

ISSN 2518-1467 (Online),  
ISSN 1991-3494 (Print)

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ  
ҰЛТТЫҚ ҒЫЛЫМ АКАДЕМИЯСЫНЫҢ

# Х А Б А Р Ш Ы С Ы

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**ВЕСТНИК**

НАЦИОНАЛЬНОЙ АКАДЕМИИ НАУК  
РЕСПУБЛИКИ КАЗАХСТАН

**THE BULLETIN**

THE NATIONAL ACADEMY OF SCIENCES  
OF THE REPUBLIC OF KAZAKHSTAN

PUBLISHED SINCE 1944

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MARCH – APRIL 2020

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ALMATY, NAS RK

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«Қазақстан Республикасы Ұлттық ғылым академиясының Хабаршысы».

**ISSN 2518-1467 (Online),**

**ISSN 1991-3494 (Print)**

Меншіктенуші: «Қазақстан Республикасының Ұлттық ғылым академиясы»РҚБ (Алматы қ.).

Қазақстан республикасының Мәдениет пен ақпарат министрлігінің Ақпарат және мұрағат комитетінде  
01.06.2006 ж. берілген №5551-Ж мерзімдік басылым тіркеуіне қойылу туралы куәлік.

Мерзімділігі: жылына 6 рет.

Тиражы: 2000 дана.

Редакцияның мекенжайы: 050010, Алматы қ., Шевченко көш., 28, 219 бөл., 220, тел.: 272-13-19, 272-13-18,  
<http://www.bulletin-science.kz/index.php/en/>

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Типографияның мекенжайы: «NurNaz GRACE», Алматы қ., Рысқұлов көш., 103.

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**«Вестник Национальной академии наук Республики Казахстан».**

**ISSN 2518-1467 (Online),**

**ISSN 1991-3494 (Print)**

Собственник: РОО «Национальная академия наук Республики Казахстан» (г. Алматы).

Свидетельство о постановке на учет периодического печатного издания в Комитете информации и архивов  
Министерства культуры и информации Республики Казахстан №5551-Ж, выданное 01.06.2006 г.

Периодичность: 6 раз в год.

Тираж: 2000 экземпляров.

Адрес редакции: 050010, г. Алматы, ул. Шевченко, 28, ком. 219, 220, тел. 272-13-19, 272-13-18.

<http://www.bulletin-science.kz/index.php/en/>

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Адрес типографии: «NurNazGRACE», г. Алматы, ул. Рыскулова, 103.

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**Bulletin of the National Academy of Sciences of the Republic of Kazakhstan.**

**ISSN 2518-1467 (Online),**

**ISSN 1991-3494 (Print)**

Owner: RPA "National Academy of Sciences of the Republic of Kazakhstan" (Almaty).

The certificate of registration of a periodic printed publication in the Committee of Information and Archives of the Ministry of Culture and Information of the Republic of Kazakhstan N 5551-Ж, issued 01.06.2006.

Periodicity: 6 times a year.

Circulation: 2000 copies.

Editorial address: 28, Shevchenko str., of. 219, 220, Almaty, 050010, tel. 272-13-19, 272-13-18,

<http://www.bulletin-science.kz/index.php/en/>

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Address of printing house: «NurNaz GRACE», 103, Ryskulov str, Almaty.

**A. Raimkulova**

The Ministry of Culture and Sport of the Republic of Kazakhstan, Nur-Sultan, Kazakhstan.

E-mail: [aqtoty.raimkulova@gmail.com](mailto:aqtoty.raimkulova@gmail.com)**KAZAKH MUSIC CULTURE  
ON THE GLOBALIZATION CROSSROADS:  
ETHNIC TRADITIONS VERSUS COMPOSER SCHOOL  
IN INTERCULTURAL INTERACTION**

**Abstract.** At the present stage, Kazakh musical culture is heterogeneous. It represents traditions coexisting at the same time and interacting with each other: Kazakh ethnic and newly established composer school (tradition). Examining changes in cultural landscapes of the 20<sup>th</sup> century I reveal the peculiarities of interaction and dialogue between two kinds of culture: ethnic and global (endogenous and exogenous). The procedures include the complex study of the history of Kazakh culture in the 20<sup>th</sup> century, stylistic analysis of traditional and composer's music, semiotic approach to intercultural interaction, as far as a comparative analysis of oral and written music of 19<sup>th</sup> and 20<sup>th</sup> centuries.

