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FUNCTIONING OF TRADITIONAL MUSIC IN CONTEMPORARY CULTURE OF KAZAKHSTAN

Article is devoted to modern functioning of traditional music and folklore in Kazakhstan. The author investigates the various parties of musical life of the republic, activity of musicians and composers, performing collectives, puts theoretical and sociohistorical problems and analyzes their decision.

Keywords: Kazakh Traditional music, contemporary culture of Kazakhstan, folklore, The Kazakh national instrument, Ensemble performance, orchestral performance

Preservation of traditional music, is doubtless, very actual for many national cultures in modern society. National identity of culture, especially, young states is under the threat of leveling in view of world process of globalization and information. The Kazakh musical culture – the diverse and difficult phenomenon. It has ancient sources and is connected with the world *номадов*. Different authentic types of traditional music of Kazakhs – shaman ritual, family and ceremonial folklore, the epos, instruments and song genres remained so far [2].

Modern existing of traditional music in Kazakhstan – an extensive field for comprehensive investigation. The analysis of this problem includes many aspects:

- social (the addressee and the sender, social groups and age groups of the audience perceiving a modern existing of traditional music);
- theoretical (types, childbirth and music genres, adjacent types of modern musical art, degree of proximity to the folklore primary source);
- historical (chronology);
- geographical (extent of involvement in the specified process of various regional styles and schools);
- personal (personnel of carriers of traditional music);
- genre (synthesis of traditional music with different types of the academic and unacademic music) and many other. Research of the called aspects is represented actual and perspective. In the called problem such scientists as A. Mukhambetova, S. Elemanova, U. Dzhumakova, T. Eginbayev, G. Abdrakhman, A. Sabyrova and others to some extent were engaged.

Today traditional music of Kazakhs

occurs both in traditional, and in urbanized environments. Its carriers are not only the authentic performers who have been brought up in individual system of training of unwritten tradition «teacher pupil» but also the musicians who have got professional education in system of the European type with application of written ways of training.

Traditional Kazakh music undergoes considerable changes in the XX century. Folklore infrastructure, including individual forms of playing music, performance institute, as we know, are pushed aside new, earlier not by forms of performance peculiar to Kazakhs since 1930 [1].

The phenomenon of unacademic music takes place in musical practice of folklore and ethnographic ensembles and orchestras of Kazakhstan («Otrar sazy» «Sazgen» «Adyrna» and others), besides the choral and symphonic collectives, brought and new repertoire. Creativity of variety vocal and instruments and dancing ensembles of the middle of 1960-1970 («Dosmukasan» «Gulder»), the numerous vocal and instruments groups which have appeared in 1990-2010, and also solo performers concerns him. Especially instruments groups, including jazz (M. Yermolov, G. Metaxa's jazz bands, etc.) arise in the 80th years of last century.

All these innovations were estimated by the official power as development of the Kazakh culture in the USSR. However other moods appeared in the environment of the Kazakh intellectuals in Independence according to which similar cultural innovations turned back for traditional music in the state and society past loss at nomadic way of life of prestige owing to what the folklore is doomed to extinction. It is tho-

ught, the similar assessment of the events is lawful in a certain degree.

We will try to look at the developed picture on the other hand. The culture doesn't disappear completely. The folklore, the deep basis of culture not is the stiffened museum block as art practice testifies. It always stays in a mobility condition. The folklore can undergo these or those metamorphoses at all times. Sometimes it accepts the forms, which contemporaries don't take for tradition. And then the most inconsistent estimates are given to many types and genres of new musical culture. Passes time, passions cease round the incompatible phenomena new, apparently, among themselves gradually. Nobody considers these or those modern forms of an existing of musical tradition not national. The phenomena of the 1980th years are indicative in this sense. It is the symphonic poem «The Otrar Last Day» by Zholan Dastenov with inclusion in the score of party clay sazsyрмаi, variety songs with realization of national Melos by Kenes Duysekeyev, Shamshy Kaldayakov, Aset Beyseuov, Seydolla Bayterekov, Talgat Sarybayev Kazakh composers and many other. The Kazakh national instrument dombra is surrounded with rock structure («Urker» group, head Aydos Sagatov, <http://www.urker.kz>) one decade later. «Adai» Kurmangazay kyui already sounds performed by dombra, violins, a guitar and percussions in («Ulyta' u» group, head Maxim Kichigin, <http://www.ulytau.kz>), and Assylbek Ensepov's dombra compositions sound in computer processing, tyurk throat singing as the ethnic vocal sounds in Edil Khussainov's multi-instruments compositions [5, c.470-476].

