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The art of Mozart ensemble in Kazakhstan variety art

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Abstract

The purpose of research is to give description of certain provisions from the system of Kazakh traditional ideas about the perfect song, art of performance and peculiarities of sound production. As a method of research we used the empirical and systemic approaches. As a result, the chosen concept for considering musical-aesthetic ideas and beliefs about music allowed to reveal the transformation of aesthetic ideas about music in various historical segments of development. In conclusion, the article considers only one ecocentric type of world picture associated with music.

Keywords: Kazakh, poetry, ornamentation, song, national.

El arte del conjunto de Mozart en la variedad de arte de Kazajstán

Resumen

El propósito de la investigación es dar una descripción de ciertas disposiciones del sistema de ideas tradicionales kazajas sobre la canción perfecta, el arte de la interpretación y las peculiaridades de la producción de sonido. Como método de investigación utilizamos los enfoques empíricos y sistémicos. Como resultado, el concepto elegido para considerar ideas y creencias musical-estéticas sobre la música permitió revelar la transformación de las ideas estéticas sobre la música en varios segmentos históricos de desarrollo. En conclusión, el artículo considera solo un tipo ecocéntrico de imagen del mundo asociado con la música.

Palabras clave: kazajo, poesía, ornamentación, canto, nacional.

1. INTRODUCTION

In the lyrics of folk lyrical and daily life songs, as well as folk-professional songs, the phenomenon of singing and music-making is revealed with extraordinary completeness. The texts' «analyze» sound production, melodic movement, development and quality of a song as an artistic phenomenon. The poetry that has developed and maintained over centuries established key denominations revealing the basic «conceptual construct». The researcher's task is to present them in a consistent manner. It makes this research relevant.

In this regard, the purpose of this article is to systematically outline some of the ideas about music that help to highlight aspects of early mythological beliefs of the Kazakhs. Research objectives:

- To reveal the most important stages in the formation of mythological representations in Kazakh traditional culture;
- To describe the system of ideological and aesthetic, traditional and modern beliefs of the Kazakhs, associated with singing and songs;

The study of representations will help reconstruct the system of traditional beliefs of the Kazakhs, which will help understand ethnic identity in national worldview.

Forty years ago, it was impossible to represent a systematic study of the ancient mythological forms and monotheism as an independent subject. Methodological bases for the development of the issue were prepared by collective activities and observations of scientists-ethnographers of the XIX century; Valikhanov (1958), Divaev (1964), Banzarov, (1955) and monographic studies of foreign scientists; Boyce (1982), Turner (1967), Freidenberg (1998), Fraser (1923), Lévy-Bruhl (1938), Tokarev (1964), Basilov (1984), Meletinsky (1974) and Mills (1965).

Since gaining independence people's interest in traditional artifacts of history, life and culture of the nation is gradually growing,

as only by understanding the origins and having paid the tribute to the memory of ancestors, people can find the right guidance for the future. So it is logical that many humanitarian scholars cannot ignore the issue of religion and mythology, for this very hypostasis is an important universal revealing ideological, and hence substantial aspect of traditional culture.

Ideas on various early superstitions, beliefs and impact of Islam on oral-poetic art and its manifestations in folk customs and rituals are dispersed in many philological studies of Kazakh folklore starting from Auezov (1971) and by Margulan (1983), Uakhatov (1974), as well as theological, ethnographic and philosophical studies by Shulenbaev (1961), Shakhanova (1998) and others. These research works confirm the inherence of early mythological ideas and beliefs in the national worldview. This article's contribution into the world science consists in the revelation of a special system of national attitude to the beautiful and to music.

The stated aspect of the study is successfully developing in musicology. Systematic description of a mythological picture of the world undertaken in the fundamental work Radlov «Traditional worldview of Southern Siberian Turks» (Mikhajlov, 1987), where, based on the representations of a number of Turkic peoples, shaman's social status is determined and functions of singing in tongues are confirmed based on evolution of Turkic bourdon two-voice polyphony in the dissertation research of Haltaeva (1991). According to the scientists Raimbergenova (1992) and Omarova (1989), Kazakh early

totemic beliefs, associated with funeral rites, dualistic ideas about afterlife and the rite of initiation, constituted substantial semantics of ancient legend kuys on the lame and sacred animals.

Elemanova (2000) also pays attention to initial character of wedding *synsu* and *betashar*. A holistic approach to the study of the wedding ceremony has allowed to reveal its ethnographic specificity and the latent semiotics of the rite. The author's articles about Muslim fast *jarapazan* songs and melodies of Sufi *zikrs* outlines the evolutionary path of religious beliefs in Kazakh song.

The mythological layer of early Kazakh folk lyrics, investigated by Amirova (2003), in an attempt to look into the world of existence of that time, recreates an image of an ancient sound ideal, based on sound imitation. That's why Berdibaj's (1997) assumptions that the chorus should be considered the most archaic form of singing are reasonable, as it still exists in the form of non-lexical chorus in rudimental State. At the same time, the chorus of the song – 'қайырма' ('қайту, қайтты' means 'to return') serves as a confirmation of Kazakh people's belief in reincarnation.

