

MUSICAL CULTURE OF THE KYRGYZ PEOPLE

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Abstract

The musical culture of the Kyrgyz people is a valuable heritage that reflects its traditions, history, and spiritual values. This study is relevant because in the modern pedagogical process, the emphasis on the integration of national cultural features, including music, is becoming increasingly important. It promotes multicultural education and the development of students' national identity. The purpose of this study was to develop ways to integrate the musical culture of the Kyrgyz people into modern pedagogical education and recommendations for their optimisation. The following methods were used in the study: analytical, specifically, historical analysis; comparative; method of synthesis; as well as methods of generalisation and systematisation. The most revealing was the historical analysis, through which the historical context of the development of Kyrgyz musical culture and its influence on education in different periods of history was studied. The results of the study suggested that the inclusion of elements of musical culture of the Kyrgyz people in the pedagogical process can serve as an effective tool for the development of students' cultural self-awareness, as well as the development of their emotional and social competence. However, to achieve the best results, clearly formulated methods are needed that consider the specifics of Kyrgyz musical culture and the features of the modern pedagogical process. Among such techniques, the following were identified: cultural immersion, integrated lessons, project-oriented method, organisation of creative working groups, case method, creation of interactive music laboratories, differentiated approach, and application of the method of critical analysis in lessons. The findings of this study can be useful for teachers, students at pedagogical universities, researchers in the field of pedagogy and ethnomusicology, as well as educational authorities.

Keywords

traditional music, pedagogical practice, folk art, instrumental music, students' self-identification

INTRODUCTION

Ancient chronicles and research of scientists testify to the deep respect of the Kyrgyz for musical art. Important life events such as weddings, funerals, and holidays have always been accompanied by music to help express joy, sorrow, and other emotions. Kyrgyz music reflects elements of nature, their way of life, traditions, and landscapes of their native land. The study of folk music contributes to the preservation of the rich creative heritage of this nation. The information collected can be used to document and preserve traditions that might otherwise be forgotten, and further research into traditional music will help to strengthen national identity and community self-consciousness. Therefore, it appears important to include its study in the pedagogical process of universities of all directions, not only specialised music universities. Enriching music education will help students to understand and appreciate national traditions, and thus preserve them by passing them on to the next generations.

J.Š. Begić and A. Begić (2022) believe that in modern pedagogy Kyrgyz folk music can be used as a tool for teaching language, history, and culture. It can also help develop children's musical skills, memory, and socialisation. Musical activities based on national traditions can strengthen a community by bringing different generations and social groups together. Moreover, in the era of globalisation and cultural integration, the preservation and promotion of folk music becomes a key factor in preserving the cultural identity of a people. This is particularly important in today's world, where globalisation can threaten the loss of cultural identities. Therewith,

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according to scientists, to effectively include elements of folklore music in the pedagogical process, it is necessary to consider the specific features of the modern educational process and create educational programmes focused on the study of the basics of folklore music, its history and significance in the cultural context of the Kyrgyz people.

According to a study by Babizhan et al. (2021), for many centuries, religious and ritual compositions have been heard in many aspects of Kyrgyz people's lives, often involving shamans and other spiritual leaders. In the history of the Kyrgyz people, music has been a part of various social events, rituals, and celebrations. It brought communities, families, and generations together in solidarity and understanding. By the beginning of the 16th century, Kyrgyz musical culture had acquired established features, including epic works and folk lyrics. For instance, compared to the culture of other peoples, the Kyrgyz give special significance in it to "sanat" and "nasyat" – didactic poetry, proverbs, aphorisms, puzzles, magic stories, myths, and legends. Hence, the need to find out what aspects the concept of musical culture encompasses.

Erkan (2023) believes that musical culture encompasses moral and aesthetic beliefs, musical preferences, knowledge, skills, and needs that are necessary to master the art of music, including perception and performance. Sabirova et al. (2020) note that musical culture is a multilevel system that combines a variety of types and genres of musical art. In this system, folk music plays a particularly significant role. As a musical and poetic creation of the people, folk music, or folklore, is an integral part of the national creativity, usually transmitted orally from generation to generation. Scholars use the term "folklore" to encompass both the creative aspects of national culture, such as legends, dance, music, and other expressions of folk art, and the material aspects, including housing, everyday objects, and clothing. Thus, the term "folklore" encompasses a wide range of cultural elements and expressions that are transmitted from generation to generation and represent a valuable national heritage.