On one hand, dramatic changes in the structure of music culture were caused by external objective reasons: new industrial and postindustrial civilization phases (urbanization and information technologies); intensification of interaction with western (mainly Russian) cultures, etc. On the other hand, some changes were inspired by inner factors: diverse development of local song and *kui* (dombyra piece) traditions; Soviet cultural policy. As a result new type (or layer) of national culture – Kazakh composers' music – appeared. It was connected with the formation of a national style based on transcriptions and borrowing. Traditional music was influenced by new social institutions (philharmonic halls, theatres, radio, conservatoire) that caused changes in the creative process (decrease of oral transmission, lack of traditional social context) as well as in the style (virtuoso performance, new genres of songs).

**Key words:** Kazakh music culture, Kazakh traditional music, Kazakh composer school, intercultural interaction.

**Introduction.** At the present stage, Kazakh musical culture is heterogeneous. It represents traditions coexisting at the same time and interacting with each other: canonical national and new European<sup>1</sup> [1] or endogenous and exogenous. The first existed for centuries in the Central Asian steppes, the second was formed on the basis of European academic musical art through borrowing the characteristics of traditional music.

The process of becoming a composer tradition is due to historical processes that have intensified in the last century. Changes in the fields of science, technology, politics, and culture are causing rapid and significant transformations in the life of society in all countries without exception. It is difficult to say

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<sup>1</sup>In Kazakhstan, all musical and creative forms proposed by V.J. Konen for describing modern musical reality are presented: professional composer creativity of the European tradition, folklore, “regional genres” of a professional nature, music of the “entertaining genres” and avant-garde [25]. Nevertheless, from a broad cultural perspective in the Kazakh musical culture, there are two fundamental layers, two significant systems (professionalism of the European tradition and Kazakh traditional music). The third layer (“entertaining genres”) is represented by various directions, adjacent mainly to the introduced art of the European tradition, except for songs by amateur composers.

what influenced the change in the cultural landscape of Kazakhstan to a greater extent: the development of ethnography and ethnomusicology; development of transport and means of disseminating information (radio); intensification of intercultural communication or the cultural policy of the Soviet Union; accelerated industrialization and urbanization. All these factors in a complex influenced the emergence of an incipient Kazakh national composer school and further “transition from the traditional sphere of culture to the cultural industry” [2, p.132].

New forms of traditions within a holistic culture receive a theoretical justification in the philosophy of culture, primarily through the concept of dialogue proposed by M. M. Bakhtin [3, pp.472-489] and developed by V. S. Bibler [4, pp. 111-170]. It is curious that neither Bakhtin nor Bibler develops the problem of dialogue in relation to national cultures, but the main provisions of their theories are applicable to them as a particular manifestation of the broad concept of “culture”. About dialogue in the works of Dostoevsky, M. Bakhtin says: “There can be no talk of any synthesis; we can only talk about the victory of one or another voice or a combination of votes where they agree” [3, p.177]. However, in musicology and cultural studies, the idea of new national art (of the Western-type) as a synthesis of various cultures (see, for example, [5,6] and others) has been established. The history of the music of Kazakhstan, in which, on the basis of a dialogue between the traditions of West and East in the 20<sup>th</sup> century, a new tradition – composer’s music – appears, explains the apparent contradiction.

**Research methods.** An integrated approach to the object of study is realized through a systemic and historical method, since culture in general, as well as the composer school in particular, are understood as a system that develops over time. The identification of objective signs of the manifestation of ideas in the means of artistic expressiveness determines a structural approach to the subject of study. In addition, the subject of the study involves reliance on the specific musicological methods: musical-historical, source study, analytical, stylistic, comparative, cultural and sociological.

**Results and discussion.** In the Kazakh steppe, as in many regions with a developed traditional musical culture, at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, there was a meeting (namely a meeting, not a collision) of two significantly different musical worlds: Kazakh traditional and European academic art. Continuing almost parallel existence, interacting only in a limited space of musical experiment (for example, transcriptions of European composers for modernized national instruments), both of these *musics*<sup>2</sup> (term in plural by G. Orlov [7]) became the basis for the birth of a kind of third reality of the national musical culture – the national composer’s school. It is in it that processes take place that determines the face of the entire musical culture of Kazakhstan from the 1930s to the present.

