қалыптасуына негіз болды.

Кілт сөздер: қазақ халық аспаптар оркестрі, симфонизм, домбраға арналған күй, соло, тутти, ән структурасы, контраст-құрастырулы құрылым

Дәйексөз үшін: Джумакова, Үмітжан. “Музыкатану дискурсындағы Нұрғиса Тілендиевтің шығармашылығы: сакрализациядан ғылыми танымға”. *Eurasian Science and Arts*, т. V, № 20, 2026, 26-39 б. DOI: 10.65199/2617-6823-2026-20-2. (Ағылшынша)

IRSTI 18.41.91

UDK 78.01

DOI: 10.65199/2617-6823-2026-20-2

Umitzhan Dzhumakova¹¹ Kulyash Bayseyitova Kazakh National
University of Arts
(Astana, Kazakhstan)THE WORKS OF NURGISA TLENDIEV IN MUSICOLOGICAL DISCOURSE: FROM SACRALIZATION
TO SCIENTIFIC UNDERSTANDING**Annotation**

This article proposes a new discourse on the reception of Nurgisa Tlendiev's music. Rather than of the established sacralization of national identity, it offers a scholarly understanding of genuine innovation. The composer's distinctive artistic style is interpreted as the result of his creative engagement with diverse musical traditions. These traditions serve as the sources that nurtured his talent amid the cultural challenges facing Kazakhstan in the 20th century. The objectives of the study were to establish the direction of his work, to define genre and stylistic properties and to identify form in orchestral works and dombra kuis.

In his genre and stylistic strategy, Nurgisa Tlendiev asserts the idea of the unity of national culture. An intonational analysis of the symphonic poem "Makhambet" reveals Nurgisa Tlendiev's approach to musical works as individually unfolding artistic ideas developing on a symphonic scale. He intuitively sensed the emerging trend toward the integration of traditional, popular, and academic art. His concept of orchestral music goes beyond the generally accepted notion of a composer's interaction with folklore, and is uncharacteristic of Kazakh composers of the second half of the 20th century.

Structural analysis revealed integrative principles of musical form. The composer drew on his own experience playing the dombra. The instrumental and orchestral versions of the kyui "Alkissa" exhibit a multifunctional structure with synthetic and hybrid properties. Based on the concerto principle, the composer combines the patterns of musical forms of national and universal origin. This original creation is incomparable to either the instrumental kui model or the orchestral concerto style. Nurgisa Tlendiev's idea of playful competition between solo and tutti proved productive and established a new tradition in the contemporary practice of mastering the artistic and technical potential of Kazakh folk instruments.

Keywords: Kazakh folk instrument orchestra,
symphonic,
dombra kuyi,
solo, tutti,
song structure,
contrasting composite form.

Cite:

Dzhumakova, Umitzhan. "The works of Nurgisa Tlendiev in musicological discourse: from sacralization to scientific understanding". *Eurasian Science and Arts*, vol. V, no. 20, 2026, pp. 26-39. DOI: 10.65199/2617-6823-2026-20-2. (in English)

ГРНТИ 18.41.91

УДК 78.01

DOI: 10.65199/2617-6823-2026-20-2

Умитжан Джумакова¹¹ *Казахский национальный университет искусств имени Күләш Байсейитовой (Астана, Казахстан)***ТВОРЧЕСТВО НУРГИСЫ ТЛЕНДИЕВА В МУЗЫКОВЕДЧЕСКОМ ДИСКУРСЕ: ОТ САКРАЛИЗАЦИИ К НАУЧНОМУ ОСМЫСЛЕНИЮ****Аннотация**

В статье предлагается новый дискурс в рецепции музыки Нургисы Тлендиева. Вместо сложившейся сакрализации национальной идентичности предлагается научное осмысление подлинного новаторства. Индивидуально-авторский «почерк» рассматривается как результат отношения композитора к разным традициям. Они как истоки «питали» его талант в условиях актуальных вызовов казахской культуры в XX веке. Задачи исследования состояли в установлении направления творчества, в определении жанрово-стилевых свойств и формообразования в оркестровых произведениях и в домбровых кюях.

По ключевым событиям биографии у Нургисы Тлендиева формируется магистральный интерес к ценностям национальной культуры. От исполнения кюев на домбре к работе с оркестром народных инструментов он как композитор приходит к своему художественному пространству. Оно типологически связано с современным бытованием и освоением новых возможностей казахских народных инструментов. Это специфическое направление творчества получило продолжение у последующего поколения.

В жанрово-стилевой стратегии Нургиса Тлендиев утверждает идею единства национальной культуры. Интонационный анализ поэмы «Махамбет» показал подход Нургисы Тлендиева к произведениям как к индивидуально разворачивающейся художественной идее с симфоническим масштабом развития. Он интуитивно ощутил будущий тренд на взаимодействие традиционного, массового и академического искусства. Его концепция оркестровой музыки выходит за рамки общепринятого представления о взаимодействии композитора с фольклором, и для композиторов Казахстана второй половины XX века она не характерна.

Структурный метод анализа выявил интегративные процессы в формотворчестве. Композитор исходил из собственного опыта игры на домбре. В инструментальных и оркестровом вариантах кюя «Элқисса» наблюдается многофункциональная структура с синтетическими и гибридными свойствами. На основе принципа концертности композитор объединяет закономерности музыкальных форм национального и универсального происхождения. Это оригинальное творение не сравнимо ни с моделью инструментального кюя, ни с оркестровым типом концертности. Разработанная Нургисой Тлендиевым идея игровой соревновательности между соло и tutti оказалась продуктивной и образовала новую традицию в современной практике освоения художественного и технического потенциала казахских народных инструментов.