Jacquesson (2021) notes that folklore among the Kyrgyz existed exclusively in the form of oral inheritance. Musical compositions and works were passed on by word of mouth, and pupils learnt them by listening and repeating them by ear. This way of transmitting music from generation to generation has shaped a particular mindset and free style of musical expression among the people. The author emphasises that if music is not passed on to the next generations, there is a risk of losing its crucial elements or disappearing altogether.

Based on the facts described above, the purpose of this study was to develop a comprehensive approach to the integration of folklore music in the pedagogical process to develop students' cultural awareness and strengthen their connection with the national traditions of the Kyrgyz people.

MATERIALS AND METHODS

The methodology of this study was based on the understanding of the value of the musical culture of the Kyrgyz people in general and for teacher education in particular. To ensure completeness and reliability of the information given in the article, the following methods were applied: analytical, namely, historical analysis; comparative; method of synthesis; as well as methods of generalisation and systematisation.

The use of the analytical method helped to investigate the evolution of the musical culture of the Kyrgyz people, its roots, and influence on public consciousness. The stages of folklore music development were investigated: from simple folk chants to complex musical compositions reflecting historical and socio-cultural changes in society. Data on ancient musical instruments, styles, and traditions that then formed the basis of national culture were also analysed. The historical analysis helped to identify both old and modern traditions, as well as their reflection and application in the pedagogical process. The specifics of how music has been passed on from generation to generation, the methods and approaches used, have been explored. The study

showed how old pedagogical methods were adapted to modern conditions, integrating into the educational system of the Kyrgyz Republic.

The comparative method allowed a more profound understanding of the unique features of Kyrgyz musical culture by comparing it with the cultures of other nations. For instance, Kyrgyz folk songs dedicated to nature can be compared with similar songs of Kazakhs and Azerbaijanis. Hence, it became possible to find out what common motifs and features are common to nature songs in different cultures. Musical forms and structures were also compared, namely, how Kyrgyz folk song is organised and what are its distinctive features compared to European folk song. Another aspect of comparison is how musical skill is transmitted in Kyrgyz culture compared to others: through oral mentoring or formalised instruction in schools.

The application of the synthesis method helped to combine various aspects of music culture to form a holistic view of its importance and role in teacher education. Information from folk songs, literary works, historical documents, and contemporary pedagogical research was combined to create a complete picture of musical culture. Synthesis also consisted in the integration of different fields of knowledge. For instance, an understanding of musical theory can be combined with psychological aspects of learning to understand how certain musical traditions affect students' cognitive and emotional development. In addition, the method of synthesis helped to connect the historical development of musical culture with its current state, revealing how ancient traditions are reflected in contemporary pedagogical practices. This was necessary to create more effective pedagogical strategies for integrating elements of folk music.

After collecting information on various aspects of the musical culture of the Kyrgyz people – from the use of certain instruments to specific educational practices – a generalisation method was applied to identify the main trends and key concepts. A systematisation method was then used to classify this data and conclude on the importance of musical culture in the pedagogical process.

RESULTS: HISTORICAL CONTEXT, SPECIFIC FEATURES, AND SCIENTIFIC COMPREHENSION OF THE MUSICAL CULTURE OF THE KYRGYZ PEOPLE

Music has historically occupied a principal place in the cultural life of the Kyrgyz people. The nomadic way of life of the ancient Kyrgyz had a considerable impact on the formation of the folk musical culture of this people. Furthermore, at various levels of domestic, social, and artistic creativity, their strong ancestral ties were manifested, uniquely refracted in national folklore.

The term “folklore” can have different interpretations in different countries. It can include all aspects of folk art or be narrowly interpreted as “oral literature” or “oral poetic creativity”. Thus, there is no single definition of the term. In a general sense, folklore includes a variety of artistic expressions created by the people and transmitted orally, such as poetry (legends, songs, ditties, anecdotes, fairy tales, epics), music (songs, instrumental works), theatre (dramas, satirical plays, puppet theatre), and dance. One of the key features of folklore in comparison to literature and book culture is its oral tradition and its focus on oral inheritance. Usually, rural people, peasants, were the bearers of popular culture.