The 20<sup>th</sup> century was the century of a change in the cultural paradigm for many countries and societies that have lived for thousands of years in a traditional way. This change is consistent with the typology of historical types of civilization proposed by Alvin Toffler, who distinguishes between three phases (“waves”): agricultural, industrial and post-industrial [8, p.4]. The transition from agricultural, artel and manufacture to standardization, factories, and industries coincided with changes in the field of art. Instead of “unhurried” reproduction of the subject of artistic activity in the context of traditional culture and the rule of the canon, musicians, writers, artists became more and more involved in market relations with the production for an anonymous consumer. E. Toffler describes the changes that have occurred in the world of art: “The very structure of art production has changed, and music clearly demonstrates this.

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<sup>2</sup>The word “music” in most European languages refers to uncountable. However, ethnomusicology of the second half of the 20<sup>th</sup> century suggests introducing the plural form of this noun in the context of “world musics”, “oriental musics”, referring to various musical cultures based on significantly different systems. Among the first we encounter this form in the works of the British ethnomusicologist Lawrence Picken [30], who studied the music of the East from Turkey to Japan since 1944. The academic nature of plural use is enshrined in international conferences and collections devoted to the so-called non-Western (non-Western) or non-European music (for example, the International Music Symposium in Manila in 1966 [31]). There is a presentation of different layers of the musical culture of one people as several musics: in the music collection “Vietnam Musics” [32] compiled by composer Pham Duy, separate sections are devoted to folk songs, music for entertainment and theater music. In Soviet and post-Soviet musicology, the term “musics” in relation to world musical culture was first used by I. I. Zemtsovsky and G. Orlov.

When the Second Wave surged, concert halls began to appear in London, Paris, Vienna and in many other cities. Cash registers and an impresario came with them ... ” [8, p.31].

The change in the production phase entailed significant changes in political life, manifested, first of all, in a clear division of political forces according to the ideological principle into “right” and “left”. The confrontation, which began as a clash of carriers of various ideas within the industrializing countries, became global after the 1917 revolution. The leadership of the USSR was perhaps one of the first to recognize the importance of art in this struggle for the minds of ordinary people and took control of cultural transformations in national republics. However, it is hardly worth asserting that Soviet cultural policy became the reason for the formation of young national composer schools of the Soviet East [9]. Rather, it significantly accelerated the processes, the prerequisites of which were formed even in tsarist Russia.

The period of the “solo” existence of tradition cannot be called a period of isolation: at all times in the world of nomads, there have been and developed ties with neighboring peoples, which sometimes have significantly different musical cultures. In the creativity, this communication was reflected in the adaptation of originally foreign cultural forms and genres (for example, the Turkmen *kui* genre in the West Kazakhstan *domyra* tradition, Kazakh singers performing Tatar songs). That is, the system of traditional music was initially not completely leakproof, but had the mechanisms of absorption, adaptation of introduced (albeit related) musical forms and genres.

The period of the emergence and development of the composer school of the new European tradition and related institutions (philharmonic societies, theaters, institutional education) was preceded by more than a hundred years of the heyday of traditional songs and instrumental art. The types of carriers of the oral tradition that existed from antiquity<sup>3</sup> and their art have significantly changed, incorporating new themes and motives of creativity into the repertoire. T. K. Jumalieva notes the expansion of the range of themes and images in the poetry of *akyns*<sup>4</sup> which is close in many respects to European romantics [10]. S. A. Yelemanova connects this phenomenon (as well as the complication of the musical language) with musical and poetic specialization, the rise of artistic aspect in creative process: “The gradual socio-political changes associated with Kazakhstan’s accession to Russia, the opening of previously impenetrable society, the elimination of ancient ideological views freed up the artistic beginning in *akyn* art in, first of all, poetic and improvisational (the names of *akyns* became known from the end of the 18<sup>th</sup> century), and then the musical side. It was at this time that a recitative vocal-instrumental (close to ritual-everyday melodic) tradition took shape. ” [11, p.62]. A similar process takes place in instrumental music, which, according to A. I. Mukhambetova, reached the highest perfection in the work of ingenious *kuishy* composers of the 19<sup>th</sup>-20<sup>th</sup> centuries [12].

