

NEWS

OF THE NATIONAL ACADEMY OF SCIENCES OF THE REPUBLIC OF KAZAKHSTAN

SERIES OF SOCIAL AND HUMAN SCIENCES

ISSN 2224-5294

<https://doi.org/10.32014/2020.2224-5294.62>

Volume 3, Number 331 (2020), 35 – 41

UDC 78.03

IRSTI 18.41.45

**A.Zh. Kaztuganova, S.A. Kuzembay,
A.K. Omarova, B.N. Akimzhanov, E.E. Zhamanbalinov**

M. Auezov Institute of Literature and Art, Almaty, Kazakhstan.

E-mail: zhasaganbergen@mail.ru, sara.kuzembai@mail.ru, aklima_omarova@mail.ru,
bakhtiyar.akimzhanov@bk.ru, ernat-knc@mail.ru

GENRE «POLYLOGUE» IN THE KAZAKH MUSIC

Abstract. Theoretical and historical aspects of ethnomusicology have been and remain significant for researchers of different generations. Moreover, in the light of the modernization of public consciousness, they acquire special relevance: the study of the deep content and interactions between specific areas, types, genres and forms of traditional Kazakh music, complicated by manifestations of typological, chronological, regional specificity, assumes updating of factual material and conceptual-categorical, generally scientific data. In this regard, the reliance on time-tested methods of studying the rich heritage of the Kazakh people is logical. The study of the issues of genre-style interaction in the history of national culture enhances several thematic blocks and aspects of their interpenetration: the objectives of musical decoding of traditional songs with instrumental accompaniment, presented in the context of numerous and indicative “interweaving”; issues of continuity of the genres of musical art, shown on the example of the Syrdarya song tradition of Kazakhstan; the reasons for the stylistic “intersections” in the creative works of the Kazakh oral-professional singers-composers, shown on the example of specific personalities and works; norms of competitive art, characterized as representing the genre-style “polylogue” and the trends of intra-cultural development. At the same time, theoretical and practical issues of analysis are combined in one approach, covering, first of all, the content of music, which opens up the prospect of expanding the horizon of the approaches in favor of “solid knowledge”. In this regard the problematic aspects of the article are indicative, which acquire a “cross-cutting” character: the works of the same name in song and instrumental traditions, poetics of creative individuality, Kazakh traditional music as a cultural and historical phenomenon, etc. The “spread” of historical and theoretical problems presented in its connection with the practical results of research, confirms its perspective for the current stage of musical science of development.

Keywords: song, kuy, aitys, epic tradition, musical decoding, sal, sere, improvisation, style interaction, genre features, regional features.

Introduction. In the era of globalization in the Kazakh musical culture, the interaction between genres and styles, trends and directions is perceived as a natural phenomenon. If earlier in the context of the development of improvisational art it took place in a spontaneous “order”, unconsciously, but now it represents the result of a creative search and special experiments that meet modern requirements.

Methods. Thanks to the researchers in musical studies, folklore studies, performers, art history scholars, literary critics who explore the traditional music of the Kazakh people, many problems have been solved. The studies of art at the turn of the XX-XXI centuries were very successful. The syncretic nature of national music requires a comprehensive review of the methodological foundations of the research. In this area, in connection with the verbal text which is accompanying music, the principles of logic and conclusions in the fundamental works of the scholars in the field of philology are examined: A. Baitursynov [1], A. Bokeikhanov [2], K. Zhubanov [3], M. Auezov [4], etc. and other scientific works

of such executors as B. Amanov, A. Mukhambetova [5], S. Utegalieva [6], P. Shegebaev [7], R. Nesipbay [8].

Classical works in musical studies are taken into account to comprehend genre features in the field of musicology (A.A. Alshvang, V.A. Zuckerman, L.A. Mazel, A.N. Sohor, S.S. Skrebkov), which determine its functions (O.V. Sokolov, L.N. Berezovchuk), researches in the field of folklore works (V.N. Putilov, I.I. Zemtsovsky, I.V. Matsievsky), typologies of genres and their types, searches which consider various interactions (T.V. Popova, M.S. Skrebkova-Filatova, T.M. Smirnova, E.M. Tsareva, I.N. Naletova, I.Ya. Neystadt), researches on this topic at a new scientific development stage (V.N. Kholopova, E.V. Nazaikinsky, and others).

