THE FOURTH AREA OF MUSICOLOGY (TO THE PROBLEM OF THE DEBATABLE DISCOURSE)

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Abstract

The article reviews various schools of thought studying the Kazakh traditional music in Kazakhstan and abroad. The goal – to reveal different scientific areas of studying the Kazakh traditional music, to determine their significance in Kazakhstan and foreign ethnomusicology. There was a compelled cultural and scientific isolation of each country due to suspension of a book-exchange during the Perestroika (Reconstruction) period. As a result, each national school of ethnomusicology has gone its own way. Research in this area underline the need in the overall review of knowledge accumulated by schools of thought with a single representation. Authors give examples of review of various sources using a comparative-typological method, compare their significance and define the general trend of studying the Kazakh traditional music methods, and unite this knowledge in a uniform common school. Local and foreign sources of pre-revolutionary (end of XIX – beginning of XX centuries), Soviet and modern writers of the period of Independence of the Republic of Kazakhstan were used. Main existing areas of Kazakhstan musicology were assessed, and conclusions were drawn on the birth of Kazakh ethnoorganology. The main aspect of the article is a focus on emergence in XXI century of the problem of a new cycle in the Kazakhstan science, which presence we can assume because we have written sources about the Kazakh musical culture in foreign languages, and information on materials from far and near abroad. Authors, based on the concept of Alma Kunanbaeva, an ethnomusicologist, formulate new statements about opposition between the Russian-speaking and Kazakh-speaking schools,

supplementing it with opposition to foreign-language schools. As a result, an assessment was given to three main existing areas of the Kazakhstan musicology science and the emerging "Fourth" school, which has all prospects of further development not only in Kazakhstan, but also abroad. Examples were shown of a comparative study of sources of the pre-revolutionary period, and merits of each scientist were assessed. The conclusion was drawn on the birth of Kazakh ethnoorganology in the beginning of XX century.

Keywords: the Kazakh traditional music, ethnomusicology, school of thought, verbal tradition, foreign materials, the fourth school, the fourth science, an empirical method, a comparative-typological method, interdisciplinarity.

Introduction

There was a re-assessment of values and scientific methods of studying traditional music on the cusp of centuries. It was due, first of all, to independence of many countries, including the nowadays CIS. There is a need in performing the analysis of a condition of the Kazakhstan ethnomusicological science at the present stage.

Since the European musical community turned to a universal dialogue of cultures, historical, culturological, comparative and source study methods of research of traditional music became more important, which allows a holistic review of the research subject. The interdisciplinary discourse of this article, given the different methods of study, is focused on achievements of a foreign and local ethnomusicological science.

From time immemorial cultural values were transferred in the Kazakh society verbally. The people transferred ceremonial songs, legends, the epos, melodies, and words of wisdom of well-known people, akyns, and storytellers-zhyrzhy by word of mouth. They occupied a special place in life of the Kazakh people, and were a spiritual basement of knowledge.

Prior to mid XIX century, the steppe verbal historiography [1] of Kazakhs was considered as a unique and homogeneous knowledge, because the language of communication and thoughts had no impact from the outside. Penetration in XX century of Russian language into the cultural life of Kazakhs changed mentality and thinking of the people. As a result the question of several schools of knowledge in the Kazakh culture became the basis for an article "On a phenomenon of the "Third science" of Alma Kunanbaeva, the Stanford University Professor [1]. The scientist focused on the "two cultures" concept of a writer Charles Percy Snow[2] (1905-1980), who considered that there is a gap not only between various areas of scientific knowledge, but also between scientists and representatives of the intellectual society. Based on C. P. Snow's idea A. Kunanbaeva has put forward an idea of existence of the Kazakh-speaking school of musicology in Kazakhstan, opposing it to the Russian-speaking school of thought. These schools, existing within the territory of one state, are often in disagreement concerning the same research subject, and are not correlated among themselves. Each of them rotates about its own axis, living in certain isolation [1, p. 2].

