

TRADITIONAL MUSIC OF KAZAKHSTAN IN THE SECOND HALF OF THE 20TH CENTURY USING THE EXAMPLE OF FOLK SONG ART IN THE NORTHERN REGION OF KAZAKHSTAN

Tatkenova, Sholpan [Таткенова, Шолпан] and Mussilim Amze [Муслим Амзе] ¹

Abstract

The historical development of folk music lays the foundations for modern compositions; the study of previous experience can help to qualitatively develop the modern musical sphere, emphasizing the uniqueness of traditional art. The main purpose of this study is to identify and analyse the characteristic features of the music of Kazakhstan, as well as to generalize the available knowledge. In the presented work, archive materials of several ethnographic expeditions of the folklore laboratory Kurmangazy Kazakh National Conservatory in the Torgai-Kostanay region, made from 1975 to 1989, are considered. It is taken into account that many widespread traditional musical cultures, representing a single integral, within themselves will have several ramifications. In this regard, Kazakh traditional music is not an isolated case, as it is currently divided into the following folk-professional schools: Sary-Arka, Jetysu, Kyzylorda, and Western Kazakhstan. The name of each listed tradition is associated with territorial identification. For several years in the Kazakhstani musicology, up to the present day, many researchers have been engaged in the study of the above-mentioned regional traditions. The works of the second half of the 20th century were analysed, as well as the main differences and aspects of music writing. The paper identifies the influence of the main factors that contributed to the creation of the works, as well as a generalized analysis of the composers' stylization. The study will provide a better understanding of the features and aspects of musical folklore, which helps to popularize and raise awareness of the subject.

Keywords

Stages of development, ethnography, Turkology, cultural heritage, composition structure

INTRODUCTION

The musical culture of each ethos of our planet is characterized by the presence of peculiar and original features that emerged and gradually developed through long historical development. The presence of a number of such differences helps differentiate the belonging of a certain musical culture to this or that ethnic community. In this article, the research is conducted exactly about the stages of formation of Kazakh folk-song art. It is important to understand, before turning to this type, that it, like many traditional musical cultures known to the world, will have several ramifications. And in fact, it is currently divided into the following professional schools: Sary-Arka, Jetysu, Kyzylorda and Western Kazakhstan. The name of each listed tradition is associated with territorial identification, so, for example, the 'Sary-Arka' song school refers to the central and northern parts of Kazakhstan, 'Jetysu' – to the eastern, 'Kyzylorda' – to the southern and, finally, the West-Kazakhstan school to the western regions of the country (Bukuneva, 2010). All schools, having passed the long-term stage of formation and formation,

¹ Tatkenova, Sholpan [Таткенова, Шолпан] works at the Department of Musicology and Composition, Kurmangazy Kazakh National Conservatory, Almaty, Republic of Kazakhstan and Mussilim Amze at the Department of Conducting, Kurmangazy Kazakh National Conservatory, Almaty, Republic of Kazakhstan; more information can be obtained via email: statkenova@gmail.com. Mussilim Amze [Муслим Амзе] is an extraordinary performer who is also scholarly important to Kazakhstan.

have characteristic style features. To date, these are the largest professional schools, which in Kazakhstani musicology for several years were actively researched by the scholars.

Of interest is the fact that each of the listed song traditions in turn is divided within itself into separate local performing features, which are of scientific interest. In this regard, this paper will consider the Torgai-Kostanay region of the Sary-Arka song tradition. The appeal to the chosen topic is also conditioned by the fact that the song tradition of this region is poorly studied in the Kazakhstani musicology, so the need to analyse the music of this part is relevant today. The objective of the work is to understand the song tradition of the Torgai region in order to identify:

- stylistic features;
- intonationally, metrorhythmic basis of songs;
- issues of form formation.

The subject of the work is songs from the musical and ethnographic collection “200 Kazakh songs” of Bekhozhina (1972). For a better understanding of all aspects and stylization of the works, it is necessary to study this issue in more detail, because a detailed analysis and popularization of knowledge among the population helps to define in more detail the peculiarities of the culture of Kazakhstan. Historical patterns of music development in the second half of the 20th century in Kazakhstan lay the foundations of works for today, so the need to study and analyse the music of the last century is one of the main necessary and important needs.