Advanced composers, songwriters, and *kuishy* are aware of the need to update art, expand the borders of a canon. The most profound reforms are associated with the names of *Kurmangazy* (1818-1896) who transformed the form of West Kazakhstan *domyra kui*, and Abay Kunanbaev (1845-1904), who introduced new techniques of versification and melodic. Almost every composer of the oral tradition of the 19<sup>th</sup> century renews technique and changes to the canons of traditional art. One can talk about the formation of not only a number of regional traditions but also about the addition of vivid individual

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<sup>3</sup>One of the most justified versions of the emergence history of carriers types of the vernal poetic tradition is given by the folklorist and philologist E. D. Tursunov [26]. The *akyn* type (poet-representative of the genus) branched off from the *baksy* (shaman) around the beginning of 1 millennium BC. Types of *sal* and *seri* (wandering poets and musicians compared to medieval minstrels) arose at the junction of the II-I millennium BC. *Zhyrau* (storytellers of the epos) appear no later than the beginning of the ancient Turkic era (beginning of the 1st millennium AD). The genesis of the carriers of the *kuishi* instrumental tradition is partially disclosed in the articles by A. I. Mukhambetova and M. Gamarnik. *Kui* – the only, but many-sided, genre of instrumental music of the Kazakhs – is gradually being isolated from the syncretic art of *baksy*, *sal-seri* and *zhyrau* [28] [27]. It can be assumed that the *kuishi* stood out as an independent type no later than the 9<sup>th</sup> century AD, at least the life of the legendary creator of the *kobyz* (bowed chordophone) Korkyt-ata dates back to this time.

<sup>4</sup>*Akyn* is the bearer of the musical and poetic tradition of the Kazakh people, the author and performer of songs. To this day there are poetic competitions of *akyns* – *aitys*.



styles<sup>5</sup> of their most talented representatives (for example, the differences between the styles of Kurmangazy and Dauletkerei (1820-1887) which belonged to the unified West Kazakhstan *dombyra* school *tokpe*, are clearly visible).

An important quality of the musical art of the Kazakhs in the 19<sup>th</sup> century was democracy. For centuries, the streamlined system of steppe communication, the special status of a musician –person chosen by higher powers and a favorite of the people, the prevalence of playing music and poetic improvisation (in the words of A.K. Zhubanov, which became a catchphrase, “*dombyra* hung in every yurt”) made it possible to quickly disseminate the works of traditional composers and preserve their rich heritage. The wide popularity of many songs and *kuis* has significantly influenced the formation of the composer tradition in the 20<sup>th</sup> century. On the one hand, they became a fund for borrowing quotation material and elements of the musical language for the entire period of the Kazakh national composer’s school. On the other hand, quotes from oral-professional sources attracted the attention of Kazakhs to the emerging new national art. This is a key feature of the culture of Kazakhstan.

The formation of national composer schools in the republics of the Soviet East where during the 20<sup>th</sup> century along with everyday and ceremonial folklore there was a developed system of professional traditions of the oral type (national classics in the form of instrumental, song and epic traditions, and in some countries – the traditions of *makomat*), is a characteristic feature of all countries of the Central Asian region and wider – all national cultures of the former USSR. The Central Asian composers were faced with the task of transferring the monody music of ethnic traditions into the conditions of European polyphony (symphony orchestra, ensembles, choir, etc.) [13].

The emergence of the national composer school in the 1930s was preceded by a rather short period of searching for ways to borrow quotes and elements of the musical language by composers of European descent (mainly representatives of the Russian school). Experiments on the transcription of songs and *kuis* in the chamber music genre and the inclusion of traditional music in theatrical performances held in the 1920s are now known to a narrow circle of specialists. However, they anticipated the emergence of a composer tradition, a national opera, and a performing means.

Thus, the emergence of a new type of national art based on the written tradition of European music, symphony and opera was prepared from two sides: from the side of a period of intensive transformation and development of traditional creativity and from the side with the development of cities, modern means of communication (radio) and pan-European culture.

In the relationship between traditional and European cultures, the active principle is European: it studies traditional culture, borrows its elements and partially masters them. Traditional culture allows borrowing, but at the same time retains its essential features. European, introducing itself into the field of existence of endogenous traditions, radically changes the entire cultural landscape. These processes lead certain spheres of traditional art to wither, the rest to the transformation of the transmission method (institutional education instead of the canonical teacher-student), living conditions. In turn, the introduced culture is changing under the influence of local traditions, gradually becoming an integral part of the spiritual life of the nation. Thus, a new type of tradition is emerging – the national composer [9, p.66].