Ключевые слова: оркестр казахских народных инструментов, симфонизм, домбровый күй, соло, tutti, песенная структура, контрастно-составная форма

Для цитирования:

Джумакова, Умитжан. "Творчество Нургисы Тлендиева в музыковедческом дискурсе: от сакрализации к научному осмыслению". *Eurasian Science and Arts*, т. V, № 20, 2026, с. 26-39. DOI: 10.65199/2617-6823-2026-20-2. (На английском)

Introduction

In the twentieth century, previously unknown directions of musical art came to the forefront of Kazakh culture. In its artistic essence, the creative work of Nurgisa Tlendiyev was a product of this era. His music continues to captivate performers and audiences alike through its sincerity, inner expressive power, and originality. As an object of scholarly inquiry, the multifaceted art of Nurgisa Tlendiyev has consistently retained its academic relevance. Memoirs by cultural figures, essays and portraits published in periodicals, as well as analytical studies in academic journals and collected volumes have all been devoted to his legacy.

Until recently (throughout the Soviet and early post-Soviet periods), the predominant explanatory model of interpretation was based on the canonization of tradition. As one of the most vivid bearers of the traditions of Kazakh songs and kuy, Nurgisa Tlendiyev became firmly established as a symbol of national identity (*nagyż kazak muzykasy*, "genuinely Kazakh music"). In contrast to the dominant trajectory of "Europeanization," he was perceived as "a unique social phenomenon representing <...> the constants of traditional thinking" (Aituarova, *Narodnye traditsii* 13–14). Interpreting his music primarily through the lens of preserving and reviving tradition made it possible to characterize Nurgisa Tlendiyev's works as genuine and "authentic" (Aituarova, *Muzyka kydiretin* 207–218). The statement "The study of Nurgisa means the study of traditional music" reflects the recognition of an artistic equivalence between the composer's legacy and the values of traditional culture (Shakerim 29).

Methodologically, however, this mode of interpretation results from a substitution: tradition itself is employed as the principal argument in scholarly discourse, carrying an axiological connotation that is presumed to require no detailed analytical examination. Such a reduction of the artistic process leads to the "sacralization" of the composer. A multilayered and stylistically complex

phenomenon is reduced to a single dominant feature, the composer's affiliation with one, namely the national, tradition. The innovative elements in Nurgisa Tlendiyev's music are therefore interpreted primarily as modifications of the national tradition rather than as manifestations of a qualitatively different artistic phenomenon. Consequently, scholarly reflection becomes secondary, yielding to generalized evaluative judgments that symbolically elevate the composer's creative personality: "It opened the way for the renewed flourishing and development of our instrumental musical art" (Tungyshuly 25).

This article proposes a new discourse of reception. Nurgisa Tlendiyev's music embodies the artistic and aesthetic values of Kazakhstan's new musical culture. The central hypothesis argues that the genuinely innovative artistic strategy of his творчество and his distinctive individual compositional style are closely connected with the diversity of his engagement with different traditions, including those beyond the national sphere, as well as with the artist's natural response to the challenges of his own time.

As the twentieth century and the composer's lifetime (1925–1998) recede further into history, the question of his modernity becomes increasingly significant. Chronological distance together with new methodological perspectives creates favorable conditions for revising the established interpretative discourse. It is evident that reducing Nurgisa Tlendiyev's legacy solely to the continuation of tradition cannot adequately reveal the full scale of his artistic achievement as a twentieth-century composer. His work as a composer, performer, conductor, and organizer was directed not only toward preserving the national heritage but also toward creating new music. Accordingly, this study argues for the necessity of moving from a sacralized perception of the master toward a scholarly understanding of his creative legacy.

The aim of this article is to transform the musicological perspective by characterizing the composer's innovation and

his individual contribution to the heritage of twentieth-century Kazakh music. Understanding what makes Nurgisa Tlendiyev's music genuinely modern and identifying the mechanisms through which he acquired new artistic experience is far more complex than interpreting his work solely within the readily apparent sociocultural demand for nationally oriented art. His songs and dombra kuyis are highly receptive to this dominant expectation and are therefore easily perceived as an organic continuation of tradition. Within such an approach, the national mode becomes a universal explanation of artistic significance.

The simplification of the problem of the composer's individual artistic choices was also reinforced by the broader sociocultural conditions in which he worked. The ideological tendency toward the institutionalization of authoritative cultural figures directly affected Nurgisa Tlendiyev. He came to be perceived primarily as an exceptional personality, a symbol of an era, and this perception itself relegated questions of individual artistic originality to secondary importance. The incomparable charisma of his personality, the scale of his public influence, and the nationwide popularity of his works all contributed to his symbolic elevation.

Alongside the natural narrative that opposes "one" to "many," the dominant figure of Nurgisa Tlendiyev became a convenient instrument for generalization. In reality, however, music for the orchestra of Kazakh folk instruments as a genre cannot be reduced to a single developmental trajectory. Like Nurgisa Tlendiyev, the prominent composers of the second half of the twentieth century, Kenzhebek Kumysbekov and Sydyk Mukhamedzhanov, each possessed a distinctive artistic vision. Kumysbekov's music is notable for its refined lyrical melodicism and subtle treatment of timbre, while Mukhamedzhanov demonstrated an earlier interest in the melodization of texture and in incorporating elements of polyphonic thinking. Yet under the dominance of a uniform interpretative framework, this diversity

remained insufficiently understood. Within such a conception of musical art, the analytical potential of musicology remained largely unrealized.

In this article, the innovative aspects of Nurgisa Tlendiyev's work as a composer are examined through three principal dimensions: the originality of his creative orientation (1), his genre and stylistic strategy (2), and his approach to musical form (3).

Materials and Methods

The analytical material selected for this study comprises only orchestral works (full scores) and dombra kuys in musical transcriptions of the author's own performance versions (see References). Tlendiyev's songs are not examined here, as they constitute the subject of a separate study.

The typology of the composer's creative orientation was established using the biographical method. Significant features of Nurgisa Tlendiyev's compositional output are interpreted in relation to the facts and events of his life and artistic career. To investigate his works as an individually unfolding artistic conception, the symphonic poem "Makhambet" was selected. It is one of the outstanding creations of twentieth-century Kazakh music. Applying the method of intonational analysis, the study identifies semantic origins in its thematic material that can be traced to the intonational "lexicon" of the song "Elim-ai". Its continuous intonational development also reveals a dynamic profile characteristic of symphonic compositions.