The collection and study of musical folklore has always been of interest to scientists, ethnographers and musicologists. From archival and historical sources, it is known that numerous musical and ethnographic expeditions were made throughout the country in order to search, preserve and accumulate the treasures of national culture. Thus, in Kazakhstan, one of the first who turned to this activity was Zataevich (1963). Later, due to objective situations, ethnographic research was interrupted. And only in the second half of the 20th century, the work on collecting folklore samples was resumed again. The art of Kazakh culture was studied by Bukuneva (2010). In her works, the author defined the main differences between professional and traditional style of musical works. The scientist pointed out the influence of urban views on the culture of the country, as well as the gradual introduction of European traditions, and investigated the interaction of traditional music and new forms of works. However, she paid little attention to the stages of development and historical aspects influencing the structural features of compositions.

A separate type of traditional music was studied by Berdibay et al. (2020). The authors analysed wedding ritual songs in different regions, and they also noted that these are the works that are currently relevant during the wedding ceremony. Researchers focused more on ritual songs. Analyses of musical culture configurations were carried out by Khazbulatov et al (2017). The authors identified the main patterns of music development over the centuries, also analysed the works and identified the main aspects indicating the involvement of a particular region. The scholars took more into account historical aspects, but less investigated the nuances of composition. Omarova and Kaztuganova defined the main aspects of modernization of traditional works of Kazakhstan of the 20th century and the use of fragments of folk art in modern music. Having analysed the works of Zataevich (1963), the scientists identified the peculiarities of writing musical works of the author, as well as the influence of his work on present situation. The researchers focused on the work of only one cultural figure.

Determining the main aspects of the composers’ work of professional creativity and folk songs allows systematizing and analysing the structure of the works. Understanding the stylization of the works and the place of origin in a particular region of the country will provide a more detailed understanding of performance dependence. It should be remembered that the influence of urbanization was an important factor in the development of music in the second half of the 20th century, for it was at this time that new works were appearing that could influence traditional music. However, it should be noted that ritual songs have undergone less change, because

during traditional rituals, the use of these songs is the main component. Analysing the authors' research, it is important to take into account that traditional music, as well as folklore songs, had weighty differences from professional music at that time.

The main aspects of the research problems of the works of folk creativity included many components; over time, some underwent changes and modernization, but did not lose the elements of traditional characteristics of the people's creativity. Defining the main issues of the study of the authors' research, it should be noted that till date, for the correct analysis of traditional music, the need to study ethnographic collections of works is an important part. Depending on the region, musical compositions have in themselves some differences; it is this that helps to determine the belonging and place of popularity of performances. At the same time, the need for a detailed study of works from ethnographic compilations helps in revealing the mindset of the performers. The study determined that it is the music of the second half of the 20th century that has been influenced by many factors, but variants of the original are still relevant today.

The main purpose of the study is to examine the main aspects of composition and stages of development of Kazakh music, as well as to analyse works of traditional character that most accurately reflect the specificity and uniqueness of the composers' work.

MATERIALS AND METHODS

In order to determine the main characteristics and general structure, as well as the development of music in the second half of the 20th century, it is necessary to take into account all aspects of the available sources and collections. In the course of the study, the works were analysed using a systematic method, which involves the application of various research approaches: historical, analytical, comparative, genre and style. The main sources are the complex use of all available materials: a significant number of musicological, philological, historical, ethnographic collections, including published works on Kazakh traditional songs. Of particular value among them are the materials of several folklore-ethnographic expeditions of Kurmangazy Kazakh National Conservatory, carried out from 1975 to 1989 in Torgai and Kostanay regions; folklore samples collected and published by the scientist Bekhozhina in "200 Kazakh songs".

By means of comparison, the collections were analysed and the main differences and similarities in the works were revealed, which gave an understanding of the main principles of the stages of music development. Historical research methods were taken into account to identify all the factors influencing the structure and diversity of the authors' directions. Through analysis, collections of works and the results of expeditions were considered, based on which, the data obtained were systematized and the main aspects of culture that influenced the development of musical art were identified. Analysis of sheet music copies was carried out and the most common elements indicating belonging to a special region were summarized, which helps to study the structure and prevalence of works of traditional music of Kazakhstan in more detail. Carrying out a comparative characteristic of compositions of different stylization, the available research results have been analysed and the main principles by which music of different years can be differentiated have been identified. It should be noted that traditional works differ in their rhythmicity and depend on the place of performance, so using the method of analysis, the stylizations of music performance were determined. The analysis of sources from the collection "200 Kazakh songs" (Bekhozhina, 1972) allowed studying the peculiarities of songs of Torgai region.

