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*Arman Zhudebayev¹**¹Kurmangazy kazakh national conservatory
Kazakhstan, Almaty***DEVELOPMENT OF TRADITIONAL MUSIC
AND ITS INTEGRATION INTO THE WORLD SPACE****Abstract**

In this article, the author considers important aspects in the development and formation of traditional Kazakh music, its significance and place today in the world space. The historical and cultural methods of research are used as the basis. Understanding the cultural heritage of the Kazakh people is of particular importance in the knowledge of the life of a modern person. This spirit of freedom, characteristic of the Kazakh people, as the author notes, is reflected in their work, which finds its place in the next generation, which is expressed in the development of the culture of Kazakhstan – a harmonious combination of the historical heritage and traditions of the Kazakh people with other ethnic groups. The modern musical culture of Kazakhstan, according to the author's observations, has a wide range of development and includes three directions – Kazakh traditional, academic and mass music. Each of the presented directions includes a rich artistic content, which have their own audience, tools and a unique system of genres and styles.

Keywords: Modern Kazakhstan, the traditional heritage of the Kazakhs, traditional culture, the history of the formation of Kazakh folk music.

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Алматы, Казахстан***РАЗВИТИЕ ТРАДИЦИОННОЙ МУЗЫКИ
И ЕЕ ИНТЕГРАЦИЯ В МИРОВОЕ ПРОСТРАНСТВО****Аннотация**

В данной статье автор рассматривает важные аспекты в развитии и становлении традиционной музыки казахов, ее значение и место на сегодняшний день в мировом пространстве. В качестве основы использован исторический и культурологический методы исследования. Осмысление культурного наследия казахского народа имеет особое значение в познании жизни современного человека. Этот дух свободы, характерный для казахского народа, как отмечает автор, отражается в их творчестве, которое находит свое место в последующем поколении, что выражается в развитии культуры Казахстан – это гармоничное сочетание исторического наследия и традиций казахского народа с другими этносами. Современная музыкальная культура Казахстана, по наблюдениям автора, имеет широкий спектр развития и включает в себя три направления – казахскую традиционную, академическую и массовую музыку. Каждое из представленных направлений включает в себя богатое художественное содержание, которые имеют свою аудиторию, инструментарий и уникальную систему жанров и стилей.

Ключевые слова: Современный Казахстан, традиционное наследие казахов, традиционная культура, история становления казахской народной музыки.

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Қазақстан, Алматы***ДӘСТҮРЛІ МУЗЫҚАНЫҢ ДАМУЫ
ЖӘНЕ ОНЫҢ ӘЛЕМДІК КЕҢІСТІККЕ ИНТЕГРАЦИЯСЫ****Аннотация**

Бұл мақалада автор қазақтардың дәстүрлі музыкасының дамуы мен қалыптасуындағы маңызды аспектілерді, оның әлемдік кеңістіктегі бүгінгі таңдағы маңызы мен орнын қарастырады. Негізі ретінде зерттеудің тарихи және мәдени әдістері қолданылды. Қазақ халқының мәдени мұрасын ұғыну қазіргі адам өмірін тануда ерекше мәнге ие. Автор атап өткендей, қазақ халқына тән

бостандықтың бұл рухы олардың шығармашылығында көрініс табады, ол кейінгі ұрпақта өз орнын, Қазақстан мәдениетінің дамуында көрінісі – бұл қазақ халқының тарихи мұрасы мен дәстүрлерінің басқа этностармен үйлесімді үйлесуі. Автордың байқауынша, Қазақстанның заманауи музыкалық мәдениеті дамудың кең спектріне ие және үш бағытты – қазақтың дәстүрлі, академиялық және бұқаралық музыкасын қамтиды. Ұсынылған бағыттардың әрқайсысы өз аудиториясы, құралдары бар бай көркемдік мазмұнды қамтиды

Түйінді сөздер: Қазіргі Қазақстан, қазақтардың дәстүрлі мұрасы, дәстүрлі мәдениет, қазақ халық музыкасының қалыптасу тарихы.