The methods of forming the national style, used by the creators of the new national composer school, were mainly developed in the process of forming the Russian composer school in the 19<sup>th</sup> century. It was they who determined the nature of the interaction of two musics: traditional and composer. This process is directed in two directions, as V. Konen writes: “Professional music, divorced from folk art, will not become life art. But in turn, folklore without the participation of a composer and a developed professional culture will not grow into a national school.” [14, p.435].

I suggest taking a look at the processes already studied by Kazakhstani musicology that accompanied the emergence and development of the Kazakh national composer school from the perspective of the interaction of two cultures. Their role, in general, is evaluated positively, but one cannot fail to note the

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<sup>5</sup>The concept of "style", however, should be used in relation to the professionalism of the oral tradition with the caveat, precisely in regard to the variability associated with the oral transmission of works. About this, the researcher of the *kuishi* Dauletkerei’s creativity P.V. Aravin writes: “... the concept of the style of Kazakh folk music of the pre-Soviet period was reduced not to an individual, but an individualized system of means of artistic expression and image, which are largely typical for a wide range of folk musicians” [29, p.13].

unequal “acquisitions” of European-style national music and traditional art. Among the most important are the collection and study of folklore, the borrowing of its samples and elements by composers (along with back borrowing), the creation of a new environment of musical culture (performers of new music, concert organizations, the educational system).

*The collection and study of folklore* systematically carried out since 1920 (the most complete collections of that time are the collections of A. V. Zataevich (1869-1936) [15,16]), ensured the preservation of the intangible cultural heritage of previous eras. It is thanks to musical folklore that we have an idea of the richness of the oral tradition of the Kazakhs. B. G. Erzakovich in the early 1990s argued that for decades of collecting activity of many Kazakh folklorists, at least ten thousand songs and kuys were collected [17].

The written fixation of the samples of traditional art has also led to an ambiguous tendency to canonize one variant out of many recorded as the most “correct”. It arises not as a result of a totalitarian planting of uniformity in folk art, but rather as a natural reaction of performers who strive to choose the most winning, abounding with bright intonations melody or tunes. So of the more than ten well-known recordings of Abay Kunanbayev’s song “Segiz Ayaq” (“Eight lines”), only the version of J. Elebekov recorded by L. Khamidi and corrected by G. Bisenova is currently widely known [18, pp.38-43]. Many *kuis* (pieces for traditional instruments) are performed in two or even three versions, however, the accuracy of their reproduction is verified by notes, and each of the variants is more likely perceived as a separate literary text. As a result, diverse options are not just lost, the probabilistic nature of folklore itself is being replaced [19].

In addition, musical notation and even audio fixation inevitably impoverish the text of a work of traditional art, which includes not only the intricacies of intonation, which are not sometimes amenable to fixation but also the conditions of performance and even the state and mood of the respondent. As I. I. Zemtsovsky says, “according to a successful comparison of one folklorist, the notes of the song are like a butterfly dried on a pin: the pollen of live performance disappears in them, in which the inimitable originality and charm of the national manner of intonation lurk” [20].

*The borrowing of elements of another culture*, as noted earlier, takes place in both oral and written traditions. However, if for the first it is only one of the ways to enrich their own environment, for the second it is the basis of existence, its essential feature. The national style of Kazakhstani music is gradually crystallized by selecting the elements of the musical language through the transcription of folklore samples, highlighting the most characteristic and most beneficial for organizing a harmonic vertical, forming a rhythmic structure, and symphonizing elements (see M. Kokishevas research on fourth-fifth-chords in transcriptions of dombyra texture [21, p.40-54]). Elements of theatricality in the folk art of the storytellers-*zhynrau*, wandering artists *sals*, plots of legends become part of the new national theater. Borrowing takes place at the genre level: by analogy with the Azerbaijani symphonic *mugam* created by F. Amirov in 1948, in 1961 E. Rakhmadiev creates a symphonic *kui* in which the symphonic potential of this traditional genre noted by B. V. Asafyev [22] is realized.

Traditional culture also borrows elements of the musical language and related endogenous genres from the European tradition. Thus the ethnomusicologist S. A. Elemenova repeatedly mentioned in lectures on the traditional musical culture of the Kazakhs and in public speeches the fact that before the beginning of the 20<sup>th</sup> century the folk song practically did not know the minor key, and the vast majority of the recorded samples sound in major modes. The minor, perceived from Russian music, was quickly absorbed, and by now prevails. Verification of this statement requires a separate statistical study that is beyond the scope of this work. In Kazakhstan, common for almost all non-European cultures tendency to replace old traditions with new ones can be observed: folk song culture is gradually replaced with a mass one (see, for example, research by A. T. Aituarova [23, p.9-10]). In this regard, the socio-cultural phenomenon of amateur composers who use elements of waltz and mass song in Kazakh songwriting is widely studied [24]. That is, we can talk about the creative nature of borrowing in the music of composers and the substitute borrowing in traditional culture.