Studying folklore and cultural features of Kazakhstan in the second half of the 20th century, using the method of analysis, a generalization of knowledge, the influence of urbanization and new technologies was carried out. In the course of the study, the method of historical analysis was used, which helped to trace all the stages of development of the musical culture of Kazakhstan and to identify the factors that influenced the changes in the structure of sheet music collections. Depending on the method of performance, rhythmic and emotional elements, it is

possible to determine where works of a particular character are more popular, and where they are generally unknown or practically not used. Using various methods to determine the main elements of the structure of the compositions, it can be noted that through systematization, the results obtained were analysed. By applying comparison as one of the main methods to determine the differences between the compositions, the main aspects of the writing of the pieces have been explored. Therefore, the use of analysis and comparison helps to better understand the nuances of composing performance.

RESULTS AND DISCUSSION

After a thorough study of the presented material, including historical facts about musical and ethnographic expeditions, samples of musical folklore and classification by genre, archival data and information about performers, the chronology and ideas about musical culture in the territory under consideration were analysed. The main stages of cultural heritage development were identified and works of the second half of the 20th century were analysed. In the middle of the 20th century in Kazakhstan, the work on collection of folklore samples was organized. Numerous musical and ethnographic expeditions were created throughout the republic. Their main goal was to preserve the cultural heritage of the country. Such practice was widespread in Europe, and at the end of the 19th century, many Russian and foreign scientists-ethnographers turned their attention to the Kazakh musical folklore. The peculiarities of the performance of compositions made it possible to understand the belonging of the works to a certain region (Sipos, 2006). In the context of the formation of musical and ethnographic science in Kazakhstan, A.V. Zataevich (1963), who is its creator, had a significant impact. The author continued the studies of Russian and foreign researchers-ethnographers. As mentioned earlier, A.V. Zataevich's first work with Kazakh musical folklore will start with Kostanay and Torgai regions.

Sometime after resuming and continuing the traditions of its predecessors, Kurmangazy Kazakh National Conservatory joined the process of collecting folklore samples. In the mid-1930s, the first folklore laboratory was opened here, and similar projects began to be created in other countries. Academician A.K. Zhubanov became the first scientific director of the folklore laboratory at the Kurmangazy Kazakh National Conservatory, whose tasks were to search, collect, preserve and study the heritage of national culture. The laboratory conducted a detailed collection of compositions and description of the main characteristic data for the preservation of the country's folklore heritage, as well as systematization of available works and comparative analysis of the results. Determining the basic principles of music composition gave a clear understanding of the chronological order of development. The first folklore expedition of the laboratory was made to the Taldykorgan region in 1958, and then trips were made to other regions of Kazakhstan.

In parallel with the Conservatory, the Auezov Institute of Literature and Art was also engaged in research activities in this direction and organized a number of folklore expeditions to some regions, including Kostanay region. On the basis of the material collected during the expeditions, in 1972, a musical and ethnographic collection "200 Kazakh songs", made by T. Bekhozina, was published. A few years later, about five folklore field studies were carried out in the region under consideration with the participation of students and teachers of the Kurmangazy Kazakh National Conservatory, formed by the folklore laboratory of the Conservatory for the purpose of collecting material and students' practice in the field:

1. To Kostanay region (1975) under the direction of Kydyrshina.
2. To Torgai region (1976) under the direction of Serikbaeva.
3. To Torgai region (1980) under the leadership of Rsaldina.
4. To Kostanay region (1987) under the leadership of Akhmetbekova.
5. To Torgai region (1989) under the leadership of Karakulov.

The first expedition of the Kurmangazy Kazakh National Conservatory folklore laboratory to Kostanay region took place in 1975. The first expedition of the folklore laboratory of Kurmangazy Kazakh National Conservatory to Kostanay region took place in 1975: Khaltaeva, Baltaeva, Biryukova. In her report on field practice, N. Kydirshina notes that in Kostanay region, “before us none of folklorists worked and samples of musical folklore are not available in the fund of the laboratory cabinet” (Sipos, 2006: n.p.). The group of researchers travelled through several settlements, including Semiozerny and Naurzum districts, and collected 87 works of folklore. These included two pieces from the folk akyn Gabbas Turalin, four songs from local melodist Tortaev Kasym, four lyrical songs from Zhazykbaev Eskendir and recordings of songs by Mukhametzhan Otelbaev performed by his son Baikonys Mukhametzhanov. This research allowed adding to the archival recordings works that had not been previously recorded, but had been passed down from generation to generation. It is important to note that traditional compositions are often changed, so they are not always preserved in their original form. Therefore, recording works from an older generation or direct descendants is particularly important in order to preserve the most accurate version of the performance.