To identify the principles underlying Tlendiyev's approach to musical form, the method of structural analysis was employed. Using the kuyi "Alkissa" in both its instrumental and orchestral versions as a case study, the analysis demonstrates compositional techniques of segmentation and integration that are characteristic of Nurgisa Tlendiyev. Their underlying logic derives not only from the compositional model of the kuy itself but also from other principles of musical form rooted in both national and universal traditions.

Discussion and Results

1. The Distinctive Character of Tlendiyev's Creative Orientation

A number of key factors in Nurgisa Tlendiyev's biography may be regarded as system-forming elements that shaped the distinctive direction of his creative work. His connection with the dombra and the kuy as the foundation of his artistic identity was established in early childhood. Its origins lie in the deep memory of his family lineage. His spiritual ties to the musical legacy of his father, the kuyishi Tilendi Atabaiuly, are reflected in such kuyis as "Arman", "Akku", and others. His early mastery of the dombra introduced Tlendiyev to the rich performance tradition of the shertpe style. During his adolescence and the initial years of his musical education (1935–1939), under the influence of Akhmet Zhubanov and Latif Khamidi, he developed an interest in conducting and in the orchestra of Kazakh folk instruments. Tlendiyev's auditory experience expanded through his acquaintance with musical traditions of nationwide significance (regional and local traditions), as well as through his study of the earliest arrangements of Western European and Russian classical music.

During his studies, first at the Almaty Conservatory (1948–1950), and subsequently at the Conducting Faculty of the Moscow Conservatory, followed by an internship at the Bolshoi Theatre (1950–1952) under the supervision of Nikolai Anosov, Tlendiyev deepened his understanding of the broader European musical tradition and acquired practical experience in the performance of operatic and symphonic repertoire. As he matured as a conductor and worked with symphony orchestras, the genre and stylistic conventions of orchestral writing became increasingly integral to Tlendiyev's development as a composer.

His professional education in conducting is confirmed by Tlendiyev's own words: "The first and most important guidance that opened my path to admission to the Conducting Faculty of the P. I. Tchaikovsky Moscow State Conservatory came from my

senior colleague Mukhan Tulebayev" (Tlendiyev, Zhenis Saltanaty 4).

It should be noted that, within the framework of the sacralized discourse of national identity, these biographical facts were largely overlooked. Instead, it was emphasized that Tlendiyev had "bypassed the system of conservatory education" (Amanzholov 16). His period of study in Moscow may indeed have been relatively brief; nevertheless, autobiographical evidence requires further clarification in order to present a balanced and critical account of his education at one of the most prestigious conservatories of the time. Archival sources and documentary evidence could shed light on the objective difficulties encountered by representatives of the national republics in obtaining professional musical education during those years. At the same time, the composer's works themselves demonstrate a thoroughly professional approach to orchestral music. Given the novelty and complexity of this artistic practice at the time, its mastery would have been impossible outside the framework of modern professional education, understood as an essential value of national culture.

Tlendiyev's mature years (the 1960s–1970s) coincided with an extraordinary period of flourishing in the arts of Kazakhstan. He actively participated in the administration of cultural institutions, while his work at the Kazakhfilm studio proved especially fruitful for his artistic development. Through collaboration with film directors, visual artists, and actors, as well as through his own experience of composing for cinema, both his dombra and orchestral music acquired new qualities associated with the expressive possibilities of cinematic time. The dramaturgical principles of film enriched the knowledge he had gained from the traditions of classical opera and other musical genres.

At the opposite end of his lifelong connection with the dombra and the shertpe kuyi tradition stands Tlendiyev's work as founder, artistic director, and conductor of the "Otyrar Sazy" Orchestra. This ensemble, Tlendiyev's own artistic creation, emerged

during the revival of Kazakh folk instruments initiated by the distinguished scholar Bolat Sarybayev. Functioning as a true "laboratory of art," the orchestra united two inseparable dimensions of Tlendiyev's artistic activity – performance and composition. Consequently, the orchestra may be regarded as the principal system-forming element that integrated the various aspects of his creative biography.

Initially, "Otyrar Sazy" was officially presented as a folklore and ethnographic orchestra. In practice, however, this ensemble with its unique instrumental composition became a new creative center for many composers, particularly those of the younger generation. Whereas Shamgon Kazhgaliyev, as conductor of the Kurmangazy Orchestra, had established an academic style at the level of performance practice, Tlendiyev, together with other composers, actively promoted the creation of original works and advanced the idea of academic art within the sphere of music for Kazakh folk instruments.

These biographical "keys" demonstrate that the combination of instrumental performance, conducting, orchestral leadership, and composition in Tlendiyev's career cannot be explained through the concept of the syncretism of traditional culture. The evolution of his professional interests resulted in a modern structure of artistic activity. The creation of new musical works became the central trajectory of Tlendiyev's career as a composer. It was precisely through his work with the "Otyrar Sazy" Orchestra that the distinctive direction of his творчество acquired its final defining feature.

For most composers of his generation, work in such genres as the symphony, opera, instrumental concerto, and sonata was both characteristic and professionally significant, and they generally sought to master them in their full diversity. Among the leading figures of Kazakh music, Mukhan Tulebayev may be regarded as an exception. His deliberate selectivity was expressed in his primary focus on vocal music, albeit within the framework of classical academic genres opera, romance,

song, and cantata (Dzhumakova 17). Tlendiyev, by contrast, developed a different kind of limitation in his generic orientation. Having mastered genres associated with the classical academic tradition (opera, ballet, cantata, overture, and others), from the late 1970s onward he increasingly asserted a creative direction connected with the contemporary development of Kazakh folk instruments and the exploration of their new artistic possibilities. He himself defined the principal task of modern national art in the following words: "Longing for the peaceful life we enjoy today, celebrating our present prosperity and flourishing through broad and expansive kuyis," and "once again enriching and developing these traditions by creating magnificent kuys devoted to contemporary themes" (Tlendiyev, Zhenis Saltanaty 5).