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by the official power as development of the Kazakh culture in the USSR. However other moods appeared in the environment of the Kazakh intellectuals in Independence according to which similar cultural innovations turned back for traditional music in the state and society past loss at nomadic way of life of prestige owing to what the folklore is doomed to extinction. It is thought, the similar assessment of the events is lawful in a certain degree.

The modern performance of tradition is capable to begin aspiration of society to study and understand heritage. Therefore popular music can serve as the specific bridge between traditional music and society.

«The way of preservation and tradition transfer – a distinctive sign and the most important factor of the existence of this or that area of art, – is written by the researcher of traditional instruments art Igor Matsiyevsky. – Kobzar and lirnik's art left from the historical arena not only because of social transformations, but in connection with replacement of a way of development and interpretation of artistic images» [8, p. 159]. The collective creativity, according to I. Matsiyevsky, is shown not only in instruments ensembles or in combinations of instrumental music to other art forms. Whether the collective creativity consists «in participation of tens creators of many generations in formation of that other genre proceeding by eyelids or the concrete art text. It is shown in alternativeness, plurality». According to the scientist, work of traditional music isn't «uniform, forever the created text. It exists in a set of creative performing acts of art as the certain figurative and style idea assuming alternativeness of interpretation, plurality of ways of reading» [8, page 160]. Ethnic music is, in our opinion, one of similar ways of Kazakh traditional heritage reading. Under this term which is widely used in space of foreign culture, it is necessary to understand, how it is represented, any manifestations of the national beginning in various musical genres and styles.

Ethnic music in Kazakhstan is presented by ensembles of traditional instruments, band and popular music.

Ensemble performance. Ensemble performance wasn't peculiar to Kazakhs in the XIX-th century, however then received great popularity and won recognition of performers and wide audience. Folklore and ethnographic ensembles developed in the Kazakh culture in the 20–30-th years of last century, during an era of amateur arts festivals. This branch of musical culture has a new round of development in the 70-th years of the XX century. Ensembles «Adyrn» «Sazgen» Seken Turysbekov's ensemble, Ensemble at the President of the Republic of Kazakhstan and others function actively today.

The repertoire of ensembles changed. It included the Kazakh songs and *kyuis* first, it contained their processings (harmonious support and a bass) at the second stage of the development, later it included author's works in style of folklore.

The folklore-ethnographic Kerulen ensemble organized in 2005 by known performers of traditional music by A. Ulkenbayeva and E. Khussainov (<http://kaztube.kz/ru/video/12344>), offers an original, extraordinary approach to folklore. The collective includes performers on the Kazakh national instruments and performers of an ethnic vocal. The ensemble of soloists plays a number of repertoire works. Singers are the well-known musicians in the republic, they represent various regional and style singing schools – East Kazakhstan, Zhetyssu, the Southern Kazakhstan, and also tradition of the Central Kazakhstan. The ensemble applies also shaman tambourine and throat singing. The innovation of the concept of collective consists in an approach to traditional heritage. First, all singing traditional schools are aggregated for the first time in ensemble. Secondly, the repertoire is made by compositions blocks where separate works sound isn't separate, and are soldered in a whole. Therefore concerts of ensemble have not number, but through structure from beginning to end. Not only works of folklore and professional creativity of oral type, ancient *kyuis*, *kyui-legends*, professional songs and folklore songs a *kara olen*, epic genres, but also the phonemes interpreted as before – the sounds contrasting among themselves,

are structural units of block compositions, respectively, at various levels. It gives archaism to sounding. The great value performed by *has burdon*. Refusal of the European type of a statement (a melody, a bass, harmonious filling) is connected with the polimodality invoice and improvisation. The musical fabric represents polyphony of sound high-rise and timbre layers. The harmonious vertical of sounding music is result of addition of monody lines that makes a style core of collective. Thus, «Kerulen» recreates an early layer of folklore, applying elements of music of Turkic peoples of the Southern Siberia and Mongols and operating with this type of the invoice, syllabics and modal types of meter. It represents an era of the VIII-X centuries in a combination to throat singing. The Kazakh songs known nowadays and *kyuis* get other musical sense. Similar interpretation of traditional culture is dictated by aspiration to reveal the *protokazakh* nature of works of folklore and oral and professional music – both song and epic, and instruments, and also to revive sources – Turkic roots [5]. Similar interpretation of folklore has big prospects, on belief of performers.