The results of the expedition trip were fruitful. They were mostly songs of various genres and on various themes. In the report, Kydirshina also writes that “the song material was recorded from older and middle-aged people”. Representatives of the younger generation mainly performed works of modern composers at that time: Hasangaliev, Espaev, Beiseuov and Kaldayakov. “Our expedition recorded a significant number of compositions of musical folklore (of the most diverse genres) from various performers”, – is reported in the report (Sipos, 2006: n.p.). It is important to understand that the influence of factors of the historical process on the development of music at that time gave its results. In the same way, today, younger people are adding and adjusting pieces to suit the modern audiences. Therefore, it is important to pay attention precisely to the originality of the performance from older and middle-aged people. Historians note that it is the influence of changes in the stages of development in society that has a greater impact on the musical and cultural heritage of a country.

The same folklore-ethnographic trip a little later, now already, to Torgai region was made in 1976. It was led by a teacher of Kurmangazy Kazakh National Conservatory: Serikbaeva. Students of the third year: Avilova, Daldenbaev, Grishina, Bozjigitova, Senchenko and Pichkova took part in the field practice from 1 July to 1 August 1976. In her report on the expedition, Serikbaeva points out that no expeditions of the folklore cabinet had been to Torgai region before and, in this connection, such a factor as ‘national composition of the population’ was taken into account when drawing up the route. The group of researchers conducted an expedition in the Torgai region; they visited four districts, taking into account the national composition of the population. It is important to note that the technique of the pieces and their characteristic features differed from region to region, and the impact of urbanization had a great influence on the largest cities but not much on the sparsely populated regions. The expedition resulted in the collection of 87 pieces of folklore, including recordings from the older generation and direct descendants, thus preserving the most accurate version of the performance.

The trip was a success, but one of the advantages of the expedition over others was that the participants met with Zataevich’s (1963) correspondents. After visiting the Amangeldy district, the researchers travelled to the Dzhangeldin district, to the village of Torgai. It was here that they collected some of the most valuable compositions. The participants turned to Iskhakov Sabitbek, who reproduced four songs. They were later recorded and analysed, which gave a full understanding of all aspects of the compositions’ creation. The next to whom the researchers turned was Kapanov Hamitbek, who recreated three songs no less valuable for the scientific expedition; while ending their meeting, the performer played a kuy of the author’s character. Researchers, turning into composers and authors of older age, got more original reproduction of songs and compositions, because the works transmitted during a certain time often undergo changes. Thus, the folklore expedition made it possible to analyse compositions of traditional character, different in style and philosophical meaning.

The researchers analysed works in the Torgai-Kostanay region, where they met many talented figures who presented previously unanalysed and unexplored materials on technical aspects of writing and philosophical meaning. During their expedition, the researchers met one of the prominent figures, Abykaev Akhmetkhan, who presented the song '12 Uirek', which is quite popular in this region, and it has many variations. However, the researchers managed to record the original version of the work, which allows them to draw more accurate conclusions about the writing of traditional works. While collecting materials, the participants also approached one of the most talented performers, Kulyanda Bukesheva. The uniqueness of this meeting was that she presented works of modern and old music, which provides a clear example for understanding the development of traditional music in this region. Bukesheva performed 10 songs, which were later analysed and recorded. The specificity of the performer was in her low timbre of voice and selected accompaniment on dombra, bayan and mandolin. The researchers also managed to communicate with Seyit Kenzheakhmetov, a public figure who was interested in traditional works and later published an article about the expedition trip of the folklore laboratory in a local newspaper. Analysing the works that were collected during the expedition, it is worth noting that one of the main auxiliary factors in the performance of compositions is their musical accompaniment, which should be well selected and reproduce all technical aspects of the work instrumentally.