2. Genre–Stylistic Synthesis of Traditions and Symphonism in Music for the Orchestra of Kazakh Folk Instruments

As a twentieth-century composer, Tlendiyev demonstrates a distinctly new artistic perspective. From the standpoint of the kuyshi tradition, his creative profile does not fit within the stylistic classifications established before the twentieth century. It should also be noted that his song output likewise falls outside the traditional änshe (folk singer) tradition. His characteristic combination of the independent practices of the kuy and the song was, within the framework of the folk-professional culture, more an exception than a defining norm. As a performer, Tlendiyev represents a new type of musician, one of those who advanced the idea of the unity of Kazakh national culture. For him, the art of the kuy constituted an integral phenomenon, with only conditional and functionally fragmented boundaries separating the norms of regional traditions. The style of his kuys is distinctly individual and cannot be classified strictly as either shertpe or tökpe. It is therefore no coincidence that they are generally assigned to the category of contemporary kuys rather than incorporated into the conventional classification system (Toktagan 180–183). Some works may be

associated with the *shertpe* tradition (e.g., “Konildi Bikesh”), while others are closer to *tökpe* (e.g., “Jekpe-jek”). A synthesis of *tokpe* and *shertpe* (a kind of stylistic hybrid) is particularly evident in “Alkissa” and in the various versions of “Arman”. Tlendiyev's extensive mastery of *dombra* performance and virtuoso technique also gave rise to remarkable interpretative originality, as exemplified in “Ata Tolgauy”. Likewise, in his interpretations of *kuyis* by other composers, he engages with the original musical text with exceptional subtlety and refinement, as though performing his own work (for example, “Saryzhailau”). In several *kuyis*, the composer's stylistic openness to the intonational experience of other musical cultures (“Balamishka”, “Balapandaryma”) and to free thematic allusions drawn from the heritage of Kazakh music (“Kosh Keruen”, “Nur Tana”) is also evident. Similar parallels can be heard in his other orchestral compositions as well as in his songs.

Tlendiyev's genre strategy, fundamentally different from that of traditional culture, is most convincingly demonstrated in his works for the orchestra of Kazakh folk instruments. These compositions constitute a substantial portion of his creative legacy. As a new sphere of twentieth-century musical practice, Tlendiyev's achievements can scarcely be interpreted as a simple continuation of national traditions. The very formulation of his artistic task, the creation of large-scale orchestral forms projected onto the artistic experience of the *kuy*, already presupposes a composer's reinterpretation of tradition rather than its reproduction.

The generic designations of his orchestral works are particularly revealing. In the editions published during the composer's lifetime (Tlendiyev 1980; 2005), these genre labels should be regarded as authorial and therefore testify to the importance that Tlendiyev attached to genre as a means of artistic expression. His scores identify not only the principal genre (poem, overture, *kuyi*), but in some cases also include more specific designations, such as “*Kuyi Tolgau*”, “*Kuyi*

Poem”, “*Kuyi Dastan*”, and “*Improvisational Poem*”.

His profound connection with *dombra* performance manifests itself in different ways. At times this underlying foundation remains hidden within the composer's creative workshop. Yet his legacy includes numerous works in which solo and orchestral versions are thematically interconnected. These paired compositions reveal his creative process, in which the *kuyi* serves as the primary compositional model shaping his conception of the artistic possibilities of the orchestra. At the same time, Tlendiyev achieved such a high degree of genre adaptation that he effectively rejected the practice of mere orchestration or arrangement, instead proposing the concept of an autonomous orchestral composition. Compared with symphonic music, this represents a fundamentally different mode of assimilating the *kuyi* tradition (cf. Rakhmadiyev's “*Dairabai*” and “*Kudasha Duman*”).

An exemplary illustration of Tlendiyev's orchestral writing is the orchestral *kuyi* “*Akku*”. Unlike its *dombra* version, the orchestral work differs not merely in instrumentation. It is distinguished by the multiplicity of its thematic elements, including sonoristic textures. The result is a multidimensional musical image rich in semantic associations. In terms of the fullness of sonic space, the diversity of timbres, and the register-based logic of formal development, the orchestral version unfolds as a dynamically evolving form, from solo to tutti, from homophony to heterophony and polyphony, and from a single melodic line to a multilayered musical texture.

In works for the orchestra of Kazakh folk instruments, Kazakh composers did not all succeed in mastering the art of figurative and intonational development or the spatial and temporal conception of musical form. Tlendiyev, however, achieved a level of dramatic depth, developmental intensity, and artistic scale that endows his works with the qualities of a symphonic conception. The originality of his orchestral scores lies not simply in the simultaneous use of folk

instruments, nor in their polyphonic texture or timbral diversity. Rather, it stems from his profound understanding of the structural and semantic potential of a new mode of orchestral writing.

A compelling example of this process of symphonization is the symphonic poem "Makhambet" (Tlendiyev, Zhenis Saltanaty 116–166). The music captivates the listener from its very first sounds. Particularly striking is the sudden dissonant second in the syrнай part that pierces the melodic line (see mm. 4–5 and 18–19). Tlendiyev designated this work as an improvisational poem. By the term improvisation, he apparently sought to emphasize the spirit of freedom permeating the intonational and thematic profile of the composition. This lends exceptional expressive force to the image of Makhambet. The composer created a remarkably unified and emotionally charged musical portrayal of a popular movement and the dramatic struggle for one's homeland, for independence, and for overcoming the hardships of life. This sonic fresco depicts the gradual growth of heroic spirit, from a dark and anxious atmosphere of restrained tension to open militancy, the energy of battle, and collective uplift. Vivid orchestral gestures evoke the gallop of horses, forward momentum, the roar of steeds, cries of anguish, and impassioned calls and exclamations.