Historically a number of world society modernization samples, among them the experience of Europe, which led to the Renaissance and humanism to the industrial revolution and urbanization, «enlightened rule» in Meiji Japan, the Korean economic miracle, Singapore's modernization, etc., modernization of Kazakhstan's idea of consciousness in its goal "... to become a united nation of strong and responsible people» [1], highlighted the special humanistic orientation. Our ancestors left us a legacy of huge territory of Kazakhstan, the original culture and the special spirit of perception and cognition of life. This spirit of freedom and steppe valor was not wasted on the «cool» fracture history, it managed to maintain the previous generation, who have borne the unprecedented test.

Kazakhstan has chosen its own path of development, harmoniously combining the historical heritage of the Turkic civilization with the common history, culture, traditions of ethnic groups inhabiting the country, as well as the synthesis of traditions and culture with market principles and advanced technologies in the world economy. On this path, Kazakhstan has managed to create its own model of interethnic and interfaith coexistence, which has received the name "N. Nazarbayev's model" throughout the world.

The unique age-old experience of the people of Kazakhstan is vividly reflected in the art that preserves archaic layers and ancient traditions, while flexibly changing in the context of globalization and post-globalization. This is observed in various forms of existence of the modern musical culture of Kazakhstan, which today has a branched structure and includes three main directions - Kazakh traditional music, academic music of European orientation and mass music. In each of these directions, a huge artistic experience has been accumulated, its own audience has been formed, its own instruments of influence and a unique system of genres and styles.

The priority and importance of traditional music notes in his article «Seven edges of the great steppe» [2] The first President of the country, El basy - N.A.Nazarbayev, where the emphasis was placed on the importance of creating a collection of "Ancient motifs of the Great Steppe" taking into account the selection of collections of significant works for traditional Kazakh musical instruments and determined the importance of its implementation for traditional music of Kazakhstan. As part of the implementation of the provisions of this work, one of the main issues studied in the field of art today is the definition of priorities for the development of traditional music and its integration into the world space.

Traditional oral-professional art of Kazakhs is not just a part of culture, it is “a huge World, in which the Spirit and Soul of the people are imprinted” [3, 3]. From time immemorial in Kazakhstan, samples of musical folklore and the richest oral professional tradition were passed on from mouth to mouth, from generation to generation. The art of Kazakh akyn-improvisers, saloversera, typologically close to medieval musicians of Western Europe - jugglers, troubadours, trouveres, maisters and minnies-singers, epic storytellers - zhyrau and zhyrshy, wedding and funeral rites, complex in terms of ritual ceremonies with an important participation of music, ceremonies associated with the birth of a child, healing, etc. - all this became the basis for the further development of the national musical culture, its root source.

Since the beginning of the XIX century, Kazakh folk music culture has had the institution of authorship: by oral transmission, names and numerous samples of music have been preserved – songs and instrumental pieces for folk instruments dombra, kobyz, sybyzgy, etc.-kui, epic tunes of traditional musicians Kurmangazy, Dauletkey, Tattimbet, Birzhan-Sala, Ahan-sere and others. It was a highly developed professional musical culture, the main features of which were:

- syncretism - the indivisibility of various types of creative activity - poetic, performing, oratorical, acting;
- high level of performing skills - singing and instrumental;
- training in the oral traditional school system: teacher-student. At the end of training, the student received a blessing from his teacher, a parting word (Bata);
- lack of ensemble forms of professional music making, i.e. solo performance;
- improvisational, the ability to memorize kui from a single listening session;
- the presence of national forms of musical competitions among professional musicians. The song-poetic competition of akyns is called aitys, a competition of instrumental musicians playing the dombra - tartys, a stringed plucked instrument;
- diversity of author's works, the presence of individual-style features in the work of each oral and professional musician;
- obligatory possession of a musical instrument. Both the song and the epic tale in the professional tradition of Kazakhs have always been accompanied;
- Genre-containing variety of samples of oral and professional musical creativity. There are also songs about art and its purpose; songs and kui-testaments (osiet), dedications (arnau), love and landscape lyrics, historical subjects, etc.;
- complex musical language and composition of works, despite the fact that the Kazakh traditional song and instrumental piece kyui do not sound more than 5-7 minutes, that is, they are miniatures in terms of form.