The researchers were also able to communicate with one of the talented artists, Abenov, which made it possible to enrich the expedition materials with more valuable works. The author lives in the village of Novy Poselok, not far from the city of Arkalyk. After that, the scientists managed to record six more compositions. K. Abenov is a well-known and favourite performer; his distinctive feature is his skilful kyl-kobyz and rich repertoire. Another distinctive feature of the kyl-kobyz performer was an extraordinary gift – bakhshy; besides, he received blessing from the most respected shaman – Baubek-bakhshy. The performer prefers to reproduce folk songs, which gives more opportunities to the expedition participants for recording and subsequent analyses. Also, it should be noted that the performer reproduces songs of one of the outstanding composers of Baubek. K. Abenov performed three pieces of Baubek: 'Akku', 'Konyrzhay' and 'Baubek baksynynyn anyzy' – 'The Tale of the Shaman Baubek'. One of the most interesting and impressive moments during the meeting with the composer was the moment of kamlanie, because then one could clearly trace all the features of reproduction of the elements of shamanic art. The author reproduced four kyu and one of his own compositions. When performing works, it is important to pay attention not only to the musical accompaniment and clear reproduction of all elements of the work, but also to the mimicry of the performer, which also conveys the feelings and emotional character of the song. It is important to accurately reproduce all technical aspects of the song in order to perform clearly and correctly as close to the original as possible. Thanks to the mimicry and emotional elements, the listener catches the mood of the song and better perceives the philosophical meaning, lyrics and character of the work.

The expedition conducted a rather large collection of material, which helped to analyse and preserve the compositions, as well as to determine the main aspects of writing traditional works of four districts of Torgai region. During the study, 121 compositions of different character and themes were recorded. The main pattern of the musical works of these regions was the ending with a characteristic cadence in Phrygian II degree. It is also worth noting that they have similar technical elements in their execution, which makes it possible to realize that the work belongs to a particular region and shares common features of writing with works of a contemporary character. Having familiarized ourselves with the archival audio recordings of the two expeditions discussed above, it was found that most of them are well represented in the musical and ethnographic collection of T. Bekhozhina '200 Kazakh songs' (1972), a talented scientist, whose many years of rich expedition practice throughout the territory of Kazakhstan and its border areas (Uzbekistan, Turkmenistan) allowed the famous ethnomusicologist of the older generation to collect rare and valuable materials. The characteristic data of the works, as well

as the peculiarities of presentation and performance, may indicate a certain region in which the performance is special and specifically modified or preserved.

Our attention was attracted by the works recorded by the traditional singer Baikonyes Mukhametzhanov, who is the son of Mukhametzhan Otelbaev, a well-known akyn in the district. Let's consider the songs: No. 63 'Batzhan kyz', No. 64 'Mukhametzhanyn 'Nazkonyry' and No. 65 'Mukhametzhanyn 'Hilau' (Bekhozina, 1972). Their choice is conditioned by the fact that they can be categorized as folk-professional songs in terms of their harmony, structure, form and content. When studying the historical aspects of the works, it was determined that the song No. 63 'Batzhan qyz' has a prehistory of writing. Mukhametzhan Otelbaev, a rather famous and talented singer, learnt that a poetess named Batzhan lives in the Karabalyk district. The author decided to compete with the poetess in poetic talents, but the girl was not going to compete with the outstanding singer, but on the contrary, was very grateful for the arrival and the opportunity to communicate with him, after which the singer gave a gift to the akyn. The work itself is one of the brightest representatives of the works of oral and professional composers, because there are elements in the work that indicate the nature of writing in this particular field:

- chorus-chorus form;
- the presence of AMF (the term of musicologist Yelemanova [Елеманова] (2015);
- asynchrony of verse and chant.

'Batzhan qyz' (A-dur) is a lyrical song, which is characterized by its melody, its melody and wide range. The presence of repeated quartal passages in the melody gives it enthusiasm and enthusiasm. The author's use of quartal intervals is not accidental, as the content of the poetic text is imbued with romantic mood and soulful emotions, which in combination was a beautiful and harmonious combination of text and melody. The maximum, competently selected style of performance and musical instrument helps the attentive listener to get the emotions that the performer feels. Most of all, it is felt in works with mimic emotional colouring, because the peculiarities of performance allow defining and clearly hearing the main patterns of works. The form of the song is a chorus-chorus form, where the chorus includes two repeated half-strophes of four 11-complex lines, with 'twofold repetition of the same melostrophe on a different poetic text', the chorus consists of refrain words. This form, as provided by the researchers Berdibay et al. (2020) who notes that this is the simplest chorus-chorus structure. From the very first measure in the vocal melody, the AMF, formed by a quartal leap from the V lower step to I upper step of the harmony, is vividly represented. The AMF is supported by a long chanting of the upper tonic (Figure 1).