Prior to XX century verbal steppe historiography can be considered an

[1] SVH – the term mentioned in the books of an ethnographer, art critic, composer, journalist A.S. Seidimbek with reference to the term of V. Yudin and L. Gumilev

[2] Charles P.Snow. "Two Cultures and the Scientific Revolution: The Rede Lecture". NewYork, 1959.

initial school of traditional knowledge of Kazakhs. In XX century a written school of thought in the Kazakh language – "the Second science" appears in Kazakhstan with spread of the European scientific knowledge [1, p. 8]. According to A.Kunanbaeva, the Kazakh verbal tradition can be called the "Third science" [1, p. 3]. Written schools formulated the accumulated system of knowledge of the "Third science" (school of knowledge) by using empirical methods. Representatives of the Russian-speaking school were not familiar with Kazakh-speaking musicology. In this case there was a problem of not only the research language of the culture, but also of methods, because Kazakh-speaking researchers first of all thought and wrote according to their internal national assessment and internal understanding of own culture. There was also a problem, that Kazakh-speaking scientists seldom used comparative methods in studies of other cultures (including Turkic cultures) related to the Kazakh music. Often the Kazakh language literature did not exist in Russian translation. This fact made representatives of schools more and more apart from each other, which gave birth to a branching of scientific thought.

Methods

When we review various sources using comparative-typological and historical methods, it is necessary to compare their importance and to define the common trend of studying of the Kazakh traditional music methods, and to unite this knowledge in a uniform common school. After we started to use local and foreign sources of pre-revolutionary (end of XIX – beginning of XX centuries), Soviet and modern writers of the period of Independence of the Republic of Kazakhstan, it became possible to assess the main existing areas of the Kazakhstan musicology science and to draw conclusions on the birth of Kazakh ethnoorganology.

The outstanding Kazakh philologist and turkologist, Professor Kudaiberghen Zhubanov and his younger brother, the well-known composer, musicologist, conductor and academician Akhmet Zhubanov were at the wellspring of the Kazakh-speaking ethnomusicology. Although K. Zhubanov was a linguist, and not a musician, he became the pioneer of studies devoted to Kazakh kyuis. He has put a basis of a comparative study of Kazakh kyuis in a context of Turkic music and Tengrism (Materials with studies of Kazakh language. Article "On emergence of kyui art among Kazakhs"), and also studying kyuis as a part of syncretic culture of Kazakhs and etymological studying of the Kazakh musical terminology *(Methodological methods of studying instrumental music have been specified in K. Zhubanov's articles).*

The prerogative of Russian language in the Kazakhstan scientific thought has been related to an ideological paradigm of that period, when Russian was a state language. It has led to domination of the Russian-speaking musicology and underestimation Kazakh-speaking authors. A. Kunanbaeva in her work noted that terminology of three schools could differ, and all three schools reflected the various approaches to the research subject.

Years of Independence have marked a new cycle in formation of the Kazakhstan science: specifics of Kazakh-speaking and Russian-speaking written schools have become uniform in their methods and approaches. Young scientists, who spoke both languages and united both schools of thought, could open the idea of a verbal Kazakh school to the scientific community by gathering field materials.

The main aspect of this article is a focus on the problem of emergence of

the “Fourth science” in XXI century, which existence we can assume, having written sources about the Kazakh musical culture published in foreign languages (English, German etc.), and also information on the materials of value for researchers from Kazakhstan, and far and near abroad.

The following factors were the reason of emergence of the “Fourth science” as an independent area of ethnomusicology:

1. Foreign researchers. Starting from the end of XVIII and beginning of XIX centuries, the Kazakh people’s culture have been studied by representatives of the European school (Germany, Russia, Great Britain etc.). Of these materials, due to political grounds, the available Russian-speaking sources were more often studied, chronologically dated by the end of XVII – beginning of XX centuries;

2. Kazakhs have always been the nomadic people. Owing to various historical events they inhabited a huge territory centered in Central Asia, and further – in Russia, China, Mongolia, Turkey and some European countries. Thus, ethnic diasporas appeared in these countries, who preserved their cultural heritage of considerable interest;

3. The important premise for studying were publications of the Kazakhstan scientists in high-rating journals of the far abroad, and also their presentations at international conferences;

4. At the time of the USSR existence rare cultural artifacts have been taken to foreign museums from Kazakhstan (musical instruments, elements of national clothes, household items, etc.). For example, expositions were opened in museums in Russia which could become valuable research subjects.

If earlier the world of scientific thought of Kazakhstan was limited to the USSR framework, where the thoughts had to be formulated in Russian, with Independence it became almost boundless. Works of Kazakhstan scientists became highly sought abroad. There was a flight of scientists to other countries, which has led to a greater activity of the “Fourth science” in foreign languages (including English), i.e. making it comprehensible to the whole world.