In this context, folk music of the Kyrgyz people reflects the spiritual life, history, and traditions of the people. It is the root of modern musical culture, preserving ancient melodies, rhythms, and lyrics that have been passed down from generation to generation. This music was born in a folk environment and expresses the feelings, experiences, and outlook of the people. Consequently, the link between general culture and folk music is manifested in the fact that folk music is a repository of cultural, historical, and national values that are preserved and transmitted through musical culture. The folklore music of the ancient Kyrgyz reflects the nomadic way of

life of their ancestors, their attitude towards nature, family, and clan ties, as well as heroic legends and myths. Many instruments and songs are related to the daily life of the Kyrgyz, such as herding processes, wedding ceremonies, or religious practices. By listening to and passing on these songs and stories, young Kyrgyz learnt life lessons, internalised socio-cultural norms, and shaped their identity. That is why it is so important to pass on these values to future generations and to incorporate elements of them into modern education.

The Kyrgyz folk music was based on their unique musical instruments. According to the results of the study by Yu.B. Aliev (2000), among numerous musical instruments, the three-stringed komuz is the most ancient and widespread among the Kyrgyz. According to legend, the hunter Kambarkan invented the komuz inspired by the musical sounds he heard in the wind. He liked the tune so much that he created an instrument to recreate the sounds that fascinated him. Travelling musicians were popular for singing and playing the komuz. The komuz is made of wood, most often either uvula or juniper. Up until the 20th century, ram's intestines were used for the strings of the komuz.

Apart from the komuz, traditional Kyrgyz musical instruments include the kyl kyyak, sybyzgy, side flute, chopo-choor (pipe), and temir ooz komuz, which in some countries is known as the vargan. Kyl Kyyak is also an important symbol of Kyrgyz identity. The above-mentioned instruments: komuz, kyl kyjak (bowed instrument), sibyzgi, chopo-choor (pipe) and temir ooz komuz, Žygač ooz komuz, dobulbas (type of timpani), surnai, kernej (type of oboe) are only a limited list of traditional folk instruments made of affordable materials and convenient for use in conditions of frequent nomadic movements (Vrbanić, 2015). The almost forgotten temir ooz komuz and zhygach ooz komuz have been revived, thanks to the endeavours of professional musicians. Temir ooz komuz is one of the oldest musical instruments, and similar instruments can be found in the musical traditions of many peoples of the world. One of the oldest musical instruments in the world can be considered the longitudinal flute, of which the choor is a variety. According to scientists, such flutes existed as far back as the Neolithic era. Choor is repeatedly mentioned in the famous Kyrgyz epic “Manas”. The first European to describe the choor was August Eichhorn, a military kapellmeister from Tashkent. He is also the owner of the first sheet music recordings of tunes for this instrument, made in the 1870s. The traveller N. Severtsov in the second half of the 19th century noted that parade outings were usually accompanied by music, flutes (Aliev, 2000). Choor was also used in conjunction with singing. The instrument called sybyzgy is made of materials such as apricot wood, barberry wood, reed, or copper. “The surnay, or kernei, is a trumpet-shaped musical instrument with a double cane”. It sounds harsh with a nasal tinge. Great thinkers of the Middle Ages – Ibn Sina and Al Farabi in their works consider also wind instruments – longitudinal flute and surnai. The kerney is a purely signalling, piercing timbre musical instrument. All these features of the instruments can be considered a reflection of the free spirit of the ancient nomadic Kyrgyz.

In ancient times, the carriers of traditions among the Kyrgyz were akyns and manaschi (narrators of the Manas epic, performers of the epic). According to A.A. Aliev (1971), in pre-revolutionary times, alternate performances of akyns, singers, and musicians were popular in the form of a competition. Akyns are folk singers with deep roots in Asian culture. The word “akyn” is probably derived from Asian terms such as “akhun” meaning “wise”, “teacher”, or “thinker”. The akyns possessed many talents, including poetic prowess, the ability to compose, and the ability to play musical instruments. However, their key characteristic is their unique gift for limitless improvisation, notes Z.J. Przerembski (2022). Akyns not only studied and processed folklore material, but also actively took part in life, noticing both positive and negative aspects of reality. These observations often became the basis for their songs, which could be joyous, triumphant, satirical, or critical. This gave the akyns unquestionable authority, diverse repertoire, and creative individuality. Often akyns accompanied their singing by playing komuzes or kyl-kiyak and performed in the form of improvised dialogues-disputes called “alym sabak” or “to continue the line”. In this process, one performer sets the theme and the other develops and complements it by combining rhyme, vocal, and rhythmic elements with their own creative

interpretation. The result is the creation of an extended interaction where talented akyns can improvise on a variety of topics, whether it be philosophical questions, or the joy derived from a sip of cool water on a hot day.