Meanwhile, aspects of religion and mythology, their universals, acting as an important prerequisite for revealing ideological and, hence, substantial aspect of traditional culture, need to be investigated. A system of early mythological ideas about music can be identified in the study of narrative sources and poetic foundations of songs. The

lyrics of Kazakh traditional songs will be studied in this perspective for the first time.

This system of concepts encompasses the rules which are based on one main concept – music harmonize the inner world of a man (көңіл ашаp) and his relationship with nature (on the principle of micro and macrocosm). The rules are based on man's observations of nature (they learn from nature) and the surrounding world. Kazakh traditional picture of the world, along with the basic components of the system of constants of ideal singing and song had several stages of development. In our opinion, from cosmocentric, ecocentric, monocentric and anthropocentric stages the former two are most likely to be associated with pre-professional period of song formation, that's why they reveal the components of the national sound ideal more completely. Ecocentric model is represented by epic, akyns' poetry, and a daily life song 'кара өлең'. The object of our study is to represent primarily an ecocentric picture of the world. We will trace the modification and evolution of these ideas in the culture.

2. METHODS OF RESEARCH

Based on the historico-stadial approach to the study of the object, a comprehensive method of comparative-typological study was used in the article. So this article demonstrates a deep interrelation of mythological ideas about the song and its performance with the system of musical language of Kazakh traditional songs. Lyrics of Kazakh

traditional songs outline the methods of sound extraction, features of ideal song, performed masterfully, and the singer's artistry lies in the ability to manage voice, freely and easily moving from one manner to the other. In the end, it is concluded that sacral thinking, which dates back to the earliest forms of mythopoetic consciousness, having passed the way of desacralization, preserved ancient representations in the poetic texts of Kazakh songs.

3. RESULTS OF RESEARCH

Analysis of poetic texts has demonstrated that professionals' favorite soaring, difficult melodies gained a particular recognition. A pitch and virtuosity of melodies are reflected in national definitions: «әуелету», «көкке өрлету», «аспандап ән шырқау» (literally 'sing flying up to the sky'). There is a terminology showing specific subtleties of singing a sound, associated with a variety of throat singing techniques: «бүлкілдету» (vibrant voice), «көмей бұлпылдайды», «дауыс сырғанау» (sliding sound). Metaphors reflect a wide range of these songs: «әуелетіп ән шырқау» (a song soaring upward), «асқақ ән» (high pitched song) «өрлету», «шарықтату» (a song soaring high). Soft sounds of upper register are compared with an image of a swan: «Самғаймын өлең десе ұшқан құдай»; «Аққудай аспандағы ән қосушы ем» (when it comes to singing, I fly in the sky like a swan), and the sounds of the middle register, coinciding with the old traditional structure of dombra, which was lower than the modern

structure, are compared with the sound of a goose -«қоңыр қаздың дауысындай».

Epithets associated with the colorization in expansion of melody in the middle parts of the form, often compared to a nightingale singing, meant ornamentality, jubilous formulae – «мамырлау» (singing with a soft voice), «әнге сал түрлендіріп бейне бұлбұл» (sing a song painting it in gay colors like a nightingale) – suggests that the colorization of the melody had a nature of undulating expansion. Climactic parts of the form are conceptually noted in tradition: «самғай» (soaring), «шырқау» (towering), «қалқыту» (flying up).

In ancient times it was believed that the invisible world is made of sounds, and the one who masters the sound and voice, lives a harmonious life. Therefore, addressing the spirits, it was important to give voice, and in some cases to make a long drawn-out sound. Hence, they have the expressions «дауыс шығару», «дауыс көтеру» - funeral laments still practiced in Zhetisu. In Zhetisu a chorus, usually performed in a higher register, is denoted with the term of a funeral lament «koterme» (Мүптекеев, 2009).

In Indo-European mythology, a bird symbolized the upper world, the sky and the sun, and in shamanic traditions of Turks of Southern Siberia it symbolized ritual vestments, the soul of healer. In borderline situations “birdsong” served as a shaman’s glossolalia language. The emergence of this image is not accidental and dates back to ancient times.

It is no secret that shamans took their rituals for a flight. They traveled to other worlds on their musical instruments. The sleeves and symbolics of shaman's ritual garment could remind of a bird, since bird was often a patron of a shaman's power. Eagle-owl's feathers on akyns', sal and seri's (singers) headwear served as amulets. Birds were also personal protectors of the singer's talent (nagual).

In Kazakh tradition the feathers served as a protector from an evil eye, and the closed and utilized space of a yurt, supported by the spirits of ancestors, was concisely called 'қанат', which means wings of yurt, that primarily served for measuring the circumference of the yurt.

In ancient times, singing had a purpose of appeasing the spirits. Perhaps this explains the origin of long introductions of songs, appealing to a help and support of ancestors' spirits. Since the loss of ritual purpose of a song a myth about a bird is desacralized and transformed into an image of a beautiful song.

