

Kazakh traditional song and musical heritage of Abay

Canção tradicional cazaque e o patrimônio musical de Abay



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Abstract. Kazakh traditional song culture has not been studied enough. For specialists and lovers of singing, the turning points of the song history are interesting, testifying to its qualitative renewal. These include the emergence of oral professionalism in song culture. The purpose of this article is a historical overview of the development of the Kazakh song, when the innovative songwriting of Abay, a poet and educator of the late 19th - early 20th century, spreads. The main problem in the study of traditional songs and songs of Abay is the definition of adequate cultural-historical (professionalism) and musical-stylistic approaches to analysis. Song creativity, recorded in musical and ethnographic collections (more than three thousand samples), collected in their own folklore expeditions and musical and concert practice of art carriers, was subjected to analysis. The methodology of studying Kazakh songwriting is based on the observation of folk music-making, musical, and poetic analytics based on the ratio of poetic text and melody, which determines the song genre. The method of data comparison and generalization allowed us to determine **the originality of different historical layers** of the Kazakh traditional song. In the folk-professional song, the purposefulness of its development, and the setting of artistic tasks are revealed. Abay's songwriting, being subject to his poetic reform, cannot follow the stylistic norms of the Kazakh oral-professional song.

Keywords: Kazakh song culture. Abay's song creativity. oral professionalism. the ratio of verse and tune. akyn melodic formula.

Resumo. A cultura da canção tradicional cazaque ainda não foi suficientemente estudada. Para especialistas e amantes do canto, os pontos de virada na história da canção cazaque são particularmente interessantes, pois atestam sua renovação qualitativa. Entre esses, destaca-se o surgimento do profissionalismo oral na cultura da canção. Este artigo tem como objetivo oferecer uma visão histórica do desenvolvimento da canção cazaque, com ênfase na disseminação das composições inovadoras de Abay, poeta e educador do final do século XIX e início do século XX. O principal desafio no estudo das canções tradicionais e das canções de Abay é a definição de abordagens cultural-históricas (profissionalismo) e estilísticas musicais adequadas para análise. A criatividade das canções, registrada em coleções musicais e etnográficas (com mais de três mil amostras), coletadas em expedições folclóricas e na prática musical e concertística dos portadores de arte, foi submetida à análise. A metodologia para o estudo da composição cazaque baseia-se na observação da criação musical popular, enquanto a análise musical e poética é fundamentada na relação entre o texto poético e a melodia, que determina o gênero da canção. O método de comparação e generalização de dados permitiu identificar a originalidade de diferentes camadas históricas da canção tradicional cazaque. Na canção popular-profissional, revelam-se a intencionalidade de seu desenvolvimento e o estabelecimento de objetivos artísticos. As composições de Abay, moldadas por sua reforma poética, não podem seguir estritamente as normas estilísticas da canção oral-profissional cazaque.

Palavras-chave: cultura da canção cazaque, criatividade musical de Abay, profissionalismo oral, relação entre verso e melodia, fórmula melódica do akyn.

Submitted on: April 3, 2024

Accepted on: August 2, 2024

Published on: December 2024

Introduction

The Kazakh traditional song culture is very rich and has long attracted the attention of researchers. The relevance of studying traditional and new songs is dictated by their important place both in modern culture and in the culture of past centuries, the people's passion for singing and love for popular song performers. Favorite song spheres have been defined in the Kazakh society - from simple folk kara olen, and classical oral-professional songs to the songs of Abay and songwriters of the 20th century.

Difficulties in the study of centuries-old and modern folk art relate to the search for adequate approaches that correspond to its origin, function and meaning. Each of the listed sections of song creativity has its own range of musicological literature (broad or narrow), to which attention will be drawn below.

Kazakh traditional song culture contains various historical layers, both ancient, archaic, and relatively recent. The ancient ones, of course, include the ritual layer - songs included in family rituals - the birth ceremony and other ceremonies associated with children, the funeral ceremony and the holding of all funeral dates due to tradition, and, of course, the wedding celebration, sometimes stretching for several days. This is an unshakable foundation of culture, connected by invisible threads with other, more modern parts of the song culture and keeping the age-old meanings of Kazakh life.

Next to the ritual songs, which, if they change over the centuries, then completely imperceptibly, are everyday genres: songs that accompany the course of everyday life. These are primarily lullabies and songs for children, as well as children's folklore itself. Their musical characteristics are very close to ritual songs - a narrow range (as a rule, no more than a quart), the simplest (synchronous) ratio of verse and melody. They are available to ordinary people.

For the first time in Kazakh musicology, B.G. Erzakovich wrote about ritual and everyday songs in his monograph "Song Culture of the Kazakh people". He notes: "The song wealth of the Kazakh people, preserved in its modern life as a legacy of the pre-revolutionary past, we classify into the following genres: 1. Family songs 2. Family ritual songs 3. Labor songs 4. Lyrical songs 5. Songs of social protest 6. Historical songs 7. Musical embodiment of epic tales and legends (Erzakovich, 1966, p. 24). There are no folk-professional or oral-professional Kazakh songs here, apparently due to the insufficient development of this issue in the 60s of the 20th century.

Among the folklore everyday songs that did not fall into the classification of B.G. Erzakovich, and have their own, popular name, two large, numerous genres stand out - mass lyrical songs **қара өлең (kara olen)** and songs-letters **хат-өлең (hut-ölen)**. *Kara olen* (literally black, simple) is a folk designation of the genre, the size of the verse, and the couplet. The word "kara" in this case indicates the antiquity, the originality of the genre in folk culture" (Bəbizhan, 2002, p. 8).