One of the main sources of Kyrgyz folklore is the aforementioned Manas epic. It is considered the most voluminous epic in the world. It has been passed down orally from generation to generation by Manaschi storytellers. It is a trilogy that narrates the exploits of Manas, Semetey, and Seitek. Manaschi brought many dramatic elements to their performances, which gave a special intensity and liveliness to their performance. They told the epic while sitting without musical accompaniment, observing a special melodious tune. This chant varied depending on the content and meaning of the text. Manaschi created variants of retellings or could perform learnt texts, embodying the characters' images by various intonations, facial expressions, and gestures. They emotionally and vividly conveyed images of riding a horse, drawing a bow, striking a sword, invocations, blessings, and curses. Manaschi travelled, sharing their art with different audiences. They have made an invaluable contribution not only to the preservation of folk traditions, but also to the spiritual life of the people of the Kyrgyz Republic.

From analysing the features of the main types of folk art, it is clear that its development is rooted in the depth of folklore. Scenic elements are closely related to a variety of ancient Kyrgyz rituals, including labour and household songs. An example is the song "Op Maida" sung by horse drivers during threshing, going round and threshing the grain with their hooves to bring good luck and a bountiful harvest. In addition, among the ancient songs, the female "Bekbekei" is known, which was sung by herd guards and included a variety of signalling shouts. It was performed at night while the herd was camping to ensure their safety. Shepherds in Kyrgyz culture created a particularly rich musical milieu; their speeches and performances were charged with satire and comedy. Listeners memorised the content of these akyns, comedians, and manaschi and then passed on their works and ideas to the people (Savage et al., 2022). In tribal society song, dance, and mime play were closely interrelated; their separation came much later. The connection between epic, song, and dance has been maintained in folk art for centuries until today (Lam, 2023). The national roots of Kyrgyz folklore, going back to ancient traditions, served as a foundation on which professional playwrights, artists, and composers of Soviet Kyrgyzstan built classic examples of the republic's stage art.

Scientific comprehension of Kyrgyz folklore, started only at the end of the 19th–20th centuries, played a key role in the development of musical art. With the historical development of the Kyrgyz people, their musical culture has also evolved. Since the middle of the 19th century, studies and publications introducing the creativity and material culture of the peoples of Central Asia to European society began. During this period, the interaction and mutual influence of musical cultures of the peoples of Central Asia began. Consequently, during the historical development of Kyrgyz culture, it interacted with the musical art of other peoples of the region, influencing them, while preserving its unique features. Throughout the 18th century and the first half of the 19th century, Kyrgyz folk music continued to develop, being influenced by the musical art of other peoples of Central Asia and Kazakhstan, while both accepting the influence and preserving its national peculiarities. Thus, the Kazakh musical tradition includes ancient epic stories about batyrs performed on the dombra. Original instruments, such as the mentioned dombra and kobyz, play a vital role in the national musical tradition. The dombra is a stringed plucked instrument that has become a symbol of Kazakh national identity. The dombra is used to accompany songs and stories. Its melodious sound can convey a wide range of feelings, from joy to sorrow, and masterful performance on the dombra is considered the highest art. The kobyz is an ancient Kazakh stringed instrument believed to have shamanistic roots due to its mystical and mesmerising sound. Kazakh music has similarities with Kyrgyz music due to the nomadic lifestyle of both peoples. As nomadic herders, the Kazakhs have created a unique musical culture that reflects their unique way of life connected to nature and the vast steppes. Both Kazakhs and Kyrgyz have musical instruments that not only create melodies, but also tell stories

of heroes, love, wars, and journeys. Thus, the Kyrgyz national instrument – komuz, as well as the dombra in Kazakhs, serves to accompany folk songs and stories (Dyushaliev, 2019).