**Conclusion.** The processes associated with the creation of a new environment for the existence of music significantly changed the image of the traditional artist and attitude to the work of oral culture. The main place for the performance of an oral-professional song or *kuis* was a *yurt* (traditional tent dwelling), the main condition – celebrations and feasts. In the 1920s and 1930s, numerous cultural houses, concert

halls of philharmonic societies, theaters were erected, which attracted leading professionals from the people – *akyns*, *sals*, *kuishis*. The system of traditional education (teacher-student – *ustaz-shakirt*) is replaced by the institutional system of Soviet education (school-college-conservatory)<sup>6</sup>. The song and *kui* transferred from the process of communication during the meeting (on occasion) to the concert program items lost a significant part of the context of the performance<sup>7</sup>, which caused the depth and multilayered meaning of the work of oral culture to be replaced by performing virtuosity and outward brilliance. Duplication of recordings of traditional songs [36], as well as their transcriptions for European instruments, has affected the decline in the role of improvisation in their performance.

Nevertheless, it is precisely thanks to the collection and study of folklore, the creation of the language of the national composer school based on it<sup>8</sup>, as well as the new environment for the life (performance, distribution) of music in the 20<sup>th</sup> century that Kazakh culture as a whole overcomes the closeness inherent in traditional art. In the words of ethnomusicologist Alma Kunanbaeva, “Kazakh music began to fit into the context of the all-Soviet musical reality” [21].

**А. Раимкулова**

Министерство культуры и спорта Республики Казахстан, Нур-Султан, Казахстан

**КАЗАХСКАЯ МУЗЫКАЛЬНАЯ КУЛЬТУРА НА ПЕРЕКРЁСТКАХ ГЛОБАЛИЗАЦИИ:  
ЭТНИЧЕСКИЕ ТРАДИЦИИ И КОМПОЗИТОРСКАЯ ШКОЛА  
В МЕЖКУЛЬТУРНОМ ВЗАИМОДЕЙСТВИИ**

**Аннотация.** На современном этапе казахская музыкальная культура неоднородна. Она включает традиции, сосуществующие одновременно и взаимодействующие друг с другом: казахскую этническую и вновь созданную композиторскую школу (традицию). Рассматривая изменения в культурных ландшафтах XX века, в статье раскрываются особенности взаимодействия и диалога между двумя видами культуры: этнической и глобальной (эндогенной и экзогенной). Методы исследования включают комплексное изучение истории казахской культуры XX века, стилистический анализ традиционной и композиторской музыки, семиотический подход к межкультурному взаимодействию, сравнительный анализ устной и письменной музыки XIX и XX веков.

Процесс становления композиторской традиции обусловлен историческими процессами, активизировавшимися в последнее столетие. Изменения в сферах науки, технологии, политики и культуры вызывают быстрые и значительные преобразования в жизни общества во всех без исключения странах. Трудно сказать, что в большей степени повлияло на изменение культурного ландшафта Казахстана: развитие этнографии и этномузыкознания; развитие транспорта и средств распространения информации (радио); интенсификация межкультурного общения или культурная политика Советского Союза; ускоренная индустриализация и урбанизация. Все эти факторы в комплексе повлияли на возникновение молодой казахской национальной композиторской школы.

XX век стал веком смены культурной парадигмы для многих стран и обществ, тысячелетиями живших традиционным укладом. Эта смена соотносится с типологией исторических типов цивилизации, предложенной Элвином Тоффлером, который различает три фазы («волны»): аграрную, индустриальную и постиндустриальную. Переход от сельскохозяйственного, артельного и мануфактурного производства к стандартизации, фабрикам и заводам совпал с изменениями в сфере искусства.

Периоду возникновения и развития композиторской школы новоевропейской традиции и связанных с ним институтов (филармонии, театры, образование) предшествовало более ста лет расцвета традиционного песенного и инструментального искусства. Существовавшие с древности типы носителей устной традиции и их искусство значительно преобразились, включив в репертуар новые темы и мотивы творчества. С. А. Елеманова связывает это явление (как и усложнение музыкального языка) с музыкально-поэтической

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<sup>6</sup>Many traditional schools became involved in the institutionalization process (see further research by V. Nedlina [33, pp.52-60]).