63. БӘТЖАН ҚЫЗ
Девушка Батжан

Маңғаздана нәзік сезіммен. Величаво, нежно. ♩ = 88

ау ау Ха-ла-ла-ны, лиль-лай, ах

Figure 1: *Batzhan qyz*. According to the depiction in Bekhozina, 1972.

The further development of the melody is based on a gradual movement from I to VI step, forming a sound order in the volume of sexta, which Professor. Yelemanova [Елеманова] (2015; 2020) refers to as a ‘ritual complex’, often found in the lyrical songs of oral-professional composers. This ‘intonational basis’ is more often ascending and ‘colours the melody in tender-romantic tones’, which is what is observed in the work under consideration. The concluding thought of the chorus, the sextet descending stroke at the end of the meloline, gives the sound of questioning intonations. Between the first and second poetic lines in the meloline, there is an asynchrony of verse and chant. In general, the rhythm of the song is even, which helps to emphasize the uplifting and positive nature of the song. The chorus sounds similar to the response, and its intonation is more assertive and decisive (Figure 2).

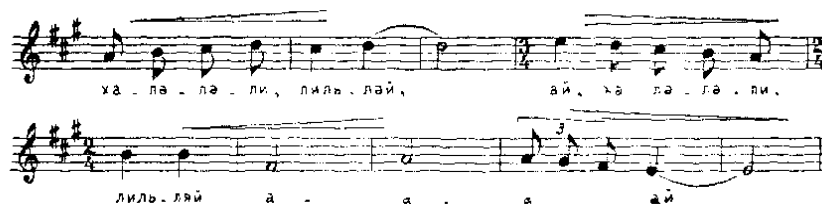


Figure 2. *Batzhan qyz* According to Berdibay et al., (2020).

Otelbaev’s song ‘Batzhan qyz’ is pleasant for perception, easy to listen to and filled with memorable repeated intonations. The author of the work under consideration managed to convey emotional colours through an individual approach to the choice of compositional techniques. It is the use of emotionally coloured parts of the work that gives the maximum feeling of all the structural components that give the composition a traditional touch. The next song No. 64 *Mukhametzhanyyn Nazkonyry* is a work of philosophical character, a reflection on the theme ‘zhyirma bes’, often used in everyday songs of the genre ‘kara olen’ and in the works of oral-professional composers. It is known that initially, this theme was formed in the songs of kara olen, where certain poetic clichés describing motifs about the transience of time, sadness about the gone young years were formed. In time, such ‘poetic formulae-sentences’, as Tansug (2017) notes, will be more frequent. Tansug will be more frequent ‘in the folk-professional lyrics of the 19th century’. And what is remarkable in this context is that ‘folk professionalism develops this theme’ and brings it to the level of independent ‘in the songs of the genre group ‘zhyirma bes’’. If paying attention to the title of the song itself, it also shows a close connection with philosophical reflections. The point is that the word ‘konyr’ in Kazakh culture has a rather pithy notion. Thus, for example, the article by S.K. Maigaziev and A.S. Sabirova (2018) gives the following definition: ‘The Kazakh sound ideal is reflected in the definition ‘konyr kazdyn dauysyndai’’ (a brown goose’s voice).

It is important to note that the word ‘konyr’ in the traditional music of Kazakhstan has several meanings. Firstly, the word reflects the shade of sounds when characterizing a low voice. The term is also related to the register, and the timbre of the voice. Also, the word can characterize the mood of a person (Tansug, 2009). The term allows understanding the meaning of the song *Mukhametzhanyyn Nazkonyry*, through which the composer conveys to the listener all his feelings. The song is filled with philosophical elements that are worth analysing after listening to it. The poetic aspects of the piece reflect the mood of the performer and the emotional nature of the song. It is important to realize that the traditional songs carry certain thematic subjects in the text or have specific elements in the performance technique, which makes them unique and often difficult to perform (Milanovic et al, 2020).