Hut olen: hut - letter, olen - verse, song. About song letters it is written in detail in the introductory articles of T. Asemkulov, and A. Mukhambetova in the musical and ethnographic collection **Өртенге өскен қызғылдақтар** / Flowers on the ashes (compiled by Gulsum Baitenova).

As one can see, these songs have no analogs in other song cultures and, accordingly, do not fall into the genre classifications used by Kazakh musicologists in the middle of the twentieth century.

Kara Olen is the most common genre of lyrical everyday songs, a simple song that almost everyone knows. With its help, one can express both simple and complex and diverse feelings in a way that a person has. This work is unprofessional and therefore it does not impose any requirements on the performer. At the same time, the *kara olen genre* provides an excellent opportunity to show natural musical talent and develop a penchant for creativity.

The genre classification of folk songwriting allows us to define in the most general terms both the function of songs and their musical and poetic features. Its necessity is dictated by the general analytical and historical approach to musical culture, and here the question of the oral tradition professionalism is very important.

Against the background of simple rituals and everyday songs easily performed by ordinary people, the creations of musicians, who were often the performers of these songs, stand out brightly. These author's works, in which the creator, as a rule, announced his name and asserted the status of a folk-professional singer, are characterized by the presence of a developed system of expressive means and stylistic individualization of the musical language. The examples are numerous. Here is one of them: "Gaziz-akyn" Atandym bala zhashtan Gaziz akyn, anshi zhok Karaotkelde menen askan [Since childhood, I was nicknamed the poet (akyn) Gaziz, there is no poet in Karaotkel (area) who would surpass me].

Materials and Methods

If the study of the above-mentioned song genres requires special efforts to collect (folklore expeditions, in particular), then the material associated with the classical heritage of song culture - folk-professional or oral-professional song - lies on the surface, as it constantly sounds in concert programs and on radio and TV. However, the study of this genre sphere of the Kazakh song culture requires a preliminary discussion of some theoretical and historical issues. Among the theoretical ones, the problem of the oral tradition professionalism appears. The historical aspect implies the question of the phenomenon's origin, the laws of its development.

The assessment of the reliability of the methods used in the study is associated with one of the sociological theory criteria - the attitude of society towards certain artistic values reflected in the "mirror" of literature and poetry, akyn and epic traditions, in fame, in those offerings and gifts that are received musicians. In folk

culture, there is a system of “markers” - indicators that can be used to determine the degree of popularity and fame of an author. So, for example, the most famous and recognized during the lifetime musicians-singers could be called **sal** (etymology is unclear) or **seri** (knight). This is the definition of the public favorites, singers who are invisibly supported by spirits. Sals and seri stood out among ordinary people with smart, bright clothes, special behavior, and inspiration during performances. Such definitions were given to the classics of Kazakh music of the 19th century Birzhan-sal and Akhan-seri.

Undoubtedly, a reliable source for the study of folk songs is **self-consciousness, and self-knowledge** of culture. It is expressed in folk designations, names, and terms. Folk designations or terms are often ambiguous and devoid of scientific rigor, which, however, does not deprive them of their value and rather encourages differentiation of the parties under consideration. The task of the scientist in this case is to compare them with modern scientific data and approaches and select the most promising and accurate definitions. The methodology for evaluating research results should be based on the positions of national culture and use its own (not introduced) musicological criteria based on the axiological situation. These include attitudes associated with ideas of beauty, spirituality, and wisdom. So, for example, in the Kazakh culture, a special place is occupied by the cult of ancestors, ideas about the meaning of human life, eternity and the continuity of generations.

The source of lyrical folk-professional songs is the genre of kara olen (which simultaneously means the genre, the form of music-making, and the poetic meter). This genre prepared all aspects of the musical and expressive means of the Kazakh traditional song - mode, melodic volume, form and poetic content. However, for the emergence of a new genre in culture, at least one more source is needed. Such a source and at the same time the socio-cultural basis of the new genre was the ancient akyn musical and poetic tradition. Akyn is a poet-improviser, akyn is a public person, the most important quality is that he is a part of a certain tribe, he

is his mouthpiece, and he concentrates the mental power of the tribe on himself. The semantics of the folk-professional song, the multilayered meanings, its pathos, appeal to the public, and brightness are associated with the akyn tradition.

One should admit that the folk-professional song has gone far from its origins, gained independence, and developed various and rich melodic forms.

The end of the 19th - the beginning of the 20th century in the Kazakh song culture is the time of the highest flourishing of the oral-professional traditional Kazakh song. This is a unique historical example of an oral song tradition that captures evidence of creative achievements, and the names of authors and successors. The names and works of Birzhan-sal, Segiz seri, Akhan-seri, Ibrai, Estai, Madi, Aset, Maira, representatives of the so-called **Arka** song tradition, have been preserved/are still preserved in the memory of the people (Arka, that is, located in the center, in the north and east of Kazakhstan, because the Arka is a geographical concept).

The art of the Kazakh vocal and instrumental song developed rapidly during the 19th century, polishing a vocal style (real Kazakh **bel canto**), as well as the instrumental accompaniment of the voice and the compositional side of the song. The result showed polished and deep, skillful, and often virtuoso "concert" singing.