Many scholars have emphasized the natural national character of Tlendiyev's musical language (Asiya Mukhambetova, Lyutetsiya Izmailova, Bakhtiyar Amanzholov, Azhar Aituarova, Zharkyn Shakarim, among others). Indeed, he was exceptionally receptive to the intonational richness of folk melody while remaining entirely free in his relationship to folkloric sources of inspiration. To understand the uniqueness of his music, "analysis at the level of 'quotations' loses all meaning" (Zemtsovskii 33). Consequently, it is more appropriate to speak of intonational origins. In "Makhambet", these origins illuminate the dramaturgical logic of the composition. The vibrant, organically breathing musical texture is woven from

variant motifs that, to varying degrees, are associated with the semantic sphere of the vocal intonations of the zhoqtau (lament). Even more distinctly, the ear perceives an internal connection without any external indication of quotation with the song "Elim-ai". To the best of the author's knowledge, this relationship has not previously been discussed in the scholarly literature.

Within the poem's line of intonational development, we identified a chain of thematically interconnected variant elements. At least six modifications of the original thematic model display semantic affinity with "Elim-ai". The symbolic role of these elements in the composer's musical language and in the dramaturgical conception of the work becomes evident through the analogies presented in the musical examples between the melodic figures of "Elim-ai" (see Musical Example 1) and the thematic development of the poem. A stepwise motion built from broken thirds within the span of an ascending fifth constitutes the initial invariant (see Musical Example 2). This element (1) recurs repeatedly throughout the composition, functioning as a characteristic contrapuntal background while conveying heroism as an enduring symbol of the people's worldview.

From the very beginning, the composition establishes an atmosphere of intense dramatic tension. The central conflict underlying its dramatic symphonism is introduced through a compressed second sounding vertically (see Musical Example 3). Although this element (2) is the briefest thematic unit in the work, it is also among the most striking, capturing the listener through its sudden and electrifying unexpectedness.

Within the melodic lines of the polyphonic texture, descending contours emerge, characterized by ornamental neighboring tones (3) and trochaic second-interval figures (4). These elements further intensify the momentum of development through increasing textural density, contrasts of timbre, dynamics, and tempo, as well as the opposition between orchestral groups and

individual instrumental parts (see Musical Examples 4 and 5).

As in the song "Elim-ai", Tlendiyev employs modal instability through the juxtaposition of the tonic and subdominant when repeating the principal motive. Here, however, the energy of the musical material conveys a meaning entirely different from that of the song. This passage represents one of the principal climactic moments of the composition. The thematic invariant undergoes transformation: the dotted rhythm and iambic metrical organization become predominant, while the motive based on ascending stepwise motion is repeated ostinato (5). Unlike its original presentation, the invariant is now truncated by a melodic "arrest" on the upper third scale degree. The ostinato repetition heightens the emotional intensity of the melodic climax (see Musical Example 6).

The highest point of the poem's intonational development is reached in the thematic element that presents a mirror reflection of the third-based ornamental figure contained in the invariant (6). From the perspective of pitch organization, this passage attains the composition's most unstable and tension-filled sonority through the tritone relationship (D–A $\flat$) with the principal tonal center (see Musical Example 7).

The intonational analysis presented here focuses only on the most significant thematic elements. The score also contains numerous other melodic and textural variants that enrich the heroic image with a wide range of expressive nuances. As a result, the listener experiences an almost tangible unfolding of the dramatic narrative: at one moment, an ominous and threatening tread conveyed by broken ascending thirds in the lower register; at another, the emotionally charged, gently circling motion of third-based ornamental figures; elsewhere, the persistent affirmation of the third scale degree through a march-like dotted rhythm, as though accumulated energy finally breaks free in an irresistible surge of movement and liberation. Such vividly pictorial qualities of Tlendiyev's musical language

naturally evoke associations with film music. Within the framework of a single-movement composition, he succeeds in portraying events and emotional experiences that, in reality, unfold over years and even centuries.

The individuality of the work is equally evident in its modal and tonal organization. Tlendiyev constructs the composition around an open tonal plan (d moll – F dur). This tonal contrast reinforces the dynamic contour of its thematic and textural development. At the outset, the epic narrative is established through a prolonged emphasis on d moll. In the second half of the work, the succession of tonal centers compresses the musical sense of time. Particularly striking at the climax is the juxtaposition of the A $\flat$ dur and F dur triads. At the end of the score, the concluding section is marked by the designation "Finale". This may represent a terminological inaccuracy; however, the important point is the composer's deliberate application of a concept associated with cyclic form within the context of a single-movement composition. This, too, supports the view that Tlendiyev sought to portray the image of Makhambet with the fullness and depth of artistic reflection characteristic of a symphonic conception.

The analytical examination of the poem's intonational content reveals "Makhambet" as a unique and innovative work whose expressive power derives from symphonic thinking. The analysis demonstrates that Tlendiyev introduced into the sound world of the orchestra of Kazakh folk instruments a multidimensional network of intonational relationships, an artistic quality that had not previously been realized with such clarity and persuasiveness. His method of reintonation and reinterpretation is organically embedded within the continuous process of the existence and development of folkloric intonational practice. He thinks within the framework of stable semantic models while transforming them into his own musical language and compositional structure. In this sense, Tlendiyev's conception of orchestral music transcends the conventional

understanding of the relationship between the composer and folklore.