Azerbaijani music is known for its mugham, a complex and expressive form of musical improvisation. Mugham is performed by a soloist with musical accompaniment on national instruments such as tar, kemancha, and dolbuka. Unlike Kyrgyz music, mugham tends more towards melody and harmony. This may be due to the influence of Persian musical tradition, as Azerbaijan has close cultural and historical ties with Iran. While Kyrgyz music, being folk and associated with a Traditionally nomadic lifestyle, often focuses on rhythm and repetitive motifs, Azerbaijani music is characterised by its versatility and depth of sound. The complex melodic lines and harmonies of mugham reflect the complexity of human feelings and emotions (Zokhrabova, 2020). Turkish music has deep roots in the history of the Ottoman Empire. It represents a synthesis of different cultures, including Arabic, Persian, and Byzantine music. The main genre is makam. It is a Turkish classical music system that is based on a set of specific melodic sequences. Makam uses certain tonal intervals and melodic characteristics, which gives it a special expressiveness. It is an art that requires profound knowledge and skill from the performers. Turkish music differs from Kyrgyz music in its structure and use of musical instruments such as saz. The saz is a traditional Turkish stringed instrument that plays a vital role in folk music. There are other instruments such as kanun (cymbals), ney (flute), and davul (drum) that are also central to the Turkish musical tradition. Instruments such as the saz in Turkey and the komuz in the Kyrgyz Republic, although similar, have different playing techniques and sounds that reflect the cultural characteristics of the two people (Bulut et al., 2022).

When compared to the musical art of the Kyrgyz Republic, each of the mentioned traditions has its own unique features. However, they are all united by common themes such as heroism, nature, love, and religion. Kyrgyz music, like other Central Asian musical traditions, is influenced by the nomadic way of life, which is reflected in its melodies, rhythms, and instrumentation. The interconnection and mutual influence of these musical cultures in different historical periods have enriched them, bringing new elements to each of them, while preserving national characteristics.

SIGNIFICANCE AND METHODS OF INTEGRATING KYRGYZ NATIONAL MUSICAL CULTURE INTO THE PEDAGOGICAL PROCESS

In the context of global processes leading to the intensification of cultural interaction and, consequently, the possible blurring of ethnic and cultural identities, the task of preserving and transmitting national cultural values comes to the fore. In an era of multicultural integration, educational institutions are faced with the need to prepare students for life in a globalised world while preserving the uniqueness of national cultural codes. Musical art occupies a special place in the cultural heritage of any nation. The etymology and semantics of Kyrgyz musical culture represent a unique combination of spiritual practices, traditional values, and specifics of the national mentality. It is concluded that within the framework of pedagogical science and practice, the integration of elements of national musical culture plays a strategic role. Its main goal is to build students' cultural competence, develop their sense of national belonging, and equip them with multicultural interaction skills. Notably, the involvement of musical culture in the development of national identity contributes to the strengthening of socio-cultural ties and allows students to feel more deeply their belonging to a certain culture, to realise the historical and cultural value of national musical traditions.

Throughout history, the integration of musical culture into the educational process of the Kyrgyz Republic has passed through stages that were conditioned by both internal cultural and socio-political processes and external influences. The key stages of this integration are presented in the table below (Figure 1).

Period	Description
Pre-revolutionary period	Before the territory of the modern Kyrgyz Republic became part of the Russian Empire, education, including music education, was mainly traditional. Musical knowledge was passed down from generation to generation, most often within a family or clan.
Soviet period (1924-1991)	After the formation of the Kyrgyz Autonomous Socialist Soviet Republic, the modernisation of education began. At this time, a formal education system was established, and music became one of the compulsory subjects in schools. On the one hand, the Soviet government stimulated the study and preservation of national musical culture; on the other hand, elements of Russian and Soviet musical tradition were integrated into the educational system.
Post-Soviet period (since 1991)	After independence, the Kyrgyz Republic began to actively develop its national identity, and in this context, music education became one of the tools for preserving and developing Kyrgyz culture. The educational system has increased its focus on the study and promotion of national musical traditions, instruments, and genres.

Figure 1: Stages of incorporating elements of Kyrgyz musical culture into the educational process compiled by the authors of this study.

In modern pedagogical practice in the Kyrgyz Republic, music education should combine both traditional and modern approaches, be flexible and adapted to the needs and cultural context of the country. Methods are suggested to make the introduction of elements of music culture as effective as possible.