<sup>7</sup>Such researchers of Kazakh folklore as A. I. Mukhambetova [35], A. B. Kunanbaeva [34] wrote about the role of context.

<sup>8</sup>This is still characteristic for current state of composers' creativity (see research by A. Tleubergenov and V. Karataeva [36]).

специализацией, высвобождением художественного начала. Формирование национальных композиторских школ в республиках Советского Востока, где к XX веку наряду с бытовым и обрядовым фольклором существовала развитая система профессиональных традиций устного типа (национальная классика в виде инструментальных, песенных и эпических традиций, а в ряде стран – традиции макомата), является характерной чертой всех стран центральноазиатского региона и шире – всех национальных культур бывшего СССР. Перед центральноазиатскими композиторами стояла задача переноса монодийной музыки этнических традиций в условия европейского многоголосия (симфонический оркестр, ансамбли, хор и пр.)

С одной стороны, кардинальные изменения в структуре музыкальной культуры были вызваны внешними объективными причинами: новые этапы индустриальной и постиндустриальной цивилизации (урбанизация и информационные технологии); интенсификация взаимодействия с западными (в основном русской) культурами и т. д. С другой стороны, некоторые изменения были вызваны внутренними факторами: разнообразным развитием местных традиций песни и кюя (пьеса для домбры); советской культурной политикой. В результате появился новый тип (или пласт) национальной культуры – музыка казахских композиторов. Это было связано с формированием национального стиля на основе транскрипций и заимствований. На традиционную музыку повлияли новые социальные институты (филармонии, театры, радио, консерватория), которые вызвали изменения в творческом процессе (уменьшение роли устной передачи, отсутствие традиционного социального контекста), а также в стиле (виртуозное исполнение, новые жанры песни).

**Ключевые слова:** казахская музыкальная культура, казахская традиционная музыка, казахская композиторская школа, межкультурное взаимодействие.

#### А. Райымқұлова

Қазақстан Республикасы Мәдениет және спорт министрлігі, Нұр-Сұлтан, Қазақстан

### ҚАЗАҚ МУЗЫКАЛЫҚ МӘДЕНИЕТІ XX ҒАСЫРДАҒЫ ЖАҒАНДАНУ КЕЗЕҢІНДЕ: МӘДЕНИЕТАРАЛЫҚ ӨЗАРА ӘРЕКЕТТЕСТІКТЕГІ ЭТНИКАЛЫҚ ДӘСТҮРЛЕР МЕН КОМПОЗИТОРЛЫҚ МЕКТЕП

**Аннотация.** Қазіргі кезеңде қазақ музыкалық мәдениеті біркелкі емес. Ол бір мезгілде қатар өмір сүретін және бір-бірімен өзара әрекеттестік жасайтын дәстүрлерді – қазақтың этникалық және жаңадан құрылған композиторлық мектептерін (дәстүр) қамтиды. XX ғасырдың мәдени ландшафтарындағы өзгерістерді қарастыра отырып, мақалада мәдениеттің: этникалық және жаһандық (эндогенді және экзогенді) екі түрінің арасындағы өзара әрекеттесу мен диалогтың ерекшеліктері ашылады. Зерттеу әдістері XX ғасырдағы қазақ мәдениетінің тарихын кешенді зерттеуді, дәстүрлі және композиторлық музыканы стилистикалық талдауды, мәдениаралық өзара әрекеттестікке қатысты семиотикалық көзқарасты, XIX және XX ғасырлардағы ауызша және жазбаша музыканы салыстырмалы талдауды қамтиды.

Композиторлық дәстүрдің қалыптасу процесі соңғы жүзжылдықта жанданған тарихи процестерге негізделеді. Ғылым, технология, саясат және мәдениет салаларындағы өзгерістер барлық елдерде қоғам өміріндегі тез және елеулі өзгерістерді туындатады. Көп жағдайда этнография мен этномузикатанымның дамуы; ақпарат тарату көлігі мен құралдарының (радио) дамуы; мәдениетаралық қарым-қатынасты қарқынды немесе Кеңес Одағының мәдени саясаты; жедел индустрияландыру және урбанизация Қазақстанның мәдени ландшафтының өзгеруіне ерекше әсер еткенін айту қиын. Осы факторлардың барлығы жас қазақ ұлттық композиторлық мектебінің пайда болуына кешенді түрде әсер етті.