In traditional society, Kazakh musicians had a special social status: they were among the "chosen ones," often likened to the images of totem animals, that is, they had great public recognition. Spending their lives in constant wanderings across the vast territory of Kazakhstan, they delighted the people with their art, who generously rewarded them with money and rich gifts.

On the vast territory of our country, which occupies the 9th place in the world in terms of area, second only to Russia, China, the USA, Argentina, Brazil, Canada, India and Australia, 5 regional singing and 11 instrumental schools and sub-schools have been formed, which are currently studied in different degree. This huge layer of folk musical culture became the basic platform for development of the Kazakhstan composing and research practice, for development of new genres in Kazakhstan in the XX century. For example, a vocal and performing school was formed, which is often compared with the art of Italian bel canto. In the process of development, the Kazakh tradition has developed a brilliant performing style, regionally connected with the central and northern regions of Kazakhstan - Saryarka. Oral and professional singers of the Arka tradition had a voice of wide range, their singing was characterized by high technical maneuverability, "flight", wide breathing, original timbre and manner of singing. When assessing the art of such performers, the people widely used aesthetic figurative expressions such as "komeinen bal tamgan anshi", which means "a singer whose voice sweet like honey." This characteristic indicates that the singer's voice is plastic, flexible, "sweet and stringy like honey". They also say "kumis kumey, zhez tanday anshi" - "a singer with a silver larynx, with a sky made of metal". These words evaluate the presence of a "silvery" sound with a special brilliance, and also indicates the "metallic" power of the voice. Traditional singers often sang in the open air, right in the steppe, with a large crowd of people. Therefore, they had to have strong voices, audible at a distance of "four sheep runs" (on average, one track was 11 kilometers a day!). Such epithets awarded the highly skilled singers, real professionals, who possess not only a unique vocal apparatus, but also mastered the art of poetic improvisation, the ability to speak beautifully, skillfully playing musical instruments, as well as possessed the elements of theater and circus action.

As for the instrumental tradition, the history of dombra tradition goes back centuries, as evidenced in archaeological discoveries, such as the ancient Khorezm, as well as the Pazyryk mounds and archaeological Kazakh archeologists on the territory of Kazakhstan. According to this information, dombyra and kobyz were the most common musical instruments of the early nomads. One of the features of dombra performance is a solo form of playing an instrument. It promoted

the nomination of bright personalities in different historical epochs. The people retained the names of the best representatives - Ken-Buga, Asan-Kaigy, Kart-Nogai, Bayzhigit, Bezhen, Tattimbet, Kazangap, Seytek, Dina Nurpeisova, etc. The art of each kyuishi and its style were distinguished by a bright individuality, a characteristic manner of performance, a certain arsenal of means of musical expression and a variety of dombra kuies themes. Therefore, we say that the art of kui is the path for a mature consciousness filled with spiritual search. Musician kuishi revives the art of the past, modern art works and, if it allows its level, shaping the future. As T. Asemkulov wrote, "teaching kui, song or zhyrau was an element of the general education system. The main wealth is a person, the main goal is the upbringing of a spiritual personality, an active member of society ..." [4].

In the process of developing a dynamic, optimistic and systematized view of the integration of traditional music, we must develop in the direction of active education, in the spirit of dynamic conservatism - a combination of tradition and innovation, respect for the past and a positive attitude towards modernity. New elements of folk music culture are needed, which first appear in a certain environment of the population, and they are the result of changed living conditions of the people, and novelty in this case is a reaction and result to developing and changing living conditions. On the other hand, folk music, being in continuous transformation, actualizes this novelty in life. The peak of "pop" has already passed, is on the decline. In any case, the day is near when the people, fed up with the cheap sound stuck in their teeth, will once again turn their faces to the ever-unfading classics, traditional music. It is important to get out of the situation with the least losses and preserve ethnic music as a relic, unaffected by mass culture and carrying the potential to resist its pressure.