Therefore, today, it is possible to find many songs that were created on the basis of old works, but technically changed, but the conceptual aspects remained the same; this was mentioned in her work by A. Raimkulova (2020). Therefore, it is important to pay attention to the poetry and

meaning of the song, because it is one of the main factors of influence on culture; it is also worth noting that the traditional songs are quite pronounced and emotional in character, which gives them greater importance, and this is written by K. Ichikawa et al. (2005). In the work under consideration, the chorus-chorus form is a recitative presentation. The couplet consists of four 11-syllable lines. In the melody, there are frequently rehearsed repetitive sounds that emphasize recitative and descending sextet leaps (Figure 3).

64. МҰХАМЕТЖАННЫҢ „НАЗҚОҢЫРЫ“
 „Назқоңыр“ Мұхамеджана

Шабьт пен көтеріңкі. Вдохновенно, возвышенно. ♩ = 96

Ах! Ах!

Уа, жі-гіт тің, дәл жир-ма бес
 Уа, жі-гіт бол жі-гіт боа-саң

жа-сы дей-міз, а-қыл мен ой-ға зи-рек ба-сы дей-міз,
 тал жі-бек тей, қат ты-лық жа-рас ғай-ды ті-ке нек-тей,

Са-быр-лық мі-нез бі-лім ұ-ят, ә-деп, та-был-сын
 А-қы-лық Ал-ла-тон дай бөл-саң да-ғы, бол-май-ды
 игриво

бір жі-гіт-тен о-сы(ы)ау дей-міз, ей, ей, ей, ей, ей, ей, а
 өз хал-ды-ңа қыз-мет ет-пей.

ғи-гің, ғи-гің, ғи-гің а, ғи-гің, ғи-гің а, ғи-гің, ғи-гің а,

ғи-гің, ғи-гің, ай, ай, а, ғи-гің, ғи-гің ай-ай а.

Figure 3: *Mukhametzhany Nazkonury* according to the depiction in Bekhozhina, 1972.

The quartal transition from step I to IV, located at the very beginning of the song, is a typical ‘akyn beginning’ that attracts the audience’s attention. In general, the volume of the melody covers an octave; the accent tones for it are the III and V steps, between which sextet transitions are repeatedly sounded, giving a special emotional colouring and enthusiastic mood (Waskiel, 2019). The refrain does not contain a poetic text; it is built on the refrain words, which are sung with repeated, sequential descending intonations in the volume of an octave from the upper V to the lower V step, thus covering the upper and middle registers. ‘Mukhametzhany ‘Nazkonury’ is a recitative, declamatory work of an elevated mood. In it, the akyn reveals himself as an artist-philosopher who was able to eloquently and figuratively convey his inner state. Works of traditional folklore often have fewer words in the choruses, but more emotions and musical nuances, which gives them unusual and peculiarities, by which it is possible to recognize the music of this genre, A. Raimkulova (2020). No. 65 ‘Mukhametzhany ‘Hilau’ is a song of lyrical character and minor key. It is interesting because the refrain in it is more developed than the chorus. The refrain consists of two repeated half-strophes: four poetic 11-complex lines. The quartal initial starter, characteristic of the songs of the Sary-Arka tradition, precedes the main content. Moments of emotional colouring of music for better transmission of philosophical thought of the performer are one of the main factors influencing the listener, and it was also pointed out by H. Onat (2021). Therefore, it is the works of traditional character that are

quite pronounced and have their own peculiarities. The melody of the chorus is built on two intonation turns covering the upper and middle register, which sound like a question (Figure 4).

65. МҰХАМЕТЖАННЫҢ „ХИЛӘУІ“
 „Хиләу“ Мухамеджана
 Жай, ойлана. Медленно, задумчиво. ♩ = 76

Ба - сы - нан Қа - ра - тау - дың қар қу - ла -
 қу - нан - ның қа - ра қас - қа тө - бе - лін .

Figure 4: Mukhametzhannyn ‘Khilau’ according to the depiction in Bekhozhina, 1972.

Source: Bekhozhina, 1972.

The content of the chorus does not contain poetic text, and it is replaced by chorus words; however, the main semantic load and culmination are expressed in the chorus and achieved using expressive means (Figure 5).

p -ған Боз бал - дар о . с(ы)ән - ге сал бал - бы - ра -
 - дей . Кө - зің - нен ай - на - ла . йын жау - ды - ра -

1 2 *f* Припев
 . ған // -ған А - хау хи - лә - ләу ,

3 4 *p*
 хи - лә - ләу , хи - лә - лә . ләу , хи - лә - лә , лиль - лә ,

f
 ха - ри , да - ри , да - ри - дай Ди - дай ,

Ди - дай , хә - лә , лә - ли ләй - ләй .