The choice of species of birds, representing the song, was not arbitrary. They were totem birds, revered as sacred, and which were prohibited to hunt for. In musical and poetic texts a song and singing art are mainly associated with three species of birds: swan, brown goose and nightingale. All three were sacred. The Kazakh sound ideal is reflected in the definition «қоңыр қаздың дауысындай» (a brown goose's voice). The sound imitation songs were originated from ancient legend kuys and particularly the kuy «Аққу»-«Swan». They

are associated with the belief in sacred bird totems, where imitation of twitter ensured the success of trade magic.

4. DISCUSSION

As the Kazakh singing art developed orally, the concepts on composer's art and singer's mastership and national picture on the song art hasn't been systematized up to day. Therefore, the essential task of modern musicology is to prove that since the ancient times our nation formed its own specific views on the singing art. Analysis of the meaning of song lyrics can be a separate direction of study.

The ancient music used during rites by baksys, and music used in religious rites cannot reveal the issue, because in this stage (melodic stage) of the development of traditional singing art, music was an integral part of rites and did not reach the level of art.

The acceptance of song as an art started from the stage of traditions. It mostly concerns the genre of 'kara oleng'. The notion of «өлең» (song) in 'kara oleng', according to the researcher Elemanova (2000), is an indicative of the fact that it raised to the level of artistic phenomenon. Therefore, the frequent usage of 'kara oleng' structure in aitys art (singing poetic competition) shows that it became a convenient tool in art competition. And each poet created a melody with his own specific style.

The poets' individual creative signature was formed for the first time in 'kara oleng', and the song lyrics gradually started reflecting the issues of singing and composing art. The system of thoughts about Kazakh singing art in the song lyrics can be notionally named the aesthetics of performance viewpoints. In Kazakh poetry, these patterns are called «домбраны баппен алу» (playing dombra without a hitch), «әнді баппен айту» (singing smoothly). And in traditional poetry, the following phrase conveys a whole set of requirements for singing art: «Өлеңді жақсы айтады жайды білген» (Those who know the ropes in singing art can perform well).

According to poetic texts, formation and development of music in traditional environment are primarily based on the artistic experience of the ancestors. It is generated as a result of taking over the fathers' occupation, of the art, acquiring lineal ancestral nature. People called the lineal nature of art «шынжырлы тұқым» (chain breed): Let's sing when we gather, repeating our ancestors' tradition; My parents used to sing a lot, and singing is in my blood; Sing when they ask you to sing, since this art is passed down from father to son; The grandfather of my grandfather was a singer, and I am their successor; A song from the grandfather is a heritage.

According to the traditional view, the singer's talent is not earned through many years of assiduous work and creative pursuit, but is a gift bestowed by almighty power. In song lyrics, it says «өнердің бойға бітуі» (a man endowed with talent). In traditional environment, the artist's performance in front of the listeners was associated with the

re-creation of the world, a transfer from the age of disorderliness (Chaos) to the age of orderliness (Cosmos), and even was understood as a connection with mystical forces. That's why, the artist's excitement before his performance in front of the public was taken as a sign of starting contact with ancestors. Regarding these people, the folk still uses the words 'арқа, арқасы бар' (a man possessed by spirits). This folk notion is not only a metaphor. In Turkic nations' worldview, four corners of the world were associated with the parts of the human body. The face was associated with the south, left hand – with the east, right hand – with the west, and the back was associated with the north. According to the view of ancient Turkic tribes, ancestors' spirits lived in the north. To communicate with the living, they appear from the back side. That's why, they used to say «арқасы бар» (literally, a person with a back) regarding the gifted people, which meant that this person is supported and gifted by spirits. 'Арқасы бар' is a high opinion about an artist. And these words speak for our ancestors' strong belief that without the support of the spirits, it is impossible to become a true artist.

Belief in spirits as a Kazakh traditional worldview determine an abundance of space in musical compositions. Its testament is a tradition of improvisation.

In demonstration of art, the improvisational nature of the music in Kazakh song lyrics is associated with a wind, flow, flood, windstorm, and according to Southern Syberian Turks' view, they are the world disorder, natural disasters – a wind, fierce snowstorm,

uncontrollable flood: «өлеңім ескен желдей, толқын көлдей» (my song is like a blowing wind, like the sea waves); «өлең деген немене үйренген соң, Қылған қайырың сел болар күңіренген соң» (the good deeds turn into a flood if you regret doing them); «Желдірме желдей ескен көтеріңкі, Көңілдің тазартқышы деген екен» (A singing is like a wind, it raises your mood and purifies the soul); «Өлеңді айт дегенде ағылтайық» (Let the song flow from us); «өлеңді айтса ақын ағытылар» (a poet exposes himself while singing); «Біз айтайық өлеңді төгілдіріп» (Let's spill some song); «өлеңді айт дегенде ағып тұрмын» (I'm ready to flow if you ask me to sing); «Кәнеки өлеңінді қардай жаудыр» (Let the song fall like a snow); «өлеңім кара дауыл байқасаңыз» (Note that my song is like a gale); «Дауылын кара өлеңнің соқтырайын» (My song will howl like the wind); «өлеңің дауылдатып келе жатып, Кетпесін үйді жығып бақан тіре» (The passing song will blow out the roof of houses).