Results. To date, musical decoding still has a special role in preservation, propaganda and communication of professional songs of the Kazakh people to the next generation. Thanks to this trend, many collections and works have been published, including folk songs patterns and sal and sere works. Among them, it is necessary to emphasize the fundamental works of A.V. Zataevich, B.G. Erzakovich, A. Zhubanov, T. Bekhozhina, A. Temirbekova, B. Karakulov and other scientists. Due to the fact that in their works there are various methods of decoding, the long-term process of its evolution is also obvious. Currently, decoding has acquired a unified system and compliance with the instrumental (dombra) system.

An important issue of musical decoding of songs is notation with instrumental accompaniment. Notation of the works of various traditional schools with instrumental accompaniment (dombra, kobyz, harmony) is performed not so often. Here the work of M. Kurmangaliyeva should be noted, who published a collection of the songs by the prominent representative of the West Kazakhstan Song School, Mukhit sal Meralyuly with dombra accompaniment. Development and systematic approach to this trend would be beneficial not only for the researchers, but also the performers. For example, a person who learnt a song could first get acquainted with the exact version of accompaniment by notes, and then, in order to improve intonation features and enhance performing skills, he could use audio recordings. Also, reading of the accompaniment by notes makes it possible to determine the relationship with instrumental music of a particular region. This helps to provide in-depth analysis.

The experience of decoding and notation of the songs with a centuries-old history, obtained in the process of preparing for the publication of the anthology “Ancient Motifs of the Great Steppe” (2019), where a number of songs and folklore patterns are presented, accompanied by kobyz, dombra and harmony, requires understanding [9]. More precisely, these are the saryns of baksy, folk songs and songs of traditional professional composers. Here, the merger of instrumental accompaniment and kuy genre is conditioned by regional characteristics. For example, the song of the prominent representative of the West Kazakhstan School, Moldabay Tanirberliuly “Moldabaydin Ani” (2nd option) begins with the introduction which is inherent in kuy “tokpe”, which occupies a special place in this region. The introduction, which is performed intensively, at a fast pace, contains elements of a transpositional kuy, since the melody has a leap from the register of the main link to the area of “kishi saga” and returns to the mode support “g-g”. So, we can conclude that introduction in the songs of Western Kazakhstan can represent a separate melodic system or unit which is similar to kuy.

In the accompaniment of the song “Mausymzhan” strokes upwards and slurs prevail, which emphasize its “tender” nature. The accompaniment which is played by soft touching of the forefinger, is in unison to the melody of the song and each time it returns to the “g-d” support. This method of playing is found in the “Kokeykesti” kuy by Tattimbet, the founder of the Arka (Central part of Kazakhstan) kuy school, the kuyshi-composer. According to the structure of the kuy, one can notice that the kuy of this school originates particularly from the songs. For example, it is convenient to develop the kuy melody on Arka dombra with a short neck, 5-7, 7-9 frets, i.e. in the mode supports “g-d”, “a-e”. Themes in kuy are repeated in variant-stanza form as if in the songs, and other sections between them seem to perform the function of a refrain.

In conclusion, it should be emphasized that spiritual heritage of the Kazakhs, in accordance with its origin, developed in close connection with other genres of the region. So, in Western Kazakhstan, kuy influenced the structure of the song, and in the East Kazakhstan and Arka regions, on the contrary, kuy originates from the songs. In Syrdarya region, zhyr is in harmony with the song and the kuy as well.

“Syr-eli, zhyr-eli” (in this widespread expression, the high status of epic traditions is fixed precisely in Syrdarya) – several epic schools were formed in this region. In addition to zhyrs, songs and kuy are actively performed in Syrdarya area. It should be noted that in the Syrdarya region, although epic schools

are highly developed, the repertoire of folk songs and songs of oral-professional composers is very small. Despite this fact, even this limited volume was subjected to selection. At the same time, so many songs of Syrdarya area have not been earlier included into any other collection. All known collections and anthologies, as a rule, included only songs of folk professional composers, but folk songs of this region remain "in the shade". (The reasons are indicated above. In this regard, the songs are insufficiently explored). This fact was clarified during the development of the anthology "Ancient Motifs of the Great Steppe" (2019). In this edition, to fill this gap, efforts have been made to fully present precisely folk songs as far as possible.