One form of promotion of traditional Kazakh music, of course, become festivals of different levels - from regional to international, which are intended to have a deep spiritual and moral significance for the younger generation. In particular, in the autumn of last year in the Kazakh National Conservatory named after Kurmangazy was a traditional music festival "Babadan Amanat", dedicated to the 200-th anniversary of the great composer Kurmangazy Sagyrbajuly. Within the framework of the festival, an international scientific and practical conference was held on the topic "Traditional music: problems of history and theory." A notable fact was that regional representatives of the singing and instrumental schools of the republic, such as Kazhybek Bekbosynov, Abdulhamit Raiymbergenov, Seken Turysbekov, Ramazan Stamgaziev, Aigul Ulkenbaeva, Aigul Kosanova and others, became participants in the festival. And also, as honored guests, art workers are invited - Almas Almatov, Katimolla Berdygaliev, Aitzhan Toktagan, Abdymomyn Zheldybaev, Serzhan Shakrat, Kairat Baybosynov, Bekbolat Tleukhan. Also, the great festival of Kazakh national music "Ancient melodies of the great steppe" began in Semey city, and this project will be held during 2019 in all regional centers of Kazakhstan with a frequency of two festivals per month. In this regard, we can also recall the largest international festival of contemporary ethnic music in Central Asia "The Spirit of Tengri", a multicultural project established by the Tengri FM radio station and bringing together performers in the Ethnworld genre from all over the world, which annually takes place in the format of Grand open-air concerts, inviting world stars of contemporary ethnic music to perform in Kazakhstan. Another remarkable project is the annual festival of Turk traditional music "Astana-Arkau", which is held with the support of the Nur-Sultan city akimat. Over the past nine years, about 700 musicians and scholars representing the musical traditions of almost all Turk peoples have taken part in the festival. Among the regular guests of the festival are vocalists, instrumentalists and researchers from Turkey, Azerbaijan, Kyrgyzstan, Uzbekistan, Turkmenistan, as well as such Turkic national autonomies as Altai, Bashkortostan, Gagauzia, Khakassia, Sakha, Tatarstan, Tyva, etc. And this is only a small part carried out projects related to the promotion and popularization of traditional music.

Another important evidence of interest in our music can be considered the participation of Kazakh scientists-musicologists in ICTM - the International Council for Traditional Music, which is in official consultative relations with UNESCO, and the main purpose of the council is to research, document, preserve and widely disseminate traditional music and dance all countries of

the world. In 2015, the council held a regular World Conference in the city of Astana, and I would like to note that such an event has not yet been held in any republic of the CIS countries. This conference was attended by about 600 authoritative research scientists, professors of leading universities and heads of major research centers and organizations from more than 70 European, African and Asian countries (USA, Turkey, Russia, Japan, Hungary, Azerbaijan, Kyrgyzstan, Uzbekistan, Tajikistan, etc.). Continuing the conversation about the problems of the existence of forms and genres of Kazakh folk music in the modern world, we note that the processes of globalization, which covered various spheres of human activity throughout the 20th century, had a great impact on society, economy, political and cultural life. Scientific and technological progress, industrialization and urbanization of society, the emergence of electronic technical means of preserving and transmitting musical information, all these factors significantly influenced the formation of a new creative thinking of composers of the XX century, who followed the path of significantly expanding the acoustic and space-time boundaries of music through the synthesis of technology and creativity (the invention of electronic musical instruments, the use of synthesized sound, artificial sound systems, etc.). Therefore, the practice of composing and performing Kazakh traditional music has also undergone significant changes, which today are ambiguously assessed by scientists. Many see the performance of kui from the stage, enhanced by electronic sound, the loss of the deep meanings of traditional culture and have a negative attitude towards such practice. Some of them believe that if this art is in demand by the Kazakh audience, it has the right to live. In this debate the point of "I" puts real musical practice, where equally well represented as close as possible to the traditional branch of folk music, and its traditionally version of its execution, as well as diverse in genre and style regard to composition practice, resorting to interpretations of folk music by using modern composition techniques and writing. Currently existing creative groups widely represent a variety of forms, genres, and styles of folk music. And these new formats are very attractive for foreign listeners. For the world community, Kazakh music is of great interest not only in terms of aesthetic impact, but also as an object of scientific study in the context of world music.