3. The Principle of Concertante Writing and Integrative Processes in Musical Form

Tlendiyev's instrumental and orchestral works reveal a conception of musical form as an integrated spatial and temporal whole. Structural analysis demonstrates that the compositional logic of his works was profoundly influenced by the solo mode of performance characteristic of the *kuy* tradition. At the same time, his *kuyis* are not constrained by traditional normative models. His individual reinterpretation of the *kuyi* is manifested through the application of the concertante principle. In this aspect of his musical language converge the broader traditions of competitive performance embodied in the Kazakh *tartys*, the composer's own artistic identity as a performer-improviser and creative leader, and the traditions of the European instrumental concerto. Tlendiyev does not employ the classical concerto form itself. Rather, concertante writing functions as a compositional principle, expressed through the extensive juxtaposition of solo and tutti passages, contrasts between orchestral groups, and the inclusion of solo episodes (for example, the *syrynai* solo in the *kuyi dastan* "Ansau"). He also composed orchestral works of a concertante character for individual folk instruments, including "Saryn" (for *qobyz* and orchestra) and "Paryz" (for bass *sherter* and orchestra).

The orchestral *kuyi* "Alkissa" provides a particularly illuminating example of Tlendiyev's reinterpretation of both the *tartys* tradition and the concertante principle. The work demonstrates the adaptation of concerto-like form to the compositional principles of the *kuy* tradition and to the expressive possibilities of the orchestra of Kazakh folk instruments. Here, the orchestra functions as a medium for creating a multilayered dramaturgy, characterized by a differentiated distribution of functions among instrumental groups, dialogic structures, and contrasting textural planes.

To determine Tlendiyev's treatment of concerto form, four closely related versions of "Alkissa" were examined: the *dombra* version of the *kuyi* (Tungyshuly 116–120; Arman 49–60); the arrangement for two *dombras* and orchestra by Koshkarbek Tasbergenov (Zhaksydan Shapagat 36–45); and Tlendiyev's own orchestral version (Tlendiyev, Kosh Keruen 371–387). These versions are united by a common structural invariant established in the original *dombra kuyi* (see the recording by Erbol Tungyshuly). This invariant is based on the interaction of several compositional principles operating simultaneously: repetition and variation, periodicity and non-periodicity. Although the improvisatory character of "Alkissa" is readily perceived by ear in the course of its musical unfolding, all of the analyzed versions reveal a remarkably rigorous compositional logic.

The instrumental *kuy* is fundamentally based on the interaction of reprise and contrast. Its sections alternate between passages stylistically associated with either the *shertpe* or *tökpe* traditions. At the same time, Tlendiyev creates a hybrid of these two styles by combining them as two independent verse-like sections within an overall song-like structure, complemented by a refrain-like section distinguished by its independent thematic material and textural presentation through parallel thirds. This synthesis of heterogeneous compositional principles becomes even more evident in the more elaborate version of the work preserved in the author's own performance tradition (see the second transcription by Batyrlan Abenov). Here, one may already identify a compound contrast form, whose two large sections are related through the opposition between free and strictly organized improvisation. The tonal organization (d moll – G dur), together with the tempo indications, also suggests the logic of a cyclic composition.

Tlendiyev reinterprets all of these synthesized compositional principles in the orchestral version by projecting them onto a concerto-type formal design. The functions of the verse and refrain receive distinct timbral

and textural realization. The principal "participants" in the musical contest are improvisatory solo sections, analogous to verses, and ostinato-based orchestral passages that function as a collective refrain. The contrast between solo and tutti is further intensified through the stylistic opposition between the monophonic shertpe manner and the polyphonic tökpe style. The solo episodes themselves constitute extended segments of the overall form and may be perceived as miniature kuyis embedded within a larger concertante kuyi. The "competition" between the dombra and the orchestra ultimately takes shape as a double compound binary form (see the formal scheme in Table 1).

The multifunctional structure of the orchestral kuyi "Alkissa" demonstrates that it cannot be equated either with the traditional model of the instrumental kuyi or with the established orchestral approaches to this tradition. It is an individual artistic invention that reflects the composer's original synthesis of heterogeneous musical traditions. Drawing upon the performance practice of the dombra, Tlendiyev derives fundamental principles of musical form and uses them to shape the internal thematic development of the composition. At the same time, the principle of concertante writing, characteristic of the classical concerto tradition, determines the overall design of the work. In this formal solution, the composer embodies his own artistic experience as a solo performer. Through its polyphonic thinking and its conception of music within a monumental, multidimensional sonic space, "Alkissa" emerges as a thoroughly modern work in its imagery and expressive language. It exemplifies an integrative mode of musical thinking, which constitutes one of the defining characteristics of Nurgisa Tlendiyev's compositional style.

Conclusion

The analytical perspective proposed in this study confirms the profound cultural significance of Nurgisa Tlendiyev's contribution to the development of Kazakhstan's national musical art. As long as

his figure remains primarily sacralized, it is difficult to achieve a comprehensive understanding of what constitutes the true modernity of his music and his individual contribution to the legacy of twentieth century Kazakh music. The results of the present analysis of his works for dombra and the orchestra of Kazakh folk instruments demonstrate that Tlendiyev's innovative pursuits were directed toward the active transformation of the national tradition and the development of new genre models founded upon the principles of symphonic dramaturgy, timbral development, and concertante writing.

His music for Kazakh folk instruments should therefore be regarded as a historically significant stage in revealing the artistic potential of the material heritage of the traditional instrumental culture. Tlendiyev contributed to the establishment of this field as an independent artistic direction and demonstrated to subsequent generations of Kazakh composers one of the possible paths for its further creative development.

In his genre and stylistic strategy, Tlendiyev advanced the idea of the unity of national culture – an idea whose relevance to musical art has continued to increase with each passing decade. Contemporary musical practice is characterized by processes of interaction and integration that cannot be adequately explained through a conceptual framework based on division. Tlendiyev was among the very few Kazakh composers of the second half of the twentieth century who intuitively anticipated the future convergence of traditional, popular, and academic musical cultures. During the first decades of the twenty-first century, this understanding of culture as a unified and indivisible phenomenon has found expression in diverse forms of genre and stylistic integration.