As for the folk songs, in each region there are patterns with the same title "Bozbala". For example, in the previously published anthology "1000 Traditional Songs of the Kazakh People" (2005), this song was performed by G. Arysbayeva (1st type) and G. Kurmangaliev (2d type). But "Bozbala" that is presented by us, is different from mentioned. The song performed by Ruslan Akhmetov has been included for the first time. It was also revealed that one of 10 types of the song "Saulem-ai", which is spread in the west of the country in the performance interpretation of Garifolla Kurmangaliev, has long been sung in Syrdarya area. It is preserved by the singers who learnt it from Nauryzbekzhyrau. This song, which preserved its local style features, was not included into any of the previously published collections. There are many Garifolla Kurmangaliyev's successors in the West Kazakhstan song school. At the same time, the songs "Zamandas", "Shaigul", "Zhamal-ai", which can only occasionally be heard among the people, as a whole have already begun to be forgotten. There are no recordings of the performance of real professional singers. In the presented new edition, these songs are performed by Honored figures of the RK Almirza Nogaybayev and Akmaral Nogaybayeva.

The creativity of the outstanding musician, original composer, akyn Nartay Bekezhanov is of particular importance in the presentation of art of Syrdarya region and its singing traditions. In addition to the separate, previously published and well-known compositions among people, the songs "Bazarym tarkap barady", "Ak Urmash", "Atandym Nartay sanlak", "Bastau" are presented for the first time in such context and in a format chosen for this anthology. The song "Aytzhan-ai" by Yeshniyaz sal also for unknown reasons has not yet been included into any significant collection. Esenbek's song "Zhan Saulem" is also in the same position. Thanks to the assistance of the patriots of the country, this composition was recorded and presented by the only informant of this song, Pernebay Izmambetuly. As it turned out, there is no mention of Esenbek Basalkauly anywhere, except for the local radio. His song "Ainam-au" in the collection "1000 traditional songs of the Kazakh people" (2005) was presented as folk song by mistake. In addition, it seems that now it's time for the revival of the songs "Aktolyk-ay", "Zhanym Monshan" by Rustembek Duzbembetov zhyrau. Muzarap Zhusipov's song "Balymsha" is presented in an authentic version of Ulzhan Baybosynova, a bearer of an epic tradition (zhyrshy) and "herald" of regional musicians and their creativity: this song has also undergone various changes and distortions for a long time.

All these songs in the course of comprehensive research and study while solving numerous problems confirm the impact of the epic art traditions, which is expressed in the melodic structure, performing interpretation, character of instrumental (dombra) accompaniment. At the same time, they preserve their verse form, their typical verse size (eleven verses), and their specific volume of "plot" events. From this point of view, the continuity in the development of different national genres, widely spread in one region, appears quite logical, since the same musicians created and performed them.

The representatives of other nationalities have always been interested in Kazakh songs. In general, when arises a question about when these melodies have developed, who is improving them, first of all the answer arises: the era of sal-sere (XVII-XIX centuries).

Currently, the study of this song tradition is carried out in various ways. In Kazakh musicology, both in theory and in practice, there are broad opportunities for studying traditional music compositions in view of genre and style. Nevertheless, the creativity of oral-professional composers of the indicated period presupposes further study in view of the national and individual- author's style.

Two songs with the same name "Sursha kyz", which can serve as a real example of the creativity of the singers who lived during the development and formation of the art of sal and sere, can serve as vivid and convincing patterns. One of them is Zhayau Musa Bayzhanuly (born in 1835, near Lake Zhasybay in Bayanaul district of Pavlodar region, born and died in Akshoky, 1929), the second is a composer, famous wrestler, poet, singer Baluan Sholak Baymyrzauly (born in 1864 in Enbekshilder district, the former Kokchetav region, died in 1919). Each song has much common and particular features in comparison with