Cultural immersion is a method that involves organising the pedagogical process in such a way that students can immerse themselves in the musical culture of the Kyrgyz people through practical experience and direct involvement in cultural events and activities. The simplest but most effective example is attending concerts where Kyrgyz music, including folk songs, is performed. This will allow students to enter the atmosphere of live music and experience its emotional impact. It is also possible to organise master classes where students can learn to play national instruments, perform folk songs and dances. Meetings with national musicians to pass on knowledge and experience to students can be effective. This can include their performances, talks with pupils and even music-making together. Such experience makes the learning process more interesting and memorable, contributing to better learning of the material and development of students' musical culture.

Integrated lessons are a method in which the study of music is combined with the study of other subjects such as history, literature, or geography. In this case, the emphasis will be on the integration of music and history, which contributes to a more comprehensive understanding of the role of musical culture in the development of national identity. Integrating history into music lessons allows, first, the study of historical context. Students can learn about historical events, cultural movements, and social changes that have influenced the development of Kyrgyz musical culture. This will help them to understand how the music sector has responded to and reflected changes in society. Second, to study the composers and musical movements that emerged during certain historical periods to understand how music reflected the moods of society. Third, to connect music to historical events. Pupils can study musical compositions and

songs written at times of major events and revolutions and analyse how they influenced public consciousness and led to the current state of culture.

The project-oriented method is a teaching method that emphasises the creation and development of projects related to national musical culture. This method can be used to have students try out elements of musical culture on their own. Within the method, they can work on projects aimed at preserving and promoting Kyrgyz musical culture. For instance, creating educational materials or organising musical events to highlight cultural heritage. They can also conduct research analysing what elements of Kyrgyz music (e.g., melodies, rhythms, instruments) can be found in contemporary musical genres. Organising creative working groups can be used as a stand-alone method or as part of a previous method. The idea is that students come together in groups to work together on musical projects, discussing and analysing musical works. This method stimulates students to a deeper understanding of the importance of research and practical applicability of elements of Kyrgyz musical culture and their role in the modern world.

The case method is used to analyse case studies from the history or contemporary practice of musical culture in the Kyrgyz Republic. The method asks students to consider a particular case and analyse it. This could be, for instance, a historical case study: students are given the task of analysing the role and significance of certain musical events or periods in the history of the Kyrgyz Republic. For example, they might consider the impact of the Soviet Union on Kyrgyz musical culture and identity. A case study on national instruments might include an exploration of traditional musical instruments of the Kyrgyz Republic, such as the komuz or sybyzgy, the history and technique of playing these instruments, and their use in contemporary music. The case study on pedagogical practice involves studying the experience of teachers who successfully integrate Kyrgyz musical culture into their teaching process. Students can interview such educators and identify the methods, techniques, and materials they use.

Creating interactive music labs are hands-on activities where students can experiment with musical instruments, sounds and styles while exploring Kyrgyz music traditions. These labs should be equipped with a variety of musical instruments, modern recording equipment, computers with music equipment, and other facilities that allow students to experiment with music and sound. Thanks to them, students can study the history and traditions of Kyrgyz musical culture, familiarise themselves with traditional instruments, genres, and styles of music. They can also learn to play virtual traditional instruments, such as komuz, dzhylyma, or sybyzgy, or learn the basics of Kyrgyz musical notation, based on which they can create their own musical works using elements of Kyrgyz musical culture.

The differentiated approach is a method that is designed to pay attention to the unique characteristics of each student in the learning process. This method involves adapting the teaching material, methods, and assignments in such a way that they correspond to the level of training, interests, and abilities of each student. In the context of integrating Kyrgyz musical culture, this may include providing a variety of levels of material about music, ranging from the basics to more complex aspects of musical theory and history. Furthermore, students have different interests and abilities, and therefore, a differentiated approach may include providing a variety of assignments. That is, students can choose the tasks that best suit their interests: analysing musical works, researching the history of folk instruments, creating their own compositions or even taking part in musical performances. This approach allows for maximum diversity of students, maximising each student's passion for the context of Kyrgyz musical culture.

The critical analysis method is an approach to the study of music that is designed to develop students' critical thinking skills and profound understanding of musical works. It involves, for instance, the structural analysis of musical works and their elements such as melody, rhythm, harmony, and form. This helps them to identify the specific features of Kyrgyz musical culture and express their opinions about the features of the works. Students can also carry out stylistic analyses, learning about traditional genres, how assorted styles within national music relate to each other, and what features are inherent in each style. The method allows students to enter

more deeply into the world of music, identify important moments, and form their own opinions, which is an important aspect in integrating this culture into the pedagogical process.