From the standpoint of musical composition, the unifying role in Tlendiyev's music is performed by the principle of concertante writing. For the composer, this principle functions as an integrative structural element that both unites and transforms the

formal principles of the *kuy* and those of orchestral music. The concept of dramatic competition between soloist and tutti developed by Tlendiyev proved remarkably productive and gave rise to a new artistic tradition. The concert presentation of brilliant instrumental virtuosity has since become a characteristic feature of Kazakhstan's orchestral culture. Contemporary musicians are attracted not only by Tlendiyev's conducting style but also by the inherently concertante character of his musical texts and by his distinctive manner of presenting them on stage. As an independent concert item – most often the concluding work of a performance – concert programs frequently include, in the spirit of Tlendiyev's style, musical "competitions" (*aitys* – like dialogues) between orchestras of the same or different types, as well as between ensembles and soloists.

Through his distinctive compositional style and his innovations in music for Kazakh folk instruments, Nurgisa Tlendiyev expanded the horizons of twentieth-century Kazakh musical culture beyond conventional conceptions of national genre and stylistic traditions. The essence of his artistic phenomenon lies in the creation of new traditions that have shaped the subsequent development of both the *kuyshi* art and orchestral practice.

References

Aituarova, Azhar. "Muzyka kudiretin tanytkan uly tulga" ["A Great Figure Who Revealed the Power of Music"]. *Gasyrlar sazyn terbegen. Nurgisa Tlendiyev turaly estelikter* [Echoing the Music of Centuries: Memoirs about Nurgisa Tlendiyev]. Bilim, 2007, pp. 205–218. (in Kazakh).

Aituarova, Azhar. *Narodnye traditsii v massovoi muzyke Kazakhstana (na primere tvorchestva N. Tlendiyeva)* [Folk Traditions in Kazakhstan's Popular Music (Based on the Works of N. Tlendiyev)]. Abstract of PhD diss. Tashkent, 1993. (in Russian).

Amanzholov, Bakhtiyar. "Kazakhskii orkestr Nurgisy Tlendiyeva" ["The Kazakh Orchestra of Nurgisa Tlendiyev"]. *Ata Tolgauy*, by Nurgisa Tlendiyev, vol. 1, Oner, 2005, pp. 13–18. (in Russian).

Arman. *Nurgisa Tlendiyev kuyileri* [The *Kui* of Nurgisa Tlendiyev]. Compiled and transcribed by B. Abenov. Astana, 2014. (in Kazakh).

Dzhumakova, Umitzhan. "Mukan Tulebaev i ego vliyanie na puti razvitiya kazakhskoi muzyki" ["Mukan Tulebayev and His Influence on the Development of Kazakh Music"]. *Mukan Tulebaev i sovremennaya muzykal'naya kul'tura: Materialy Mezhdunarodnoi nauchno-prakticheskoi konferentsii k 100-letiyu M. Tulebaeva* [Mukan Tulebayev and Contemporary Musical Culture: Proceedings of the International Scientific and Practical Conference Dedicated to the 100th Anniversary of M. Tulebayev]. Almaty, 2013, pp. 16–21. (in Russian).

Izmailova, Lyutetsiya, and Asiya Mukhambetova. "Zrelost' talanta" ["The Maturity of Talent"]. *Gasyrlar sazyn terbegen. Nurgisa Tlendiyev turaly estelikter* [Echoing the Music of Centuries: Memoirs about Nurgisa Tlendiyev]. Bilim, 2007, pp. 218–232. (in Russian).

Kaharman – Nurgisa (ocherker, poemalar, esseler, olen-zhyrlar) [Hero Nurgisa: Essays, Poems, and Verses]. Edited by S. Abdiraismuly. Sanat, 1999. (in Kazakh).

Tlendiyev, Nurgisa. *Ata Tolgaуy: Akademiyalyk shygarmalar zhinagy* [Ata Tolgaуy: Collection of Academic Works]. Vol. 1. Oner, 2005. (in Kazakh).

Tlendiyev, Nurgisa. *Kosh Keruen: Akademiyalyk shygarmalar zhinagy* [Nomad Caravan: Collection of Academic Works]. Vol. 2. Oner, 2005. (in Kazakh).

Tlendiyev, Nurgisa. *Zhenis Saltanaty: Khalyk aspaptar orkestrine arналған shygarmalardyn zhinagy. Partitura* [Triumph of Victory: Collection of Works for Folk Instruments Orchestra. Score]. Oner, 1980. (in Kazakh).

Toktagan, Aitzhan, et al. *Kuyi – kasterli auez* [Kui: A Sacred Melody]. Almaty, 1997. (in Kazakh).

Tungyshuly, Erbol. *Atadan Mura* [Heritage from the Ancestors]. Sanat, 1999. (in Kazakh).

Zemtsovskii, Izalii. "Melosfera Musorgskogo – ego 'neizvestnaya rodina'" ["Mussorgsky's Melosphere: His 'Unknown Homeland'"]. *Muzykal'naya akademiya*, no. 3, 2012, pp. 30–36. (in Russian).

Zhaksydan Shapagat: Dombyraga arналған shygarmalar, an-kuyiler [Blessings from the Worthy: Works and Songs-Kuyi for Dombra]. Compiled by K. Tasbergenov. Almaty, 2005. (in Kazakh).

Shakerim, Zharkyn. "Nurgisanyn zheti zhuldyzy" ["Nurgisa's Seven Stars"]. *Ata Tolgaуy*, by Nurgisa Tlendiyev, vol. 1, Oner, 2005, pp. 19–31. (in Kazakh).

Zhuzbai, Zhangali. *Shertpe kuyidin tort mektebi: Zertteuler zhane kuyiler zhinagy* [The Four Schools of Shertpe Kuyi: Studies and Collection of Kuyi]. Astana, 2009. (in Kazakh).