the song with the same name. For example, both songs are different, but devoted to the theme of love. Both have their own specific “addressee”, “hidden” under the name “Sursha kyz”, both reflected difficulties in the fate of the author – these are common signs. However, these songs belong to different authors and in a thoughtful attitude, even if there are performing versions and multivariance, in general, they cannot be confused with each other. In “Sursha kyz” by Zhayau Musa, which melody is similar to the song “Gauhar kyz”, a tragic “beginning” is manifested. “Sursha kyz” by Baluan Sholak, echoing other songs in his creativity, is formed by a combination of a fun (playful) melody and the word. On the whole, its musical nature, composition, text, and performance features do not raise doubts that this is his original work. The text includes many poetic lines with jokes. The melody sounds in upbeat mood, joyfully. “Sursha kyz” was recorded on a phonograph record in 1934 in performance of Sara Yeskyzy with piano accompaniment by A. Zataevich. According to the lines in the refrain “Gashyk bolyp kosylyp, kumarymdy kandyrdy-ai”, it is felt that this is not “about the crane in the sky”, but about the beloved wife. This is the justification of the fact that the writer Sabit Mukanov wrote in his book “Baluan Sholak”: “When he arrived in Zhetysay, he composed the song “Surshakyz”, dedicated to his Galia who was far away”. So, “Surshakyz” is not the name of the girl, but the affectionate name of Galia. This song was among 12 songs recorded by the famous researcher B.G. Erzakovich from Kenen Azerbayev, who transmitted the songs of Baluan Sholak. In his song, the “addressee” can be specified (unlike the lyrics of Zhayau Musa’s song, which reflects the state of a person who has lost his beloved). We define it based on the eventual outline of the composer's life, which is reflected in source study literature. B.G. Erzakovich has data in relation to this song, recorded by him personally (its musical score is recorded in the performing version of Kosymzhan Babakov).

In conclusion, we would like to add that such songs are found in the song “bank” of almost every professional singers-composers. For example, “Gauhartas”, “Gauhar kyz” are found both in the creative works of Zhayau Musa and Aset Naimanbayev, and also in the folk tradition; the song “Lyailim” is found in creativity of Musa Baizhanuly, and “Lyailim Shyrak” in creativity of Birzhan sal Kozhagulov. In general, if we consider this topic on a larger scale, we can say that functioning of the art of sals and sere in one era predetermines that the community of historical events of that period, recognized by the people as a privileged status in society, a storage of subtle and refined feeling due to the identity of a particular lifestyles contributed to the emergence of thematic and stylistic “intersections” in their creative work.

The time and space of the “life” of national (as well as competitive) traditions in opera art are presented as “limitless”. The “row” of the works for musical theater proves this fact. In the study of the artistic reflection of competitiveness, important stages of the historical development of the genre, similar manifestations in oral creativity, mentality, and culture, are also recorded.

The priority of approving the European genre canon, which has been preserved for a rather long time, predetermined the difficulties of the creative overcoming of the typicality of structures, semantic complexes and intonation formulas;

Kazakh opera has developed as a substantive level for the national art school ideas, but it was not always a form for an individual style and, as a rule, only occasionally;

An adequate study of the interaction of aitys and opera is possible only on the basis of understanding of the historical and cultural identity of traditional and professional musical and poetic competitions, their inclusion into the general context of competitive art.

The specifics of the expression of the varieties of dialogue by the composers, which are “multifaceted and comprehensive for the Kazakh culture”, in opera compositions are rich and complex. This can be seen both logically and emotionally. The scenes of competition of famous akyns always makes a vivid and indelible impression, amazingly inspiring the singers-performers and viewers as well. It was same during the decades of Kazakh art and literature in 1936, 1949, 1958. According to the critics of those years, high grades were then significantly predetermined by the aitys scene in particular, and its excellent recreation in a musical text and on stage.

Since the restriction to only universally recognized names and their best compositions could lead to the loss of the objective basis in revealing the composers’ creativity patterns, those musical and theatrical compositions that had already turned into “monuments” of their period and socio-cultural conditions that formed them have been considered. Such texts serve as important source of information about the past, and in an unusual setting they can shine in new colors. Moreover, the material of even selected

compositions is not covered in detail in the same way, since in the historical process certain opuses “participate” in different ways, and sometimes only their some facets.

The most indicative factors logically take the central place in the framework of the heritage of each of the composers and music in general.

Conclusion. The heritage of the Kazakhs, in accordance with its origin, developed in close connection with other genres of the region. In the Western Kazakhstan, kuy influenced the structure of the song, and in the East Kazakhstan and Arka regions, kuy originates from the songs. In Syrdarya region, zhyr is in harmony with the song and the kuy as well.

The impact of the epic art traditions is expressed in the melodic structure, performing interpretation, character of instrumental (dombra) accompaniment. The continuity in the development of different national genres, widely spread in one region, appears quite logical.

Recognized by the people as a privileged status in society, a storage of subtle and refined feeling due to the identity of a particular lifestyles contributed to the emergence of thematic and stylistic “intersections” in their creative work.