According to Haltaeva's (1991) researches, Turkic-Mongol peoples go beyond the time bounds when performing an art. At this moment, the quality of time and space changes, and the act of singing art proceeds with movements, in an unconscious state and is associated with a trip to the other world.

'Kara oleng' poetry is connected with ecocentric and mythological symbols, and particularly, with the river of the world. The connection of the specified concepts with ancient mythological notions go beyond these limits. The words describing the traits of the

singer, performer are used along with ecocentric mythological symbols. In 'kara oleng' the performer associates himself with a pedigreed racer (жүйрік, айғыр, ат, қара кер, жирен, and тұлпар), Kazakh holy animal dromedary, and soaring eagle. These comparisons started being widely used due to the worship of ancient totems and holy animals that reminded of the ancestors, and in traditional society it indicated the authority of a man.

In 'kara oleng' the individuality of a singer is revealed for the first time. It represents an important stage in the development of the views about song. The phrases: «ән салсаң өзімдей сал», «жылқы ішінде жүрдек қана ән салады» (a high-stepping stallion can only sing among the horses); «Өнерімен ел сүйген, беу, замандас, Түз бүркіттің туыпсың қыранынан» (The son of my nation, my agemate, you were born from an eagle); «өлеңді айта алмайды әркім мендей» (No one else even comes close to me when it comes to singing) frequently used in 'kara oleng' clearly reflect the professional status (authority) of an artist. This authority is given only to the best of the best.

During the process of performance, the singer was taken as a bioenergetic center, the centre of the universe, as a central tree by the listeners. The following lines testify to the notion that the place where the song is performed, unifies the upper, middle and lower worlds through the central vertical line of the space: «Түзге біткен байтерек, шынар едім, Өлеңіммен еліме ұнап едім; Өлең десе тартамын жер танабын; Ұстағаным қолыма алтын құрық, Ақ сұңқарды ұшырдым

талпындырып» (I was a chinar tree growing in the steppe, People liked my for my songs; When it comes to songs, I breath with the Earth; I hold a golden horsehip in my hands, I set the falcon free for higher aspirations). Mixing images of nature and space in song lyrics indicate the age of baksy worldview, as the baksys could travel to the other world using the musical instruments (narkobyz) (or with the help of black stones) or could lay a spell on natural forces with the help of art. The following lines testify to our thought: «Домбра екі ішекті бір қолқанат, Күйшінің саусақтары жүр жорғалап»; «Қайтарып қара бұлтты қар жауғызған, Жасынның шұбар ала тасы менде» (Domyra is a two-stringed friend, The kuy player's hands hold it gently; I have a spotty stone that can make the snow fall).

At long last, a concentration of notions in 'kara oleng' covering ancient mythological beliefs and aethsetic representations about further musical art passed into the professional song of XIX century, and found its continuation in representations about art, singer's skills and the true listener's traits and place.

For example, ideas about the style of singing, power and quality of voice are drawn special attention in the lyrics of folk songs. Singing is often compared to the flood or birds' chirps. A steady and continuous flow of melody is compared to the soft wind («аз желдету»).

Associating the performance tradition with continuous flood and calling the listener who is fond of art 'құйма құлақ' (literally,

absorbing ear) are connected with the symbol or the world river in ancient mythology.

The lyrics of folk songs include lots of descriptions of soft, mellow sounds. They are: «қоңыр үнді» (literally, brown sound); «ән баяулы» (slow melody); «үні сырлы» (enigmatic melody) or «қоңырлату» (made brown); «үні жұмсақ» (soft sound); «жүніндей ақ үкінің үлпілдеймін» (I become downy like the feathers of an eagle-owl); «мамырлату» (to sing quietly). Soft sounds in higher register that are associated with an image of a swan: «Самғаймын өлең десе ұшқан құдай» (When I sing, I fly like a swan); «Аққудай аспандағы ән қосушы ем» (I used to sing like swan in the sky) [42]; and the sounds of middle register correspond to traditional interval of *dombra*: «қоңыр қаздың дауысындай» (like the sounds of a brown goose).

We can group the above folk descriptions as per their location in musical structure. For example, the phrases «айғай», «анырау» (singing loudly), «ашық үнді» (open sound), «алты қырдың астынан ән шырқаған» (his voice spreads through six ridges) reflect the listener's attention to the singer's voice. These open sounds that come out at the top of the singer's lungs hold the first place in Kazakh songs.

The second group of comparisons is used in the middle of the song structure. In this part of the songs, the melody develops into a form of wave, different variants evolve and the song is added different adorned patterns. These modifications are associated with

«мамырлау» (singing quietly); «құбылу»; «түрлендіру»; «толқыту» (modulate); «бұралтып ән шырқау» (singing with modulations); «әшекейлеу» (adorning); «ойнақтату»; «тамылжыту» (inspiringly). Modulating the melodic base of a song is often compared to the singing of nightingale: «әнге сал түрлендіріп бейне бұлбұл» (Modulate the song as a nightingale).