Noteworthy is A.V. Zatayevich's statement about Kazakh vocal mastery, placed in the second collection of 500 Kazakh songs and kyuis: "I only have to admit that gradually expanding my acquaintance with both professional singers and with serious ones, I could not help but feel even a greater surprise and admiration for the loving, unusually careful and strict attitude to the task of reproducing the native song and for the peculiar vocal skill that they all display! One can positively say that many of these skill techniques (enormous breathing, sound thinning, plasticity of phrasing, etc.) - I'm talking, of course, about the best singers - can confuse a professional and qualified vocalist, before the question

of where **the is this the art of such an aesthetically colored and technically organized vocal transmission?**" (Highlighted by us - S.Y.) (Zataevich, 2002, p. 39). The answer to the question rhetorically asked by A. Zataevich lies in the professionalism of oral masters of Kazakh singing.

Literature specifically dedicated to the Kazakh folk-professional song is not numerous. In addition to articles and books by S. Yelemanova, which initiated the discussion of this topic, it includes the book by D. Amirova (Amirova, 2001).

Literature about the musical heritage of Abay is the most extensive and diverse in Kazakh musicology. The best forces of musicology in Kazakhstan, and even Soviet musical science, devoted their research to Abay's song style. For example, some of them A. Zhubanov (Zhubanov, 2002) V. Dernova (Dernova, 1954); B. Erzakovich (Erzakovich, 1994); V. Belyaev (Belyaev, 1962); G. Chumbalova (Chumbalova, 1995) and others.

Comparison of Abay's songs, beloved by all the people, with the Kazakh traditional song, has always been presented in publications about the musical work of the great poet. The main motive of today's appeal to the work of Abay is the change in "settings" concerning traditional culture, and to the Abay songs themselves.

This, as well as the desire to draw attention to two authors who wrote about the music of Abay but did not receive an adequate response to their research at that time, explains the writing of this section. This refers to the book "Song Creativity of Abai" (Bisenova, 2004), which was published after her death; and a study of the rhythm of Abai's songs by A.E. Baygaskina, published during the author's lifetime (in Doctor of art History's thesis), but in a very concise form and an inaccessible edition (Baygaskina, 2003).

In one case, G. Bisenova is attracted by the wide, complete, and deep coverage of Abay's musical work in the context of the historical era, a subtle analysis of songs and a comparison of the famous "Aittym salem, kalamkas" with the romance "Brown Eyes". In another, there is an important methodological characteristic

of the rhythm of Abay's songs, which allows us to understand **the essence** of those melodic and compositional processes that distinguished Abay's songs from traditional Kazakh songs.

However, let's start not with an analysis of musical style (although this is the ultimate goal of musicological research!), but with the musical, aesthetic, and cultural issue of **oral professionalism** in the song culture of the Kazakhs. This is important because Abay's work was at the epicenter of **the oral-professional** tradition of the Arka, it interacted with him intensively, influenced him, as well as experienced his strongest influence.

The oral tradition professionalism in music is a peculiar problem, combining incompatible features: the obviousness and simplicity of economic definitions and the great theoretical and historical/culturological complexity of determining the **consequences** of professionalism in each specific case. Among the major studies of oral tradition professionalism, the book by N.G. Shakhnazarova (Shakhnazarova, 2003) is worth mentioning. The theme of the professionalism of the oral tradition was the main topic of Yelemanova's Ph.D. thesis (Yelemanova, 1984), written under the guidance of A.N. Sohor, Doctor of Art History, who returned the sociology of music to Soviet science after it had been forgotten in the thirties and sixties. His work "Sociology and Musical Culture (Sohor, 1975)", outlined the framework for the professionalism of the oral tradition as a phenomenon, primarily socio-cultural.

The very concept of professionalism (this is primarily a socio-economic category) predetermines its main features. In this case, even before addressing the actual musical and cultural characteristics of a particular phenomenon, one should note the rigid nature of the socio-cultural requirements for both professional and non-professional musicians. Professionalism is extremely strict about its boundaries and does not allow them to be blurred. This position must be considered one of the most important in professionalism in art. It is this side of professionalism as a socio-cultural phenomenon that ensures the rapid (sometimes literally instantaneous) and successful development of the tradition,

thereby guaranteeing its creative evolution. That is, if any musical tradition is professionalized, it finds itself in favorable conditions for development and growth. And vice versa: if a tradition is deprived of socio-economic conditions for life and development, then it is steadily destroyed and gradually disappears.

The problem of the oral tradition professionalism attracts not only folklorists and musicologists of the so-called oriental musical cultures but also specialists from other musical and historical fields. Thus, M.A. Saponov, a researcher of the medieval European oral professional culture of minstrels, devoted a special chapter to this problem (Saponov, 2004). The idea that oral professionalism contributes to the high maturity of the musical style is extremely interesting and brings together the work of medieval European minstrels with Kazakh sals and sere. M. Saponov writes: "Music, if we turn to minstrels, even then was an object of lively aesthetic empathy, a source of various associations, original spirituality, unfettered sensuality. Technical virtuosity is inseparable from artistic influence, an effect from effect. This environment had its criteria for individual authorship, its system of values, scale of quality, local stylistic diversity and interaction of traditions..." (Saponov, 2004).