The meaning of genre evolution is manifested in comparing certain texts. At the same time, the criterion in their selection, along with representativeness for the deep trends of intra-cultural development, genre-style polylogue and synthesis of arts, the quality of coverage in musicology literature was chosen as well.

The interaction between genre norms and manifestation of individual self-expression traits are key guidelines in interpreting the specific features found in the analysis of the works which were selected for presentation in this context.

А.Ж. Қазтуғанова, Кузембай С.А., А.Қ. Омарова, Б.Н. Акимжанов, Е.Е. Жаманбапинов

М. Әуезов атындағы Әдебиет және өнер институты, Алматы, Қазақстан

ҚАЗАҚ МУЗЫКАСЫНДАҒЫ ЖАНРЛЫҚ «ПОЛИЛОҒ»

Аннотация. Этномузыкатанудың теориялық және тарихи қырлары әр буын зерттеушілеріне маңызды болған. Әрі бүгін де мәнін жоғалтқан емес. Оның үстіне, қоғамдық сананы жаңғырту тарапынан алғанда да өзектілігі ерекше арта түсуде. Дәстүрлі қазақ музыкасының жекелеген бағыттарының, түрлерінің, жанрлары мен формаларының байланыстарын және терең мазмұнын зерттеуде, типологиялық, хронологиялық, өңірлік ерекшеліктің көріністерін фактологиялық материал тұрғысынан алып қарағанда да, тұтас ұғымдық-категориялық жағынан да, ғылыми аппаратты жаңартуды көздейді. Осыған орай, қазақ халқының бай мұрасын зерделеудің уақыт тезіне сыналған әдістеріне сүйену қисынды.

Ұлттық мәдениет тарихындағы жанрлық-стильдік өзара іс-қимыл мәселелеріне жасалған үндеу бірнеше тақырыптық бөліктерді және олардың өзара байланысының аспектілерін өзекті етеді. Олар:

– көптеген көрнекілік контекстінде «өріліп» ұсынылған аспаптық сүйемелдеудегі дәстүрлі әндерді ноталық хаттау міндеттері;

– музыкалық өнер жанрларының сабақтастығы мәселелері Қазақстанның Сырдария ән дәстүрінің үлгісінде таныстырылған;

– қазақтың кәсіби-ауызша мәдениетіндегі әнші-композиторлардың шығармашылығындағы стилистикалық «қиылысу» себептері, нақты тұлғалардың және жекелеген туындылардың мысалында көрсетілген;

– өнердегі жарыс нормалары мен принциптері, жанрлық стильдегі «полилоғ» ретінде ғана сипатталмаған. Сонымен қатар, ішкі мәдени даму тенденцияларын да көрсетеді.

Мұнымен бірге музыкалық талдаудағы теориялық және практикалық мәселелер бір көзқараста біріктіріліп, ең алдымен, музыка мазмұнын жаңартып, «толық білімнің» пайдасына қатысты іске асатын келешек ғылыми көзқарастар көкжиегін кеңейтуге жол ашады. Соған байланысты бұл мақаланың «өтпелілік» сипатына ие болған түйткілді тұстары көрсетілген. Аспаптық және ән дәстүріндегі аттас шығармалар, еркін шығармашылық тұлғаның поэтикасы, мәдени-тарихи құбылыс ретіндегі қазақтың дәстүрлі музыкасы және т.б.

Негізгі тұжырымдардың қатарында:

Қазақтың рухани мұралары өзінің шыққан аймағына тән сол ортаның өзге жанрларымен тығыз байланыста дамып отыратынын айтуға болады. Мысалы, Батыс Қазақстан өңірінде күй өнері әнге әсерін

тигізсе, Шығыс Қазақстан, Арқа аймақтарында ән күйдің құрылымына арқау бола алады. Ал Сыр өңірінде жыршылық әнмен де, күймен де біте қайнасып жатыр.

Күрмеуі көп мәселелермен бетпе-бет келе отырып, осы аталған әндердің барлығы антологияға жан-жақты зерттеу мен зерделеулерден өткізу барысында әндердің әуендік иірім желісінен, орындалу мәнерінен, домбыра сүйемелінде кездесетін қағыстық тәсілдерден жырдың әсері анық аңғарылады. Олардың ән болып ерекшеленуі шумақты-қайырмалы құрылымы (кейбір жаңдайда қайырмасыз), поэтикалық мәтіні 11-буынды кара өлең формасында жазылғаны және жырға тән сюжеттік уақиғалардан тұрмайтындығы дәлелдейді. Өнер халықпен бірге біте қайнасып өмір сүретіндігі анық. Осы тұрғыдан алғанда бір аймақта кең таралған ұлттық жанрлардың сабақтастықта дамуы заңды. Өйткені, оларды шығарған, орындаған және насихаттаған тұлғалар өздері болған.