As for the content of the compositions, the peculiarity of the idea of young groups is due to the use of a new combination of traditional means of musical language, a new ratio of already known elements. Thus, the folklore and ethnographic ensembles "Sazgen Sazy" and "Adyrna" perform ancient kuies in the "new" instrumental guise of that period, but also world music is presented on folk instruments. In the repertoire of the groups "Turan", "Ulytau", "Khassak", "The Magic of Nomads", "Steppe Sons" traditional music is presented in new genres and aesthetics, in virtuoso performance of national compositions in modern processing, which is a very promising field activities for the development and integration into the world space, since the demand for ethnic music in various countries has a very promising direction. I would especially like to dwell on the creativity of the ensemble "Turan", which consists of graduates of our conservatory. Over the 10-year period of its existence, the collective has achieved incredible success, being an adherent of Kazakh traditional music. Performing ethno music in various countries, they have had great success and recognition in more than 70 countries of the world, including America, Germany, France, Russia, China, Nepal, Norway, Romania, etc. Quite often the ensemble performs together with other ensembles, and in a completely opposite direction. For example, with the chamber ensemble "La primavera", with the Israel Symphony Orchestra, with the Hong Kong folk ensemble, with the Japanese folk ensemble "Tsuru to Kame", with the Japanese traditional theater. Also, music, a group that has 70% of the author's musical material in its repertoire, sounds in films, in particular, in Turkish serials. Documentary films were made about the work of the collective for the TV channels «Discovery», «B.S Asahi» [5]. Each member of the ensemble is a multi-instrumentalist, and can play any of the ancient musical instruments, such as Shan-kobyz, Kyl-kobyz, Sybyzgy, Zhetygen, Sherter, Dauylpaz, Dangyra, and the ensemble uses the technique of throat singing.

The current position of creative groups engaged in traditional music has its own specific, market-dictated reference point, which, in turn, creates conditions for solving competition issues and, definitely, requires knowledge to properly structure their capabilities and promote traditional music. At

present, relying on experience and traditions, having a certain basis for the development of traditional music, we must not forget that the competitive environment requires a more refined approach to the globalization of traditional music in Kazakhstan. The experience of the already well-known above-mentioned groups confirms not only the demand for music in Kazakhstan abroad, but also the need to be ready for changes in the content, form of performances, and search for new management and marketing tools. Modern Kazakhstani researchers note that many musical groups, whose priority is not only the development of their own repertoire, but also its promotion, face certain difficulties, such as lack of funding, inability to foresee risks, lack of knowledge of the ability to respond quickly to rapidly changing social conditions, use of methods of advertising promotion of music brands. Of course, there is an urgent need for the training of management personnel for creative organizations with new management methods and creative thinking. Today, new technologies give performers ample opportunities to create a unique, unusual sound, but at the same time it is necessary to strive to ensure that the sounding music does not become standardized and stereotyped, but has the function of forming the musical taste of the audience. Therefore, we must remember that the essence of traditional musical education is not only in learning to play an instrument or singing, but also in accents that are placed on listening, feeling, perception, growth, education. The ultimate goal of which is spiritual development.

For me, as a dombra player and orchestra conductor, the importance of the main vector for the development of modern music-making, in which the demonstration of achievements preserves the dignity of traditional performance is obvious and indisputable. Indeed, in the process of promoting the rich multi-genre musical culture of our people far beyond the borders of our country, we must know that the modern world is actively changing, forcing us to constantly ask questions: what is the role of musical art in the life of mankind, what place does the activity of musicians occupy in society, how to increase the richest heritage of traditional music left over from ancestors, how to preserve national identity in the context of globalization? All these problems require reflection, and today's forum functions as a discussion platform for scientific comprehension and discussion of interesting topics of search and research.

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