In one of the last serious publications on this topic, ethnomusicologist S.P. Galitskaya confirms that professionalism in traditional culture continues to be one of the most complex and unexplored problems and offers ten main features that she compares with both folklore and composer creativity (Galitskaya, 2015). As one of these signs, S. Galitskaya emphasizes the obligatory **high** level of oral tradition mastery, due to professionalism.

The professionalism of art is the social consolidation of specialization that spontaneously arises in culture. When, at what historical stage and under what conditions society singles out one or another group of people as professionals is a question that must be answered in each specific case.

As can be judged from available sources, professionalism appears in connection with the decomposition of the primitive communal system and is associated with the social division of labor. It denotes, first of all, the socio-cultural isolation in society of a special category of people and a special area of creativity, which exists thanks to two institutions - special forms of existence of art (and the associated status of a professional musician, recognized in society) and a system for training professional personnel. This is the sociological side of professional art.

The point is not that the sociological grid of coordinates was not previously known. It is important to determine how it relates to the art history and cultural-historical approach to the problem of professional art. Sociological parameters are not directly related to the content side of art, to the system of musical expressive means. They are more like a system of "drives" in a functioning mechanism or a circulatory system in a living phenomenon. The direct identification of professionalism and art leads to such a situation, which is characteristic of the so-called "vulgar sociology of art" (to which the outstanding Soviet musicologist-historian R.I. Gruber belonged in the 1920s). "Vulgarity" was primarily expressed in the fact that between "creativity" and "production" an equal sign was put.

Professionalism as a social phenomenon affects creativity, and art not directly, but with the help of an intermediate link - concrete historical socio-cultural institutions. Their content and form are mediated by creativity. Such socio-cultural institutions in Kazakh society, for example, are the akyn tradition, the institution of epic storytelling (zhyrshylyk), and the institution of sales and sere.

In general, professionalism contributes to the fact that art in its development approaches the highest level of mastery because this is "encoded" by its very social nature. The very artistic specificity of the tradition, the system of its musical and expressive means, is an autonomous, independent entity.

This relates to such a feature of the existence, and life of the tradition (this usually happens throughout one or two generations of musicians) when it has lost its special social, and professional status. It can exist as amateur creativity, while relying on the genres and forms of professional art, but with a flexible and optional level of skill.

The sociological patterns of professional art are of cardinal importance precisely in terms of its social life. In her work, Yelemanova wrote: "Professionalism as a social basis of activity has a stabilizing effect on tradition, "protects" its boundaries, defends its artistic achievements, and ultimately contributes to the stylistic purity of tradition" (Yelemanova, 1984, p. 57-74).

The idea that the loss of a social basis by professional art and, accordingly, the forms of existence or the system of training musicians naturally leads to degradation and then to its disappearance is extremely important. Understanding this, as well as studying the social essence of professional art and its specific historical forms, allows us to analyze the morphology of culture, its various traditions, knowledge of the present, and understanding of the prospects for the future.

The study of the Kazakh professional art of oral tradition in domestic musicology is characterized by features that are determined by the insufficient development of cultural approaches.

Kazakh musical science was characterized by a contradictory situation concerning the song culture of the Kazakhs. In the works of B.G. Erzakovich, M.M. Akhmetova, A.E. Baygaskina (Tleubayeva), and A.Z. Temirbekova, all theoretical approaches related to mode, types of melodic development, form, genres, rhythms were considered on a large material. But in this ocean of songs, where oral-professional creativity was located, it **was not** defined as a special musical-cultural and musical-style phenomenon.

If you think about the reasons for this situation, then the following comes to mind: in Kazakh culture, as in any oral culture, there are many gradations, transitional, mixed forms, and most

importantly, different types of performers. The mutual influence and interweaving of song traditions are associated with these different types, which also obscures the picture. It is obvious that in academic musicology, which is based solely on **musical** notation (also in the study of folk songs and *kyuis*), the performing life of music and the socio-cultural role of musicians do not attract attention, and therefore cannot be identified.

Although researchers of the Soviet period did not single out a layer of professional Kazakh singing art, following the logic of the scientific method of musical science, formed based on written culture, there is such differentiation in the culture itself.

As already noted, the problem of oral tradition professionalism, as a strictly scientific problem requiring an urgent solution, began to take shape in the mid-70s - early 80s of the last century. For the first time, these provisions were promulgated by the Doctor of Art History F. M. Karomatov at a high international level - the First International Musicological Symposium in Samarkand in 1978. The speaker spoke about the professional music of the oral tradition of Arabs, Persians, Azerbaijanis, Uzbeks, and Tajiks in a medieval city. The author connects the conditions for the emergence of professional music of the oral tradition with the Near and Middle East. The initial stages of the oral tradition professionalism Karomatov refers to the beginning of our era.

F.M. Karomatov headed the direction associated with the cultural revival of the traditions of oral art. Therefore, the recognition of the problem of oral tradition professionalism for the Eastern peoples and the need to solve it practically in the Russian-speaking musicology of the XX century was accompanied by regular international musicological symposia in Samarkand, which were devoted to the professional music of the oral tradition. Turning again to the study of N.G. Shakhnazarova, it is necessary to emphasize her position on the presence of two concepts of musical professionalism. One is Muslim, the other is Western (Western European art): "As a result, by the XVI-XVII centuries, two varieties of musical professionalism took shape, each of them, as it were, in a "folded"

form, contains not only a system of specifically musical ideas but, more broadly, a system worldview, aesthetic, philosophical ideas” (Shakhnazarova, 1983).