Сал-серілердің өнер төңкерісіндегі бір кезеңде ғұмыр кешуі, сол уақыттағы тарихи оқиғалардың ортақ, өнерпазға халық беретін мәртебенің бір болуы, сезімталдық, суырып-салмалық қасиеттерге барлығының бірдей ие екендігі, өмір сүру салтының ұқсастығы олардың шығармашылықтарында тақырыптық-стильдік сабақтасулардың кездесуіне септігін тигізген деп тұжырымдаймыз.

Екі жанрлық нормалардың (опера мен айтыс) өзара әрекеттестігі мен өзін-өзі танытудың жеке кырлары, түсінік беру ерекшелігіндегі басты бағдар, тұсаукесерге таңдалып алынған шығармалардың осындай контексті талдау барысында табылған.

Музыка ғылымындағы қазіргі даму кезеңіне орай ұсынылған «айналым», өзекті тарихи және теориялық мәселелердің, зерттеу жұмыстарындағы практикалық нәтижелермен нақты байланысында ғана келешегі болатынын растайды.

Түйін сөздер: ән, күй, айтыс, эпикалық дәстүр, нотаға түсіру, сал, сері, аймақтық музыка, дәстүр, музыкатанушы, галым.

А.Ж. Қазтуғанова, Кузембай С.А., А.Қ. Омарова, Б.Н. Акимжанов, Е.Е. Жаманбапинов

Институт литературы и искусства им. М.О. Ауэзова, Алматы, Казахстан

ЖАНРОВЫЙ «ПОЛИЛОГ» В КАЗАХСКОЙ МУЗЫКЕ

Аннотация. Теоретические и исторические аспекты этномузыковедения были и остаются значимыми для исследователей разных поколений. Более того, в свете модернизации общественного сознания они приобретают особую актуальность: изучение глубинной содержательности и взаимосвязей между отдельными направлениями, видами, жанрами и формами традиционной казахской музыки, усложненных проявлениями типологической, хронологической, региональной специфики, предполагает обновление как фактологического материала, так и понятийно-категориального и в целом научного аппарата. В этой связи закономерна опора на проверенные временем методы изучения богатейшего наследия казахского народа. Предпринятое обращение к проблемам жанрово-стилевого взаимодействия в истории национальной культуры актуализирует несколько тематических блоков и аспектов их взаимопроникновения:

задачи нотной расшифровки традиционных песен с инструментальным сопровождением, представленные в контексте многочисленных и показательных «переплетений»;

вопросы преемственности жанров музыкального искусства, проэкспонированные на примере Сыр-дарьинской песенной традиции Казахстана;

причины стилевых «пересечений» в творчестве казахских устно-профессиональных певцов-композиторов, показанные на примере конкретных персоналий и отдельных произведений;

нормы и принципы составительского искусства, охарактеризованные как репрезентирующие не только жанрово-стилевой «полилог», но и тенденции внутри-культурного развития.

При этом теоретические и практические вопросы музыкального анализа объединены в одном подходе, освещающем, прежде всего, содержание музыки, что открывает перспективу в расширении горизонта задействованных научных подходов в пользу «цельного знания». Показательны в этой связи проблемные ракурсы статьи, приобретающие «сквозной» характер: одноименные произведения в песенной и инструментальной традициях, поэтика свободной творческой индивидуальности, казахская традиционная музыка как культурно-исторический феномен и др.

В ряду основных положений статьи:

Духовное наследие казахов в соответствии со своим происхождением развивалось в тесной связи с другими жанрами этого региона. Так, в Западном Казахстане кюй повлиял на структуру песни, а в Восточно-Казахстанском и аркинском регионах, напротив, кюй берет свое начало в песнях. В Сыр-дарьинском регионе жыр гармонирует и с песней, и с кюйем.