The culmination of a song also finds its specific description in the texts regarding the songs. For example, the notions «самғау» (soar), «шырқау», «қалқыту» (float) reflect an image of a flying bird.

Summing up, 'қара өлең' poetry is closely connected with ecocentric symbols of mythology and a belief into spirits. Improvisational nature of a song is described by an abundance of the songs of space.

An uncontrollable flow of music coming out of singer is often compared to natural disasters like wind, gale, and snowstorm. Wavelike development of song melody is compared to uncontrollable flood. In tradition, the disorder of the world, unusual phenomenon, were the times when jyr was performed.

In ancient times, with the help of jyr our ancestors contacted with mystical powers that govern natural elements, and asked support and success from spirits before hunting. Thus, in ancient Turkic language, the word 'тын' and other words regarding the breathing 'жел, желпу, аз желдету' are used to depict the development of

melody, and the phrases like ‘жел сөз қаулау’ indicate the mastership of improvisational art, the ability to modulate different sounds in the free development of melody: «Көпшілік көкірегіме жел берген соң, Бұл тойды кім бастайды бізден басқа» (As the majority breathed a wind into my breast, I can start the wedding); «Белгілі бұл қазаққа тілдің желі, Той екен жұрт жиналған мерекелі» (The wind of language is known to Kazakhs, People gathered for a wedding); «Домбырам мен сөйлейін пернесіне, Жел сөздің ерінейін мен несіне» (With dombra I will speak the words that are like the blowing air).

‘Қара өлең’ and ancient mythological concept of ‘тын’ reflected in *jiys* mean a soul, existence, life in Turkic languages. The vibration and movement of air are associated with the breath, and the act of breathing in turn, is associated with the origin of voice, singing and a pitch. The Turks of Southern Syberia associate «тын бура» (wind in ancient Turkic language) with the soul of a *baksy*.

The epithets connected with water in song lyrics was the sign of underworld in ancient Turkic cosmogony, for example, the phrases from ‘қара өлең’ lyrics: «өлеңді айт дегенде ағылтайық» (Let the song flow from us), «өлеңді айтса ақын ағытылар» (a poet exposes himself while singing), «Бізге салған қолқаңыз өлең болса, Біз айтайық өлеңді төгілдіріп» (Let’s spill some song), «өлеңді айт дегенде ағып тұрмын» (I’m ready to flow if you ask me to sing).

An image of water in music art is usually used regarding the listeners of music: «құйма құлақ» (literally, absorbing ear), «құлақ құршын қандыру» (quench the needs of ear), «көңіл толтыру» (fill the mood), «өлеңге қанығу» (be filled with music). Similar epithets are often used regarding the performance art: «жыр ағындау», «жыр құйылу» (just flowing), «ән құйылу» (pour the song), «ағызып ән кемесін» (set the song afloat), «ән нөсері» (the rain of music), «әнге шомылу» (swim in music), «әнді төгілдіру» (spill some song). They are generated from the myths on the beginning of the world.

Thus, traditional poetry forms the system of concepts about performance art. The folk poetry determined the musician's personality. 'Қара өлең' lyrics touch upon different aspects of artistic communication as well. And the mechanisms of the permanent models of folk musical artistic thinking are also considered in connection with these ancient concepts. Deep researches into ancient philosophical concepts about musical art give the opportunity to prove the existence of well-trodden artistic and aesthetic paths in culture.

In song lyrics of professional singers of XIX centuries, the issues of performance style as a sign of performance mastership was deeply and fully discussed.

The listener and the artist with his instrument constituted a coherent whole, and the artist (bosom) began to be filled with melodies: «Ән-күйге толы екен ғой омырауың» (It seems your

breast is full of kuys and songs); «Өнері жігіттің кеудесінде» (The art is in the bosom of a man).

Sal and seri pay special attention to the quality of sound and specific style of singing, the power of voice in their lyrics. The system of representations on traditional performance art has determined different issues of creative communication and social status of an artist.

A belief that a good song should have a beautiful melody is reflected in these phrases found in sal, seri's lyrics: «әсем ән», «әдемі ән», «сәнді ән», «сұлу ән». The components of the beautiful nature of a song are comprehensively discussed in traditional poetry.

The ability to breathe deeply reaching the deepest depths of the lung is a must for Kazakh professional singers. Folk poets describe this ability with the phrase «көкірегім кең сарай» (my breast is a wide palace). The second important skill is a well-trained, strong, sturdy pharynx. And it was described as «жез таңдай, күміс көмей» (literally, aeneous palate, silver larynx) or «көмекейі көсілген» (broad larynx).

The strength and extensiveness of voice was believed to be the result of a deep breath. They classified the breath into different types and considered it in groups. A deep breath comes from 'кеуде' (bosom); central level breath is associated with 'көкірек, таңдай, тіл мен жақ' (breast, palate, tongue and jaw) and an inimitable Kazakh

style of throat-singing of traditional performance art fell into the group of ‘тамақ, көмей, көмекейге’ (larynx, throat).