Kazakh, Kyrgyz, Mongolian, and Turkmen professional art of oral tradition does not belong to either the first or the second type. In this regard, there is a need to expand the meaning of the phrase “oral tradition professionalism” and strengthen its theoretical basis, namely, to highlight the economic background and clarify the cultural-historical, and thereby cultural framework.

In the region of Central Asia, A.I. Mukhambetova first addressed the issue of professional art of oral tradition in her article “National and International in the Music of Soviet Kazakhstan (to the problem of kui).” She writes: “... a common opinion about the lack of professional musical culture among Kazakhs however, among some other peoples of Central Asia) in pre-revolutionary times is a delusion” (Mukhambetova, 2002).

One of the most famous ethnomusicologists and folklorists of the Soviet era, E.E. Alekseev, addressed the theoretical problem of professionalism in oral culture. He agreed that the issue could not yet be resolved. “The concept of professionalism reflects the complexity and versatility of the phenomenon itself, which cannot be defined in any one position. One can try to give a clear definition of professionalism within the framework of one scientific discipline. However, this capacious and multi-valued concept does not fit into the system of one discipline. In addition to the sociological, psychological, aesthetic grounds are traced in its use” (Alekseev, 1988, p. 38].

The contribution of the outstanding folklorist-musicologist, the founder of not only Ukrainian but also Russian ethnomusicology K.V. Kvitka to the study of the professionalism problem in folk culture is undeniable. He owns the most detailed and thorough program of studying the activities and lives of Ukrainian professional folk musicians. He writes: “Special customs, a special worldview of folk professional singers and musicians, in general, the properties that

form the professional mental type of a musician, (...) relationships among professional groups and between musicians - all this should attract great interest outside the circles of musicologists-specialists, as a phenomenon of the sociological and psychological order. Kvitka's words about the relevance of such a study are remarkable: "A deeper knowledge of professional folk musicians should become an urgent matter, because the old styles of singing and playing professional folk artists are dying much faster than the old styles in (folk) singing in general, moreover, almost unstudied ones are dying..." (Sargeant, 2011).

I.V. Matsievsky writes about the phenomenon of professionalism in folk instrumental music. "A folk musician-instrumentalist often (in some cases only!) plays not for himself, his performance is focused on the listener" (Matsievsky, 2007, p. 53). Then the author insightfully summarizes the changes that a folk musician can make to his performance. In connection with the specific circumstances of the performance and his state, the musician can change the proportions, and semantic accents of the composition, "push apart" and "compress" the volume of the work, can manipulate the form, preserve the structural stereotype, and so on. All this requires experience, knowledge, skill, and mastery, which becomes available only in the process of self-improvement. Often, during their professional activities, musicians come to create their own performing schools and special, unique to them, performance techniques.

The oral tradition professionalism, its ethnic, stadial, cultural, and historical forms have a huge geographical and temporal scope. All this should be studied in detail, following its relevance and importance. One of the most pressing problems is to draw attention to specific ethnic, cultural, historical, and art criticism features of the oral tradition professionalism in their relationship with sociological parameters.

In our opinion, oral tradition professionalism is also a cultural and historical category, and it requires the establishment of a framework that does not depend on a specific musical style and a

musical aesthetic portrait of the tradition. This approach will allow it to be considered in different cultures. The sociological framework of oral-professional art is established in the aspect of its social life. Professionalism is the social basis of a musician's activity. It can strengthen the tradition, protect its boundaries, and its "field", and preserve its artistic heights. As a result, it contributes to the preservation of "health" and life, as well as the unique style and content of the tradition.

Understanding that professional art loses its social basis and socio-cultural forms of its life, as well as the "school", i.e., the system of professional training of musicians unequivocally leads to degradation, and then to its "dissolution", makes one feel great concern about the life of Kazakh oral-professional traditions.

Results

Self-awareness of the professional oral tradition art, its high socio-cultural status, and its place in the structure of culture is also a consequence of professionalism as a socio-economic category. From a socio-psychological point of view, the statuses/social position of a folk song/kuy, an epic/zhyr, and a folk-professional work, as well as their carriers, differ greatly. Since professional musicians occupy a certain socio-cultural niche, which is constantly confirmed in social life, they also feel that they are the bearers of a certain **spiritual** mission, since they possess the cultural values of this society. Hence, folk-professional singers and musicians have a feeling of being chosen, a special sense of their dignity. Abay, who has deeply absorbed the traditions of the steppe culture, raises high the banner of free, mature, and perfect musical creativity. Here is how he wrote about the purpose of poetry and music:

Всем пресытиться может душа,
Только песня всегда хороша.
Если ты вдохновенно поёшь,-

Грудь ликует, свободно дыша.
Голос мой, заливайся и пой,
Гордых дум пусть закружится рой.
Пусть текут мои слезы ручьем,
Душу всю заполняют собой.
Кто шатается по свету, тат.
Как невежда, меня не поймет.
Только твердый душой человек
Этих звуков услышит полет.

[The soul can be fed up with everything,
Only the song is always good.
If you sing with inspiration -
The chest rejoices, breathing freely.
My voice fills up and sing
Let proud thoughts swirl.
Let my tears flow like a stream
The whole soul is filled with itself.
Who staggers around the world, that.
As an ignoramus, he won't understand me.
Only a hard-hearted person
These sounds will be heard by the flight.]