Orchestral performance. Orchestral performance evolved from early folklore ensembles in 40-years of the XX century in the Republic of Kazakhstan. The Kurmangazy Kazakh National Instruments Orchestra, The Tattimbet Kazakh National Instruments Orchestra, (Karaganda), The Dina Nurpeissova Kazakh National Instruments Orchestra (Atyra'u), «Naryn» Folklore-Ethnographic Orchestra (Atyra'u) and «Otrar sazy» Folklore-Ethnographic Orchestra (Almaty) also symphonic and chamber orchestras of the European type were performing processings of songs and *kyuis*, the European and Russian classics first, then they were playing works Kazakh composers the next years [7]. Orchestras initiated revival of national roots partly.

Professional education of the European type imparted orchestral thinking impulsed creation of the whole direction of music for national orchestras. It was author's music in national style. Development of orchestral practice led to creation of a genre symphonic *kyui*

for a symphonic orchestra by Evgeny Brusilovsky, Erkegali Rakhmadiyev and Gaziza Zhubanova's creativity that made an originality of the Kazakh symphonic music in the 1970th years. The reconstruction means of a symphonic orchestra of timbres of national instruments, promotes it also, as, for example, in symphonic march «the Voice of Asia» by Adil Bestybayev.

Thus, the contribution of symphonic music of Kazakhstan to culture consists as performed by classics, and, mainly, in creation and performance of the national music based on the Kazakh musical language (intonations, rhythms, introduction in the score of national instruments), creation of new synthetic orchestral genres.

Popular music. The creative laboratory is observed in the field of popular music. It is experiments with instruments structures, searches and introduction of various receptions of sound extraction. The aforementioned group «Ulytau» crosses culture elements of the East and the West. The group «Sazota'u» synthesizes *dombra* and *kobyz*. The Kobyz's quartet «Art steppe» connects different kobyz's types – ancient and modern, it enters a new manner of game also.

The birth of the jazz had at the beginning of the XX century, as we know, enormous value for development of world musical culture on the transatlantic continent. Its shape changed. The concept and the phenomenon of mass popular musical culture, strongly became current now. Interaction of popular American and British music with traditional Kazakh genres generated the various synthetic phenomena in all its variety. Styles ethno-rock («Roksonaki» head R.Kara, «Urker» head A.Sagatov), a fusion, art-rock (The Magic of Nomads, the head R. Gayssin) and others, creativity of numerous solo performers appeared with application of an ethnic vocal. It is dictated by reflective aspiration to feel successors of all-Turkic culture.

«The Magic of Nomads» project causes interest (<http://kz.magicofnomads.kz>; <http://video.yandex.kz>). Style of group, rather individual, is defined by folklore and jazz synthesis. The record CD of group where known na-

tional and Kazakh songs and kyuis entered, author's works, occurred at the well-known sound recording British studio Abbey Road (London) known for that the legendary four from Liverpool – «The Beatles» wrote down the songs exactly here.

Our research testifies, creativity of popular groups and variety soloists, singers and instrumentalists gives own interpretation of folklore thanks to new reading. The Kazakh songs and kyuis get to audience, of course, in the modified look, losing inevitably authentic character thus. Nevertheless, it is a question of an existing of traditional genres in the listeners environment. Thus, the youth joins a treasury of traditional culture. And the genres not inherent in the Kazakh culture it is primary (the blues, the jazz, etc.), serve as the general connecting link for tradition and the present which has lost in a sense the roots owing to the sociohistorical reasons [5].

Traditional art isn't capable to be «the unique system of development of life» reflections of social practice at a boundary of XX-XXI centuries, as before. The known musicologist, the researcher of the Kazakh traditional music A.Mukhambetova wrote about it with reference to music of the Soviet Kazakhstan in 1972 [1]. And this statement remained correct 40 years later. Creation of new types of arts and genres corresponds to new vital realities. Music orchestral, ensemble and popular types are them in Kazakhstan.

The ethnic music actual in preservation of tradition, also is a present metamorphosis of folklore. Typologically similar process occurred in songs and kyuis professionals of oral tradition of Kazakhs in the XIXth century, in our opinion. Intonations of songs of family and ceremonial folklore as semantic units were one of art text levels of musical art more than 200 yours ago [8, c.214-216.]. It is obviously to eat it, inclusion of the Kazakh national song in the directions of modern musical culture – rock, the jazz, pop culture and a fusion. The modal thinking, oral character, the collective creativity concerning group types of creativity, make related these directions with folklore [8].

The called musical phenomena in the Kazakh culture occupies a certain niche in world cultural process. The Kazakh ethnic music has representative character in not smaller degree, than traditional music with its various genres, regional styles and schools. Creative searches are caused by different tendencies vectors in search of individual interpretation of traditional music in modern culture – from the recreated version of the protokazakh art to vanguard currents of art-rock and a fusion.

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