The sound quality is described in detail in traditional singers’ art. Meaning of mellow, tender, oversubtle sound is covered by the words «еркелеген ән» (soothing song), caressing as a wind: «аз желдету»; continuous and extending, free sounds: «еркін дауыс», «зор дауыс», «алты қырдың астынан ән шырқау», «аңырату», «айғай салу», «бар дауыспен ән шырқау».

In traditional worldview, the listeners’ liking for a song mostly depends on a performer. Only the talented singer can enrich the song and convey its meaning.

In traditional poetry the word «айғай» has a broad meaning. It reflects the singer’s:

A) Infinite joy:

”Айқайлап ән саламын Тілеуқабак

Керілер өлең айтсам қас пен қабак.

Көңілдің қуанышын әнге қосып,

Келді ғой бар дауыспен шырқайтын шақ”.

(I will sing it loud, Tileukabak

And while singing, my eyebrows lift and brow furrows.

It's time to sing my heart out,

To express the joy of my heart)

B) Sorrow:

“Ащы зар ауыр шері маза бермей,

Ақыры ән салғызып, айқайлатты”

(A termless grief possessed me,

And finally, it came out of me as a song)

C) A singer's warm-up exercise:

“Айғай салмай дауысым ашылмайды”

(My voice will not open without warm-up)

D) Professional singer's boundless possibilities:

“Өлең айт тәуір сайлап осындайда

Шын жүйрік айғай шықпай қозғала ма”

(Sing when you feel good,

A true racer will not move if you don't make sound)
“Кел, екеуміз, домбыра қосылайық, Айғай салып, ән
тартып, жосылайық”

(Let's join to dombra,

Let's rejoice and play and sing).

In traditional environment, they used to say:

“Құры айғай түк шықпайды бос ұйқастан,

Өлеңің көпшілікке ұнамаса”.

(Singing is not just shouting at the top of your lung,

It is about conveying the meaning to the folk).

The singers grip listeners' attention: "Айғайлап жиып алдым
жанның бәрін”

(I gathered the crowd by singing). And the singers get ready to
sing: «Бойы қызар жүйріктің айғайласа” (The singer gets
excited if he sings at the top of his voice). “Айғай” is also a
singer's tool for raising the listeners' mood:

“Біз келдік той бастауға домбра алып,

Кетуші ек айғай салсақ топты жарып”

(We brought dombra to the wedding,

Our voices will cheer up the crowd)

“Өлеңді ақындықпен мен айтпаймын

Аз тамаша болсын деп айғайлаймын“

(I'm not a poet, but I sing to cheer the listeners).

Professional singers draw special attention to difficult songs that require special breathing techniques and that are hard to perform for amateurs. The following word combinations used by sal and seri reflect the complexity of these songs: «әуелету», «көкке өрлету», «аспандап ән шырқау» (reach the sky when singing). A special performance technique implying the use of throat is described in detail: «ентелету» (singing with assertive voice), «бүлкілдету» (throat singing or vibrational voice), «көмей бүлпылдайды» (throat singing), «дауысты ызғытып айдау» (make a whirlwind sound), «дауыс сырғанау» (jubilation). The following epithets imply the description of deep breath used in the songs: «тасу», «әуелетіп ән шырқау», «асқақ ән», «өрлету», «шарықтату». These descriptions are particularly common in Birzhan sal and Aset's songs.

The song lyrics touch upon the techniques of beautifying the song as well. In traditional song, the adornment is a preservation of an initial artistic idea and its different treatment. An initial artistic idea is not completely changed, but is subject to different modifications in another quality level. The modification implies the adornment and extension of a melody. Seri used to describe it in the following way:

«ойнақтау» (gambol), «кұлпырту» (smarten), «бұралтып ән шырмау» (sing twisting the song), «тасу» (overflow), «өрім талды» (twiggen willow). These combinations show that the songs developed freely in a form of wave. The denotations often used in folk poetry testify to it: the words «түрлендіру», «құбылу» (modification) are usually added numbers: «он екі алуан түрлендіру» (modifying twelve times), «тоқсан түрлі», «жүз құбылу», «мың құбылу».

In traditional music of XIX century sound imitation becomes an important expressive means for transmission of Sufi theory of emanation. 'Бұлбұл' (nightingale) was a means for communication of esoteric image of the Perfect Absolute. An imitation of nightingale's sound corresponded to allegorical image of a state of a Sufi, experiencing an ecstasy contemplating flawless image of a God. Tradition of «бұлбұл» (nightingale) kuys, which was widely practiced in tokpe kuys (Kurmangazy, Dauletkerey, Dina) formed an independent branch of instrumental music. At the same time, sound imitational elements in professional folk song of XIX century are more connected with refrain part, and thereby form an independent branch of traditional art (for example, Ukili Ybyrai's song «Gakku» and Shashubai's song «Ak kaiyng»).