(Translated from Kazakh into Russian by V. Rozhdestvensky)

Мастерство и правда – в этом цель певца,
Чтоб раскрыть не только очи, но сердца,
Дать примеры юным, просветить невежд,
Даже нет и в мыслях – забавлять глупца.

Skill and truth - this is the goal of the singer,
To open not only eyes but hearts,
Give examples to the young, enlighten the ignorant,
Not even in my thoughts - to amuse the fool.
(Translated from Kazakh into Russian by P. Karaban)

Abay's description of the traditional folk professional performance is magnificent:

Красивою песней под струнный звон
Ты весь охвачен в ночной тиши.
Песни меня забирают в полон.
Как я, люби их от всей души.

Песня, нотой высокой начавшись, парит
И как будто бы «Слушай меня!» говорит
И тогда не услышишь звуков иных...
Вникни в музыку, сердцем с мелодией слит!

A beautiful song to the sound of a string
You are all engulfed in the silence of the night.
Songs take me to the full.
Like me, love them with all your heart.

The song, having begun with a high note, soars
And as if "Listen to me!" speaks
And then you will not hear others ...

Delve into the music, the heart is merged with the melody!
(Kunanbaev, 1954)

In the village of Abay, which was the center of creative - musical,
and poetic activity of young people, both relatives of the poet and

many others - like-minded people, life was in full swing, and new works were created. In this regard, we would like to mention two wonderful, which have come down to us, traditional songs of this period – Ақылбайдың әні and the song of Mukhamedzhan Zhiyrma bes. The first belongs to Akylbay, the son of Abay. The song was composed by him, as stated in the text, “in 10 minutes.”

Алекен просил меня спеть песню,
Чтобы привезти ее в аул Матая.
Взял в руки домбру,
За десять минут сочинил я эту песню.

Aleken asked me to sing a song
To bring her to the village of Matai.
I took the dombra in my hands,
I create this song in ten minutes.

(Translated from Kazakh into Russian by G. Bisenova)

The history of the song is conveyed in this way by G. Bisenova (Belyaev, 1962, p. 116) “Once a group of horsemen, among whom were the singer Almagambet and the son of Abay Turagul, went to the village of the Matai clan for matchmaking. To bring a new song, previously unknown, was considered the most expensive gift and achievement. And to show off in front of the Matai family, horsemen stopped by Akylbay with a request to sing some new song.

The song turned out to be not only bright, unusual, and expressive but also, as always in a classic Kazakh song, full of self-esteem and proud experience of one’s strength and power. It is noteworthy that the song uses such a symbolic musical and expressive means of the folk-professional song of the Arka tradition as AMF - the Akyn melodic formula. This concept, which came into use in the articles of that time (the eighties of the 20th century), was widely used in Kazakhstani musicology (and often without

mentioning the author!). Even though the phrase itself does not completely coincide with the meaning of the word *formula*, its use can still be accepted, since it combines an important **semantic** characteristic and **a constructive** moment of melodic development.

This intonational turn, which is located at the beginning of the song and is always accompanied by high-performance dynamics, is an energetically strong modal-melodic means that affirms the upper tonic. This allows to accurately convey the semantics of the proud, bright, inviting akyn melody, appealing to the people. But the song is by no means limited to the use of a popular medium. By the end of the XIX century, the AMF had already been able to develop many times over in all possible directions and forms, enriching the style of professional folk songs in every possible way.

In this case, the author uses a modified AMF. One can recall the song *Shirkinai Madi*, filled with dramatic intensity, where AMF sounds even sharper; also with the opposite meaning, see the words: instead of the proud self-presentation of a self-portrait: I am such an akyn, best of all, - we hear the words “Kugynda zhas kuninmen zhurgen zhanmyn” - I am the person who has been persecuted from an early age.

The jump from the second lower step to the upper seventh step is repeated many times, as if “concentrating in itself pain, anger, call, and question.” (Yelemanova, 2002, pp.114-115).

A common “plot” of Arka’s folk-professional songs, a classic version of its composition and intonational structure, is the assertion of the upper tonic by all available means and the melodic transition to the lower tonic at the end of the song. This usually happens slowly, gradually, and smoothly.

Here, in the well-known intonation turnover, the seventh interval sounds very sharp - a jump from the upper T to the second lower step, which seems to immediately change the meaning of the musical statement: from the approval of the tonic to its “refutation”, to the expression of doubt. The zone of the second

step is also expanded due to its repetition by an octave higher, which greatly increases the modal tension that exists between the 1st and 2nd steps.

Nevertheless, the positions of the tonic continue to be strong (in each line of the song, the upper tonic is constantly repeated and thus its meaning is affirmed). The strengthening of the second step, the melodic move-expansion to the fourth upper step increases the volume of the demonstrated “space” and gives an inspired scope to the utterance.

The modal logic of stepwise downward movement from the fourth upper step at the end of the first line serves as a preparation for the classical move from the fifth step to the assertion of the upper tonic (the beginning of the second line). Such a “bundle” of musical and poetic lines of a stanza allows to build a whole, permeated with the unity of development, the form of a song. It turns out a harmonious balanced composition of two repeated song lines, which implements a typical scheme of a folk-professional song with AMF. A thesis with an unusual akyn melodic formula, a melodic expansion of the zone of the second step, and a cadence turns leading to an all-satisfying lower tonic.

This improvised work demonstrates the expressive possibilities of the developed modal system of songs of the Arka tradition by the end of the 19th century, and, ultimately, testifies not only to the richness and strength of the author’s feelings expressed in music but also to the richness of the tradition of oral professional song.