Все эти песни в ходе всестороннего исследования и изучения при разрешении многочисленных проблем подтверждают воздействие традиций эпического искусства, которое проявляется в мелодической структуре,

исполнительской интерпретации, характере инструментального (домбрового) сопровождения. При этом они сохраняют свою куплетную форму, типичный для них размер стиха (одиннадцатисложник), присущий им объем «сюжетных» событий. С этой точки зрения преемственная связь в развитии разных национальных жанров, широко распространенных в одном регионе, предстает вполне закономерной, поскольку создавали и исполняли их одни и те же музыканты.

Функционирование искусства салов и серэ в одну эпоху предопределено тем, что общность исторических событий того времени, признанный народом привилегированный статус в обществе, склад тонкого и изысканного чувствования в силу идентичности особого образа жизни способствовали появлению тематических и стилевых «пересечений» в их творчестве.

Взаимодействие двух жанровых норм (к примеру, оперы и айтыса) и проявление черт индивидуального самовыражения – ключевые ориентиры в интерпретации особенностей, обнаруживаемых в ходе анализа избранных для презентации в таком контексте произведений.

Представленный «разворот» актуальной историко-теоретической проблематики в ее очевидной связи с практическими результатами исследовательской работы подтверждает свою перспективность для современного этапа развития музыкальной науки.

Ключевые слова: песня, куй, айтыс, эпическая традиция, нотная расшифровка, сал, серэ, импровизационность, стилевое взаимодействие, жанровые особенности, региональные черты.

Information about authors:

Kaztuganova Ainur Zhasaganbergenovna, Candidate of Art Sciences, M. Auezov Institute of Literature and Art, Almaty, Kazakhstan; zhasaganbergen@mail.ru; <https://orcid.org/0000-0003-1248-2759>;

Kuzembay Sara Adilkereyovna, The main researcher of the Department "Musicology" doctor of arts, Professor, corresponding member of National Academy of Sciences of the Republic of Kazakhstan; sara.kuzembai@mail.ru;

Omarova Aklima Kaiyrdenovna, Candidate of Art Sciences, Associate Professor, M. Auezov Institute of Literature and Art, Almaty, Kazakhstan; aklima_omarova@mail.ru; <https://orcid.org/0000-0002-8681-2207>;

Akimzhanov Bakhtiyar Nurzhanuly, Junior researcher of the Department "Musicology", M. Auezov Institute of Literature and Art, Almaty, Kazakhstan; bakhtiyar.akimzhanov@bk.ru; <https://orcid.org/0000-0002-0989-3955>;

Zhamanbalinov Ernat Erbolatuly, Junior researcher of the Department "Musicology", M. Auezov Institute of Literature and Art, Almaty, Kazakhstan; ernat-knc@mail.ru

REFERENCES

[1] Baitursynov A. (1989) Works: Poems, translations, research. (Compiled by A.Sharipov, S. Dautov) Almaty: Zhazushy, 320 p. (in Kaz.).

[2] Bokeikhanov A. (1995) Selected works (selected) / Ed. R. Nurgaliyev. Almaty: Kazakh Encyclopediasy, PP. 330-331. (in Kaz.).

[3] Zhubanov K. (1999) The origin of kuy genre in Kazakh music studies, researches in the Kazakh language. Almaty: Gylym, PP. 273-287. (in Kaz.).

[4] Auezov M. (1962) Time and literature. - Almaty, Kazmemkorkemadepbas, 428 p. (in Kaz.).

[5] Amanov B.Zh., Mukhambetova A.I. (2002) Kazakh traditional music and the XX century. Almaty, Daik-Press, 544 p. ISBN: 5-7667-0045-8 (in Russ.).

[6] Utegalieva S. (2016) The sound world of the Turkic peoples (on the material of instrumental traditions of Central Asia). Autoabstract from the dissertation for a doctor of art criticism degree. Moscow. p. ISBN: 5-7667-0045-8 (in Russ.).

[7] Shegebaev P. (2017) Kazakh dombra music: issues of theory, history and methodology. Astana: "Master Po" LLP, 327 p. ISBN: 978-601-7458-70-6 (in Russ.).

[8] Nesipbay R.T. (2000) Kuy-tokpe in the system of traditional world relations of the Kazakhs (issues of the theme, form and composition). Almaty, Nauka. (in Russ.).

[9] Gafurbekov T.B., Omarova A.K., Kaztuganova A.Zh. (2019) Ancient saryns of the great steppe // Bulletin of national academy of sciences of the Republic of Kazakhstan ISSN 1991-3494 Volume 3, Number 379, PP. 121-127. <https://doi.org/10.32014/2019.2518-1467.77>