When using these methods, it is important to pay attention to adapting the techniques to the specific age groups of students, their needs, and specificities. Furthermore, the psychological characteristics of the students must be considered, as children and adolescents may have diverse levels of perception and interest in music.

DISCUSSION

The issue of preserving and promoting the national musical culture of the Kyrgyz Republic in the context of modern education has been investigated by many researchers. Thus, the article by M. Cheng et al. (2022) explores various aspects of the integration of folk instrumental music traditions into contemporary musical works. The authors draw attention to the methods by which elements of traditional music can be incorporated into modern compositions and works to preserve and convey the richness of the Kyrgyz Republic's musical heritage. The article helps to broaden the understanding of how traditional Kyrgyz music can adapt to modern musical trends and thus stay relevant and interesting for the younger generation. According to the researchers, the integration of folk instrumental traditions into modern compositions contributes to the preservation of cultural heritage and the ability of the Kyrgyz Republic's music to adapt to the modern educational context. This study was the main source of information in developing methods for integrating Kyrgyz national musical culture into the educational process. In the conducted study, these techniques were described in detail and adapted to the specific features of the modern pedagogical process, while the authors provided important general theoretical data.

The study by Liu Weijia and Shapii (2022) discusses aesthetic teaching methods in the context of teaching ethnic music. The authors note that aesthetic teaching methods involve paying attention not only to the technical skills and theoretical aspects of music, but also to its artistic and cultural value. This approach allows students not only to study music as a sound art, but also to understand its historical and cultural context. This study has practical implications for educational institutions where ethnic music is taught. It, like the aforementioned study by M. Cheng et al. (2022), raises issues of aesthetic teaching methodology and techniques that can contribute to a more effective integration of ethnic music into the classroom and the development of a deep understanding of and respect for cultural diversity.

Apart from these two sources, the article by Soysal (2020) presents an analysis of the artistic aspects of folk music. According to the authors, analysing the melodic and harmonic characteristics of songs and musical works helps to understand which musical elements are used to create certain emotional and artistic effects. The artistic meaning of song lyrics is important, as they can carry moral, philosophical, or cultural messages. Analysing the texts helps to understand what stories, values, and symbols are reflected in the music. The study of these aspects of folk music has helped to understand its aesthetic value and the unique features that distinguish it from the music of other nations. Furthermore, the research has provided a basis for formulating practical methods for the preservation and popularisation of ethnic music. Through it, conclusions have been drawn on how to help students and teachers better understand the artistic dimension of music when integrating it into curricula and pedagogical practice.

The article by Carugno (2018) raises the issue of the defence of traditional folk music. Specifically, the scholar reflects on issues related to copyright and the legal aspects of copyright enforcement. Analyses contemporary copyright law and how it can be applied to traditional forms of musical art. Challenges and problems that arise in this area are also discussed. Knowledge of the legal aspects of exclusive rights to traditional musical works can have an impact on pedagogical practice, especially when integrating traditional music into the educational process. Teaching programmes should consider legal restrictions and opportunities when using such

music for educational purposes. This is important to maintain and promote cultural elements in education.

Utegalieva (2016) conducts a computer study of national musical instruments of Kazakhstan, such as “dombra” and “kylkobyz”. Comparing Kazakh musical instruments with Kyrgyz musical instruments can help to understand commonalities and differences in sound, structure, and tuning. This is useful for enriching the educational programme, including comparative aspects of musical cultures. The study also pays attention to methods of computer analysis of musical instruments, which may be of interest for the development of modern educational technologies and laboratory classes in the field of music. In doing so, the article concentrates on the technical aspect of musical instruments. It does not go into the deep cultural context of the use of these instruments in Kazakh musical culture. For educational purposes, in addition to technical data, it would be useful to include historical, socio-cultural, and ethnological aspects in the programme of study so that students can gain a deeper and more comprehensive understanding of the significance of these instruments in Kazakh musical culture. The author’s findings agree with the results of the study conducted.