Discussion

The issue of the relationship between the Kazakh traditional song and the musical heritage of Abay can be clear if one understands the principles of the musical organization of the folk-professional song and Abay’s songs.

The origin of the folk-professional song is associated with two ancient professional institutions of Kazakh culture - akyn (in the Central Kazakhstan / Arka tradition) and epic (in the West Kazakhstan song tradition). It was they who provided oral-professional song art with a place in society and even the very forms of presenting art. It should be especially emphasized that the fundamental difference between the Kazakh oral-professional song tradition and the phenomena that gave rise to it is in its **aesthetic** nature, in that it does not have any other functions, except for the function of the presented **art**.

Also important is the musical and poetic basis, which is associated with the mass lyrical song *Kara Olen*. This genre gave the oral-professional song a kind of "corporeal" form, "flesh", while professional socio-cultural institutions (akyn tradition, epic storytelling (zhyrshylyk), breathed into it the **spirit**.

Therefore, referring to the principles of the musical organization of professional songs, one should pay attention to **the ratio** of verse and tune. Based on the couplet form of a folk song, the authors of folk professional songs complicate it from the inside. If we trace the development stages of the music of folk-professional songs, then initially we should note the normative form of the song couplet, which is different from the kara olen (Fine, 2020).

The verse of a folk-professional song is an eleven-syllable strophic form. If in kara olen the stanza bears the stamp of its origin (we mean ancient ritual songs 7-8 of a complex syllable structure), then in an oral professional song an independent four-line stanza containing **eleven-syllable lines is formed**. The design of an entire eleven-syllable line in the form of a melodic construction/sentence becomes the most important **watershed** between folk and folk-professional song and **the norm of the song's compositional structure**, and changing or violating it is perceived as a special artistic device.

The design of an eleven-syllable line in the form of a complete melodic construction reveals a conscious and directed work on the song composition, and this is what is characteristic of oral professionalism. "Honinging", perfecting the musical form, and skillful performance reports to the listener are the main tasks of professional musicians. An example is the famous song Gauhartas (precious stone). The couplet Gauhartas consists of three repetitions of such a rounded and complete melodic phrase, the end of which leads to the fifth step. The semantics of this melodic phrase is an affirmation of the power of a deep and bright feeling, and its exact repetition plays an important role here (Fisk, 2008). This melodic phrase seems to express the content of the whole song, it is so capacious.

The fifth step has a very significant role in the traditional song, it often competes with the tonic, since the consonance of the fifth and first steps constantly sounds in dombra (dombra is a two-stringed plucked instrument) voice accompaniment. But we must keep in mind that the tonic (lower) in Arka songs has **a total** character. This phrase contains a melodic turn (notes) typical of love lyrics, which is associated in a folk-professional song with the emotions of tender spiritualized love (songs of Alkonyr, Kargamau, Nazkonyr, etc.). But this turnover in culture sounds like an upward movement, as in the girlish farewell songs **of the synsu**. Here, the sixth step - the top of the upward movement - appears at the end of the phrase below, as an inversion.

The fourth line, which completes the verse, leads to another tonal foundation, namely, to the foundation of the fifth step, as if "legitimizing" its position. The goal of the subsequent development is a return to the original key, the return **of the total tonic**. This happens in the big chorus with a climax and in general, on a different scale level, it seems to "reinforce" the melodic statement of the power of love, which was first heard in the verse (Kvitka, 1973).

Diverse and careful work on the musical form of folk-professional songs contributed to the extraordinary, magnificent growth of various song compositions by oral-professional authors,

which, of course, need to be written separately. If you list them simply, counting on a separate special consideration, then this is **a different design of one syllable** (with the help of one, chanting two, three sounds), **one bunak** (bunak is a group of syllables of 2, 3, 4 syllables), when one bunak of a line is performed with one-time measure (for example, eighth notes), and other bunaks with another time measure (quarters, halves). The same applies to lines: entire lines can be framed either in eighths or quarters.

The song composition can consist of connecting lines of two, three lines + one, the entire stanza, the **asynchrony** (non-coincidence) of the verse and the melody can be used as a special expressive technique, and the same technique - the asynchrony of the verse and the melody at the level of the verse and refrain (the asynchrony of the second species according to A. Baigaskina).

A special song composition includes **inserted syllables, words, and alexical inserts of different sizes.**

And, finally, in folk-professional creativity, song compositions **of a single structure are formed** that go beyond the song form. In all this lies the key to the artistic perfection of the Kazakh traditional folk-professional song - this is multi-level combinatorics of the ratio of text and melody at the level of **syllable - sound, bunak - intonation turnover, line - melodic sentence, stanza - the whole song.**

The musical richness and diversity characteristic of the oral-professional song already in the time of Abay was well realized by the great poet, and Abay highly appreciated the art of the Kazakh classical song. The poet invited Aset Naimanbaev, one of the brightest folk-professional composers of the Arka of his time, to teach song creativity to his children (Zataevich, 2003, p. 23].

However, the question is whether Abay himself adhered to the system of composition described by us, can he be considered a folk-professional composer? We think not (although in almost all sources you can find his name in the list of names of Kazakh folk professional musicians).