As per historical-ethnographic and art-historical studies, a bird is a deep and ancient image in Kazakh culture. In Kazakh mythology, a bird was associated with ritual practice, and penetrated deeply into art and poetry. An image of a bird permeated the ornamental motifs and is reflected in Kazakh traditional jewelry art, where it is associated with

the upper world and the sun. The Sakas and Oghuz deified the birds from the family of Accipitridae. Thus, an eagle and gryphon were depicted on metal-plastic instruments of the Saka tribes, where a bird was a symbol of the universe. An image of wings on Saka warrior's headdress was a token of supreme power, belonging to the sky, and four wings on a kulah meant that its owner controls four sides of the world. Therefore, in Herodotus' Chronicles the Saka tribes are called «vultures guarding the gold», as the Saka chiefs wore winged crowns. For Oghuz tribes a hawk and its species were the symbols of tribes (tamga), and an emblem of authority. The names of Kazakh tribes and battle cry (urans) reflect the cult of birds. An eagle and owl were endowed with protective power. In Kazakh traditional jewelry silver mounted claws «ukiayak» were allotted a protective power. «Along with protective power, birds symbolized fertilizing, cleansing power, various good wishes, and were the bearers of light beginnings. Kazakhs associate happiness, wealth (it was considered a good sign to see a bird in a dream) with an image of a bird. It was believed that images of birds on things bring along the luck». A bird was one of the main symbols on the Kazakh traditional jewelry and ornaments.

Thus, a bird was once again demonstrated as a deep semantic image of centuries-old culture. This image confirmed the deep connection of its elements with Kazakh ancient traditional culture. Tracing the moments of development and climactic zones in a song, these epithets are an integral part of the mythological picture of the world, which act as a desacralized mythologema.

All the compositions performed by «Mozart» band who adhere to folk traditions are well accepted by the nation, and find the way to the hearts of people.

Today, we observe that this approach is taken up by Kazakhstan's contemporary artistic figures' aesthetic view.

The experienced singer of Kazakhstan variety art, Folk artist of USSR, professor Nusipzhanov also expressed his idea about an art group and the harmony created by the members of an ensemble. According to the famous singer's opinion, the ensemble is also distinguished by its sonority: "... when two voices sing the song, it reveals in a special way. Duet has specific power: some songs performed by two voices reveal in new dimension, it becomes lighter and more beautiful" (Shajmahanova, 2015: 50).

In 30-40-ies of XX century Kazakhstan singers themselves started to think about and share their opinions about the personality of a singer on stage. One of them was the singer Zhamal Omarova. She wrote about "Kazakh nightingale" Bibigul Tolegenova and emphasized that along with natural talent endowed by God, Bibigul had a hard-working, assiduous nature: "This humble, smart, intelligent child was always in search. She constantly enhanced her singing skills, and was constantly changing. She was never ashamed of asking what she doesn't know" (Omarova, 1970: 4). Zhamal Omarova admired Bibigul's inquisitiveness, her assiduous work to develop her voice in order to sing her favorite songs. On the song «Bulbul» performed by

Bibigul and her talent, she wrote: "... Only the true singer can bring home the meaning of a song to listeners, kindle their imagination, find the way to people's hearts and inspire them. Bibigul is a true singer. Only Kulash Baiseitova received such recognition before" (Omarova, 1970: 7). Zhamal concluded her thoughts:

"Singer should sing with his heart. Only in this case he can touch listeners' hearts. A true singer can convey the meaning of a song to the audience only if he is totally engaged in singing. And the song that was brought home to listeners cannot be a bad song. A true artist's critic, teacher, true friend is the folk" (Omarova, 1970).

The artistic figure Galiyeva who contributed a lot into the development of variety and circus art in Kazakhstan, shared her seven principles on stage mastership:

"Firstly, it is sensitivity. The ability to gain insight into the purpose of surrounding life; to get new impressions; the ability to feel, to understand and not to ignore the truth.

Secondly, it is the ability to observe. Observation helps on to see the truth and it is an indispensable quality of talent.

Thirdly, creative imagination. It reflects the truth based on life and sensitivity.

Fourthly, it is the intuition. The result of inner deep waves and tremor.

Fifthly, it is the biography, life experience. Henrik Ibsen once said: “Those who lead meaningful life, create meaningful art. The combination of talent and life experience makes a strong art” (Samedenova, 2012: 21).

Sixthly: sanity, clarity of thought. With mere instincts and intuition you cannot go far. Only a calm mind and sanity help reveal the true talent.

Seventhly, it is the mastery. The qualities that lead to mastery in the art are severe requirements and hard work. The higher the true master goes, the more hardships he overcomes. And mastery is boundless.