The article by Bannerman (2023) presents a study of the role of music education in uniting distinct cultures, in this case in the context of American countries. This source provides valuable insights into how music education can help unite diverse cultural groups and nationalities. The study also emphasises the importance of exploring cultural aspects through music. The author believes that this allows students to better understand and respect the differences and similarities between distinct cultures. It also offers valuable practical approaches to incorporating a variety of musical traditions into the curriculum; for instance, creating curricula that incorporate both local and world music; project-based lessons – giving students the opportunity to create their own musical works inspired by distinct cultures. In the context of this study, students can write and perform compositions that combine elements of Kyrgyz music with musical traditions from other countries. This information provided the basis for formulating several methods of integrating music into pedagogy at once in this study.

Studies by Utegalieva (2016) and J.K. Bannerman (2023) are different in research emphasis, but they can complement each other, enriching the understanding of the role of music and music education in the cultural context. The study by S. Utegalieva (2016) can serve as a theoretical basis for the development of modern educational technologies and laboratory classes, allowing students to learn technical aspects of musical instruments, while J.K. Bannerman (2023) provides practical approaches to integrating diverse musical traditions into curricula. Both studies may be useful for educators and educational institutions seeking to diversify their educational practices.

Vrbanić (2015) addresses the issue of folklore as a component of cultural identity. This study emphasises the importance of folklore in preserving and transmitting cultural traditions and values. The author draws attention to how folklore elements such as traditional songs, myths, and rituals can serve as key elements of cultural heritage. In the context of an article on Kyrgyz musical culture, this study may be useful in discussing how national music contributes to the formation and transmission of cultural values and identity. It raises the issues of preserving and promoting Kyrgyz musical traditions as an important aspect of cultural identity.

In comparison with other studies such as M. Cheng et al. (2022) and also Liu Weijia and Shapii (2022), the article by Vrbanić (2015) raises broader questions about folklore and its role in cultural identity. This study is not so much about methods of integration in education, but about the value and preservation of folklore in general. In the context of an article on Kyrgyz music, it can complement the discussion of the role of music in cultural identity and emphasise how national music contributes to the preservation of cultural traditions. Furthermore, this study can also be related to the study by Soysal (2020), who analyses the artistic aspects of folk music. Both studies address how music and song lyrics can carry cultural meanings and identities.

Together, they can support the importance of exploring musical traditions in the context of cultural heritage and education.

CONCLUSIONS

This study found that Kyrgyz musical culture has deep roots and special significance for the Kyrgyz ethnos. This culture includes diverse types of musical art, including folk music, and is closely linked to the spiritual life, history, and traditions of the Kyrgyz people. The folk music of the Kyrgyz Republic is of special importance, as it conveys the values, life lessons, socio-cultural norms, and identity of the Kyrgyz ethnos. This folklore forms an integral part of cultural heritage and should be preserved and passed on to future generations. A number of actually working examples could be given through an initial research.

A key element of the musical culture of the Kyrgyz Republic is the unique national musical instruments. The three-stringed komuz is considered one of the most ancient and widely used instruments among the Kyrgyz, and it is a symbol of national musical identity. Kyrgyz folk music also includes other instruments such as kyl kyyak, sybyzgy, chopo-choor, temir ooz komuz, and many others. Kyrgyz music and instruments reflect the nomadic lifestyle and emphasise rhythm and repetitive motifs. The analysis of sources has shown that the study of the musical culture of the Kyrgyz people and methods of its integration into modern pedagogical education is an important task for the preservation and promotion of national cultural elements. Incorporating folk music into modern teacher education has many benefits such as developing musical skills, teaching language, history, and culture, as well as contributing to children's socialisation. The preservation and promotion of folk music is becoming a key factor in preserving the cultural identity of the Kyrgyz people in the era of globalisation.

Based on the results of the study, it should be concluded that to achieve optimal results, it is necessary to develop well-defined methods that consider the unique features of Kyrgyz musical culture and modern requirements of the pedagogical process. Among such techniques, the following approaches can be highlighted: cultural immersion, integrated lessons, project-oriented method, organisation of creative working groups, case method, creation of interactive music laboratories, use of differentiated approach, and introduction of the method of critical analysis in lessons. When applying these approaches, special attention should be paid to how these techniques can be adapted to particular age groups of students, considering their individual needs and characteristics. An integrated approach to the inclusion of folklore music in the pedagogical process will contribute to the development of students' cultural awareness and strengthen their connection with the national traditions of the Kyrgyz people.

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