Figure 5. ‘Mukhametzhannyn ‘Khilau’ according to the depiction in Dossanova et al, 2018.

The chorus melody, which is more assertive, enters contrastingly from a broad interval leap. These colours are given to it by the three-fold repetitive, ascending, gradual passage to the upper V step. Its long-sustained sounding will be the climax of the whole musical material; R. Martinelli (2019) wrote about it. Having considered the songs of Mukhametzhann Otelbaev, the following generalization is reached:

1. The songs are written in the traditional chorus-chorus form.
2. At the beginning of the works, there is an alexic beginning, adopted from the Akyn tradition, it was mentioned by J. McCollum (2011).

3. The poetic text contains 11-complicated lines.
4. The author uses means of expressiveness characteristic of songs of the Sary-Arka tradition ('intonation blocks of AMF and ritual complex').
5. Presence of asynchrony in the correlation of verse and chant, which is applied: 1) in the refrain between the first two lines and 2) between the refrain and the chorus.
6. A rhythmic pattern that is mostly dotted and irregular.
7. Frequent variability of metres occurs.
8. The theme of songs is lyrical to a greater extent.

Analysing the works of traditional character, it should be noted that they are quite emotional and do not have a clear structure, which makes them special and unique. Carrying out chronological systematization of compositions, it was determined that musical culture in the period of the second half of the 20th century was versatile, so the variability of works is greater; this was mentioned by S.M. Lee and Y.M. Kim (2022). The philosophical views and moods are very clear in the compositions of the performers. Therefore, it is important to note that it is intonation, performance, emotion and structure of the piece that constitute the main characteristic features of musical compositions (Toktagan, 2019). The listed features of the considered musical material allow determining its kinship with the songs of the Sary-Arka tradition. At the same time, there are also distinctive features contained in the rhythmic framework, in the intonationally and compositional structure of the songs.

CONCLUSIONS

Thus, on the basis of this study, the conclusion was reached that the Kazakh musical folklore, being a part of musical culture, is filled with different elements, artistic merits and emotional parts. Besides, it has regional differences and local peculiarities, which were found out in the course of the study. While studying chronological systematization of the cultural heritage of Kazakhstan in the period of the second half of the 20th century, it was determined that traditional works have special characteristics, which determine their originality.

Analysing the expeditions that were conducted earlier, and the results obtained, it is possible to say that each composition has its own special structure and musical nuances, which allows determining the regional homeland of the song. The way of performance is one of the main factors influencing the listener, so the emotional aspects and musical accompaniment successfully complement each other, which ensures the transmission of the author's feelings. Studying and analysing sheet music editions of works, it can be noted that the works of traditional character have many nuances in their performance, which gives them greater emotionality and peculiarities. The technique of singing itself, intonation and a properly selected musical instrument create a special sound, and with the help of these data better convey all the main parts of the work, which indicate the genus of compositions. It should also be remembered that the philosophical thoughts of the author and the meaning of the song itself determine its relevance even for today. However, the need for a detailed study to actualize the works is necessary and important nowadays.

After all, the study of cultural heritage allows accurately establishing the chronology of music development. It should be noted that future studies should be conducted in areas where there were none before, because the originality of the performance and musical notes will help to restore lost or even forgotten compositions. In order to preserve the cultural heritage of the country, it is important to conduct expeditions to remote areas where certain songs that have not yet been recorded and exist only as an oral creation are more popular. Musical compositions of traditional character are special in their presentation and way of performance, so they are inherently poetic and emotional, giving the works uniqueness and originality. It should be noted that a detailed description of the works helps to increase the chances of preservation and actualization among the population, which is very important for historical development.

For future research, it is recommended that the works be analysed separately for each theme in order to better identify patterns of song writing and performance. Attention should also be paid to the content and explanation of the author's opinions, because the correct explanation of all musical elements and words helps to better understand the meaning of the song. Studying in detail the chronology of the history of music development, it is possible to determine the factors of influence, so in the future, attention should be paid specifically to the periods of musical prosperity, as well as to analyse the cultural heritage of times earlier than the second half of the 20th century and make a comparative description with the music of the present, namely, the modern performance of traditional songs. To indicate the main differences and changes in the structure of the works, as well as similarities, the importance of studying historical aspects of music development is one of the most relevant issues for the future study of the country's folklore.

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