All these qualities are certainly important, but we should also note that along with the vocal mastery, the singer needs good scenic skills. In his book «Zamana bulbuldary» the academician Zhybanov gave highest regard for the acting skills of the famous singer Garifolla Kurmangaliev, and described his play on stage in the following way: «Garifolla started his song «Он алты кыз» (Sixteen women) playfully. He started naming the women’s names in the chorus looking at the women sitting in the gallery, nodding at them as if they are the women he is naming in this song. This made these women flush and some of them covered their faces with their shawls and some of them looked down» (Zhybanov, 1976). Zhybanov also noted acting skills of her teacher:

“One facet of G. Kurmangaliev's performance mastery is his acting skills, particularly, his skills in performing jocose Kazakh songs. When he performed the songs like «Нақ-нақ», «Он алты қыз», «Гүлқатша», he excellently demonstrated both voice modifications, and facial mimics. Assigning a dramatic image to the song is in the power of a true talent” (Zhybanov, 1976: 6).

Most of the stage artists expressed their thoughts about the components of professionalism. One of them was Roza Baglanova. She said: “The main qualities of a singer are intelligence, sincerity, naturalness. The singer’s compositions will live long if he imbibes these three qualities” (Imanbaeva, 2010: 8). She also expressed her thoughts about a song: «It is not only a melody of a song, but its lyrics that are of utmost importance. You should not sing a song in a habitual manner. A song is a living organism, that’s why you should feel it and you should experience the song paying attention to every word. You should ask yourself what was the psychological state of the composer when he created the song. What caused the song to be born? Only when a singer considers all these points and feels them, he can be a true singer. A singer takes a song as a living organism. I’m talking about a heartfelt song. And before singing a song, I always study its story, I grow accustomed to it, I let it in and then only I sing it. A song starts to live then. And it finds its listeners. Singing is my life. I dedicate my whole self, my smile, my love, my everything to song» (Imanbaeva, 2010). «There are some songs that should be sung calmly, some should be sung thoughtfully or joyfully. Some songs are dedicated to love, and some of them to valor. Firstly, a song makes a singer think, then it finds its way to the singer’s heart, and finally it

comes to life through singer's voice». So, Baglanova compares a song to living organism (Imanbaeva, 2010).

And modern variety artist Nusipzhanov lists the criteria that a stage singer should meet:

Firstly, «a singer should be a pure person».

Secondly, he should have a clear diction: «It might be because of imitating the western singers that our young singers' artistic image is changing. They blemish the song, never mind its lyrics. Here, «The voice of Asia» competition festival had a great impact» (Nusipzhanov, 1970: 12).

The third requirement for the professional singer is a repertoire: “Only when you make strict requirements, you can find precious songs that satisfy the listener. The one who understands it, makes an interesting and attractive repertoire” (Kashkynov and Zholamanov, 1971).

From this perspective, we absolutely agree with Nusipzhanov's description of art as an important tool in forming the public conscience. According to Nusipzhanov, the songs that lack good quality are mostly «frivolous» songs or songs that were not properly conveyed by the performer. The singer calls these songs «damp songs». The variety art is sometimes mistakenly associated with the singers and dancers who target the mass, and who follow their wishes, and the wishes of the wealthy ones. On the contrary, the variety art should be understood as a phenomenon of art that demonstrates the

sensible art to the mass, influences the listeners' minds with professional skills, and that renders aesthetic and educative influence on people». A singer should understand that and should be able to get the message intended by the author across the listeners with the help of his beautiful voice and special style. A song should be performed for the folk, reach out to their hearts. This is my principle».

Thus, aesthetic representations about music that originates from pre-professional period of Kazakh music, made its a long way from the lyrics of folk songs, was developed and detailed with representations about the mastery of singing and manners of sound production, and was continued in the statements of cultural figures in XX century. The study showed that the modern ideas about music in the statements of the singers in XX century synthesizes both traditional Kazakh representations and aesthetic ideas about European academic vocal. Thus, the chosen concept for considering musical-aesthetic ideas and beliefs about music allowed to reveal the transformation of aesthetic ideas about music in various historical segments of development. Reliability of results is determined by the study of narrative and poetic texts, which were the materials of this study. The results of the study define the national specifics of Kazakh aesthetic ideals about music that represents the uniqueness of the Kazakh system of ideas about beauty.

5. CONCLUSIONS

Summing up the results of our study, we can draw the following

conclusions:

- Musical aesthetic representations of the Kazakhs developed stage by stage. The formative stages include cosmocentric, ecocentric, theocentric and anthropocentric models of the world picture.
- The article considers only one ecocentric type of the world picture associated with music.
- Authentic texts of folk music, as well as lyrics of oral-professional composers' songs were used as a material of study, which provided the reliability of the research results.
- The issues of singing style, mastery of performance and types of sound production are considered, secrets of the professionalism of the traditional vocal techniques of singing are determined in the analyzed texts. This helped identify the stereotypes of national sound ideal.
- In XX century traditional Kazakh idea about the music was transformed under the influence of stereotypes on European academic vocal techniques.

Thus, traditional Kazakh ideas about a beautiful song and techniques of singing this song was described for the first time. It determines national identity of the ethnic sound ideal. The last result

defines the practical and scientific value of the study. The results of the study can be further applied both in training traditional singers and as a supplement in historical courses of traditional performance and history of Kazakh music. The results of the study can also be used as auxiliary material in the development of cultural projects aimed at the promotion of the Kazakh traditional music.

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