Сведения об авторе

Джумакова Умитжан Рахметуллаевна

Доктор искусствоведения, профессор,
Казахский национальный университет
искусств имени Күләш Байсейітовой
(Астана, Казахстан)

email: dzhumit@rambler.ru

ORCID ID: 0000-0003-2599-2109

Автор туралы мәліметтер

Джумакова Үмітжан Рахметуллақызы

Өнертану докторы, профессор, Күләш
Байсейітова атындағы Қазақ ұлттық
өнер университеті (Астана, Қазақстан)

email: dzhumit@rambler.ru

ORCID ID: 0000-0003-2599-2109

Author information

Dzhumakova Umitzhan Rakhmetullovna

Doctor of Arts, Professor, Kulyash Bayseyitova
Kazakh National University of Arts
(Astana, Kazakhstan)

email: dzhumit@rambler.ru

ORCID ID: 0000-0003-2599-2109

ҚОСЫМША
26–39 бет.

APPENDIX
pp. 26–39

ПРИЛОЖЕНИЕ
С. 26–39

1-кесте – «Әлқисса» оркестрлік күйінің формалық сызбасы

Table 1 – Formal Scheme of the Orchestral Kui “Alkissa”

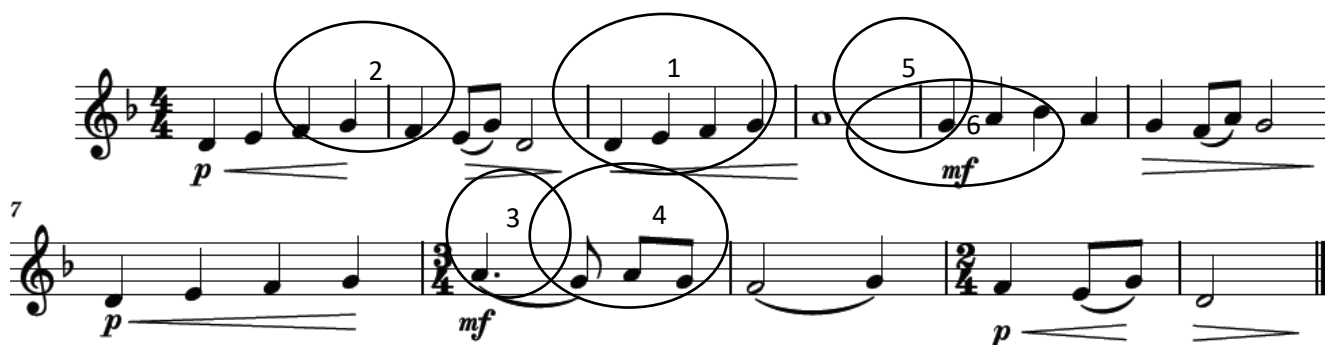
Таблица 1 – Схема формы оркестрового кюя «Әлқисса»

Formal Sections	A	B	A	B
Principle of large-scale thematic development	Free	Strict	Free	Strict
Principle of song structure	Verse	Refrain	Verse	Refrain
Principle of concertante writing	Solo	Tutti	Solo	Tutti
Instrumentation	Dombra	Orchestra	Dombra	Orchestra
Secondary formal level	Kuy	–	Kuy	–

Ноталық мысал 1 – «Елім-ай» халық әні

Musical Example 1 – The Folk Song “Elim-ai”

Нотный пример 1 – Песня «Елім-ай» (народная)



Ноталық мысал 2 – «Әлқисса» (1–3 тт.). Ноталық мысал осы басылымнан алынды: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.

Musical Example 2 – “Alkissa” (bars 1–3). Source: Tlendiev, Nurgisa. Zhenis Saltanaty: Collection of Works for the Folk Instruments Orchestra. Full Score. Almaty: Öner, 1980.

Нотный пример 2 – «Әлқисса» (тт. 1–3). Пример взят из сборника: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.



Ноталық мысал 3 – «Әлқисса» (4–7 тт.). Ноталық мысал осы басылымнан алынды: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.

Musical Example 3 – “Alkissa” (bars 4–7). Source: Tlendiev, Nurgisa. Zhenis Saltanaty: Collection of Works for the Folk Instruments Orchestra. Full Score. Almaty: Öner, 1980.

Нотный пример 3 – «Әлқисса» (тт. 4–7). Пример взят из сборника: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.



Ноталық мысал 4 – «Әлқисса» (8–11 тт.). Ноталық мысал осы басылымнан алынды: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.

Musical Example 4 – “Alkissa” (bars 8–11). Source: Tlendiev, Nurgisa. Zhenis Saltanaty: Collection of Works for the Folk Instruments Orchestra. Full Score. Almaty: Öner, 1980.

Нотный пример 4 – «Әлқисса» (тт. 8–11). Пример взят из сборника: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.



Ноталық мысал 5 – «Әлқисса» (12–15 тт.). Ноталық мысал осы басылымнан алынды: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.

Musical Example 5 – “Alkissa” (bars 12–15). Source: Tlendiev, Nurgisa. Zhenis Saltanaty: Collection of Works for the Folk Instruments Orchestra. Full Score. Almaty: Öner, 1980.

Нотный пример 5 – «Әлқисса» (тт. 12–15). Пример взят из сборника: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.



Ноталық мысал 6 – «Әлқисса» (64–66 тт.). Ноталық мысал осы басылымнан алынды: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.

Musical Example 6 – “Alkissa” (bars 64–66). Source: Tlendiev, Nurgisa. Zhenis Saltanaty: Collection of Works for the Folk Instruments Orchestra. Full Score. Almaty: Öner, 1980.

Нотный пример 6 – «Әлқисса» (тт. 64–66). Пример взят из сборника: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.



Ноталық мысал 7 – «Әлқисса» (132–136 тт.). Ноталық мысал осы басылымнан алынды: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.

Musical Example 7 – “Alkissa” (bars 132–136). Source: Tlendiev, Nurgisa. Zhenis Saltanaty: Collection of Works for the Folk Instruments Orchestra. Full Score. Almaty: Öner, 1980.

Нотный пример 7 – «Әлқисса» (тт. 132–136). Пример взят из сборника: Тілендиев, Нұрғиса. Жеңіс салтанаты: халық аспаптар оркестріне арналған шығармалар жинағы. Партитура. – Алматы: Өнер, 1980.