XX ғасыр – мыңдаған жылдар бойы жинақталған дәстүрлі салт-ғұрыптарымен өмір сүрген елдер мен қоғамдар үшін мәдени парадигмалардың ауысу ғасырына айналды. Бұл кезең үш фазаны («толқындар») ажырататын Элвин Тоффлер ұсынған өркениеттің тарихи типтерінің типологиясымен байланысты: аграрлық, индустриялық және постиндустриялық. Ауыл шаруашылығы, артелдік және мануфактуралық өндірістен стандарттауға, фабрикалар мен зауыттарға көшу өнер саласындағы өзгерістермен сәйкес келді.

Жаңа еуропалық дәстүр мен институттарға (филармониялар, театрлар, білім беру) байланысты композиторлық мектебінің пайда болу және даму кезеңі дәстүрлі ән және аспаптық өнердің жүз жылдан астам уақыт бойы гүлденуіне әсер еткен еді. Ежелгі заманнан бері қалыптасқан ауызша дәстүрді тасымалдаушылардың түрлері және олардың өнері репертуарға жаңа тақырыптар мен шығармашылық мотивтерді енгізе отырып, айтарлықтай өзгерді. С. А. Елеманова бұл құбылысты (музыкалық тілдің күрделенуі сияқты) музыкалық-поэтикалық мамандандырумен, көркемдік бастауды босатумен байланыстырады. XX ғасырға қарай тұрмыстық және әдет-ғұрыптық фольклормен қатар, ауызша түрдегі кәсіби дәстүрлердің дамыған жүйесі (аспаптық, ән және эпикалық дәстүрлер түріндегі ұлттық классика, ал бірқатар елдерде – макомат

дәстүрі) болған кеңестік Шығыс республикаларында ұлттық композиторлық мектептердің қалыптасуы Орталық Азия өңірінің барлық елдеріне және жалпы алғанда, бұрынғы КСРО-ның барлық ұлттық мәдениетіне тән белгі болып табылады. Орталық Азия композиторларының алдында этникалық дәстүрлердің монодиялық музыкасын еуропалық көпдауыстылық жағдайына (симфониялық оркестр, ансамбльдер, хор және т.б.) көшіру міндеті тұрды.

Бір жағынан, музыкалық мәдениет құрылымындағы түбегейлі өзгерістер сыртқы объективті себептерден: индустриялық және постиндустриалды өркениеттің жаңа кезеңдері (урбанизация және ақпараттық технологиялар); Батыс (негізінен орыс) мәдениетімен өзара іс-қимылды қарқындалу және т.б. туындады. Екінші жағынан, кейбір өзгерістер ішкі факторлардан: әндер мен күйлердің (домбыра үшін пьеса) жергілікті дәстүрлерінің әртүрлі дамуынан; кеңестік мәдениет саясатынан туындады. Нәтижесінде ұлттық мәдениеттің жаңа түрі – қазақ композиторларының музыкасы пайда болды. Бұл транскрипция мен шеттен алып пайдалану негізінде ұлттық стильді қалыптастырумен байланысты болды. Дәстүрлі музыкаға жаңа әлеуметтік институттар (филармониялар, театрлар, радио, консерватория) әсер етті, олар шығармашылық процесте (ауызша тараудың азаюы, дәстүрлі әлеуметтік контекстің болмауы), сондай-ақ стильде (виртуоздық орындау, әннің жаңа жанрлары) өзгерістер туғызды.

**Түйін сөздер:** қазақ музыкалық мәдениеті, қазақтың дәстүрлі музыкасы, қазақ композиторларының мектебі, мәдениетаралық өзара әрекеттестік.

#### **Information about author:**

Raimkulova Aktoty, Doctor of Art History on musicology and musical art, DBA, Minister of Culture and Sports of the Republic of Kazakhstan; aqtoty.raimkulova@gmail.com; <https://orcid.org/0000-0002-0826-3652>

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ISSN 2518-1467 (Online), ISSN 1991-3494 (Print)

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Редакторы *М. С. Ахметова, Т. А. Апендиев, Д. С. Аленов*  
Верстка на компьютере *Д. А. Абдрахимовой*

Подписано в печать 10.02.2020.  
Формат 60x881/8. Бумага офсетная. Печать – ризограф.  
19,25 п.л. Тираж 500. Заказ 1.