Abay is a great poet, the founder of Kazakh written literature, and the author of wonderful songs, well-known and beloved songs. The main thing is that Abay created a special, his style of songs, which the musicologist V.M. Belyaev correctly called “a new urban Kazakh song” (Baigaskina, 1980). With the songs of Abay, a new period in the development of Kazakh music begins, he opens the stylistic turning point of the era of the twentieth century.

But what is the essence of Abay’s reform, is it possible to call those changes that Abay brings to the traditional musical culture?

Kazakh philologists describe in detail those innovations in poetic creativity that were introduced by Abay. This is, first, **the novelty and richness of rhymes and new forms of stanza**. If we compare Abay’s poems and folk songs, it becomes obvious at the same time a huge and subtle work on the text. As A.E. Baygaskina wrote, “The work of Abay can be compared with the work of a jeweler who finishes natural material until the product sparkles with all colors until each facet of it reflects the light falling on it with such a shade that achieves the master.” The difference lies in the fact that the poet did not work on **a musical and poetic** text, but on **a poetic**, verse (Baigaskina, 1980).

This fact is remarkable. The work on the poetic text testifies to the “**emancipation**” of the verse from the musical-poetic, syncretic whole. An outstanding Kazakh philologist Z. Akhmetov once wrote about this in his book “Kazakh versification” (Akhmetov, 1964).

One must admit that in the system of folk-professional songs, where music dominates, Abay’s poetic innovations could not be noticed. In turn, Abay could not afford to nullify what he had been working on for many years. *Thus, Abay could not use the sophisticated and perfect musical and poetic system of the traditional oral professional song in his work, because it did not allow him to show the new that Abay discovered in his poetic work.*

The role and significance of music in Abay’s songs have been discussed many times in Kazakh science. One of the most frequent opinions was that Abay composed songs to *distribute* his poems.

It is difficult to agree with this. The popularity of Abay's poems was enormous. There is a lot of evidence that Abay's poems were copied by hand and distributed in the form of handwritten collections across the steppe. Yes, and judgments about the total illiteracy of Kazakh society are far from the truth. Thus, the author of "Books and People" Abrar Karimullin (Karimullin, 1985), based on documents, writes that before the revolution, the number of Kazakh books typed in Arabic script, published in Kazan and other cities, was more than five hundred, with a total circulation of more than 2 million 200 thousand copies.

But Abay's songs were even more popular, both during his life and after his death. A detailed analysis and chronology of all available recordings of Abay's songs is given in the wonderful book by G. Bisenova (Bisenova, 2004, pp.31-38). The only real reason for this, in our opinion, could only be a craving for music, the musical talent of a great poet, and a truly magnificent, subtle expression of the national musical spirit.

It is obvious that the issue of the national soil of Abay's musical creativity, as well as foreign influences on the poet's songs, deserves to be considered at a new level and separately.

Conclusion

Comparison of folk and folk-professional songs with the songs of Abay allows us to review the historical retrospective and vividly feel the turning points in the song culture development. The emergence and distribution of the folk genre *kara olen* and the birth of an oral-professional song mark the emergence of individual authors' styles.

Kazakh folk-professional song associated with two ancient professional institutions of Kazakh culture - *akyn* (in the Arka tradition) and *epic* (in the West Kazakhstan song tradition) is developing rapidly and successfully, and the reason is the professionalism of its creators. It was he who provided oral-professional song art with a place in society and even the very

forms of presenting art. Professionalism is very strict about its boundaries and does not allow them to be changed or canceled. This position must be considered one of the most significant in the art of oral culture. It is this side of professionalism as a socio-cultural phenomenon that ensures the development of tradition, thereby guaranteeing its creative evolution. If the tradition is deprived of socio-economic conditions for life and development, then it is steadily destroyed and gradually disappears. For the life and development of the classical Kazakh song, it is important to understand the sociological patterns of the existence of art, this also applies to the system of professional training of singers. The relevance of the issues under consideration is also increasing in connection with the recommendations of the 2003 UNESCO Convention on the Safeguarding of Intangible Cultural Heritage. The preservation of the heritage should be accompanied by a deep study of it and the ongoing collection of material, including in the territories where the Kazakh diaspora lives.

The fundamental difference between the Kazakh oral-professional song tradition and the phenomena that gave rise to it lies in its purely **aesthetic** and **spiritual** nature, it continues to play a large role in the existence of the people's national identity.

The issue of correlation between the Kazakh traditional song and the musical heritage of Abay is extremely important in connection with the huge role of Abay in Kazakh culture. With the songs of Abay, a new period in the development of Kazakh music begins, it marks the stylistic turning point of the era of the twentieth century. Although Abay could not use such a perfect musical and poetic system of traditional oral professional song in his work, he has great reverence for the Kazakh classical folk professional song. Being an organic and natural continuation of the folk song culture, Abay's work has become a new milestone in its life.

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Gauhartas

Ғауһармас

performed by Zhusupbek Elebekov,

notated by Elemanova S.

Gently, soulfully.

mf домбра

А - жа - рың ақ түл - кі - дей қаш - қан құм - нан,
Шол - пан - дай таң ал - дың - да жал - ғыз. ту - ған,
Жы - лы су, қол - да құ - ман, қар - д(а) о - ра - мал, жі - бек - пен
қы - зыл ғө - ріс бе - лің бу - ған, а ай
Беу, беу, Гау - Һар - - - тас! Құс - ни құр - дас, рәу шан,
жү - зің - д(і)ау көр - ген - д(е)ау,
13 сә - уле - май, а уи, са - бы - рың қал - мас, ай