During the conference “Spiritual Heritage of Abai and Urgent Problems of Modern Art Studies” [2] which was held in November, 2020 at the Kazakh National Conservatory named after Kurmangazy to celebrate the 175th anniversary of the great Kazakh poet and educator, the presentation was given by V. N. Yunusova, Professor of the Moscow State Conservatory named after P. I. Tchaikovsky, Doctor of Art Studies, about studying of traditional music in a modern scientific context. The speaker has highlighted historical and culturological areas where presently an active study of traditional music is performed. She has also mentioned the new scientific area related to computer studies. According to V. N. Yunusova, a process of studying of traditional music became more active in the former USSR together “with growing national consciousness and search for own ways of development of musical culture”[3] [2, p. 5]. All that proves that there are changes in the approaches to the traditional music even in the European school, and that transition from europocentric views to the “dialogue of cultures” [2, p. 6] is obvious. The same process is necessary in the Kazakhstan ethnomusicology, and scientists should unite knowledge of all schools in the uniform approach.

Results

As abovementioned, the Kazakh traditional music was in a focus of attention of the West-European school of knowledge since XVIII century. The studies were started by scientists-

travelers who collected data on the people in the Central Asian region. In the light of appearing new data and the facts described in these sources, it is necessary to analyze them from the new point of view. Reference to these studies and materials can significantly enrich knowledge of the Kazakhstan scientists. Presently materials about the Kazakh traditional music, which are unknown to the Kazakhstan ethnomusicologists, are stored in various foreign archives, collected during expeditions of researchers-travelers from the end of XIX century. Records of the German ethnographer-anthropologist Richard Karutz, found in 2015 by the Kazakhstan scientists during shootings of a documentary series "Road of People" [3], which were described, analyzed and published in the "Turkestan Collection of Songs and Instrumental Plays, Collected by R. Karutz (1905)", and the Doctor of Art Studies S. I. Utegalieva [4], prove that there are sources about the Kazakh traditional music which can change opinion on historical value of the Kazakh culture in the Central Asian region. In general, the Kazakh traditional music became the research subject of many scientists from Russia, Germany, England, and other countries, where the scientific thought was developing. Today it is important to review materials unknown to ethnomusicology and scientific sources, revealing the common trends in foreign ethnomusicology.

We can also perform a comparative review of some foreign sources. For example, we can review works of Russian and German researchers: August Eichhorn [5], Erich Moritz von Hornbostel [6], and P. P. Tikhov [7] from a position of modern musicology, and trace interrelation, and find new materials for research.

A. F. Eichhorn's work "Complete Collection of Musical Instruments of the Central Asian People" (SPb, 1885) can be considered one of the first catalogues with a short description of the musical instruments created by a musician [5].

Being the military conductor in Tashkent, the musician has gathered a complete collection of the Central Asian instruments. In total there are 36 instruments in the catalogue, four of which are related to the Kazakh tradition. In his work the author classifies instruments by string, wind and percussion, and also by ethnic groups – "String Instruments of Kyrgyz and Other Mongolian Tribes", "Musical Instruments of Turkestan, Kashgar, Kokand, Afghanistan, Bukhara and Khiva", "Instruments of Sarts (Turkestan)". The author gives their approximate description, a method of a sound extraction, areas of use, history of acquisition and an ethnic group to which they belong.

So, the first instrument presented in the catalogue, was "Dumbra" (Dombra) (№1 in the catalogue), followed by "Kaus or qobyz" (№4) and "Tsibiska" (sybyzgy – my spacing B. A) (№7); "Kerney" (existing also among Kazakhs) is included in instruments of Sarts from Turkestan. There are ten instruments of Kazakh origin or related to Kazakhs in A. F. Eichhorn's collection.

In his description of instruments A. Eichhorn gives the details of acquisition of instruments. For example, the instrument №3 "Dumbra" belonged to

[3] V. N. Yunusova wrote: "If earlier it [traditional music – A. B.] was mainly studied in ethnomusicology (folkloristics) and ethnoorganology, WorldMusic, it was partially present in historical research, then by the end of the XXth centurycultural studies and oriental studies turned to the traditional music, and computer research is carried out (including within the framework of computer musical oriental studies)" [2, p. 5]

a noble girl, “a well-known singer and virtuoso player” [5, p. 5]. Instrument ”Tsibiska” (sybyzgy) – a “very ancient item” – was purchased from a Kyrgyz boy [5, p. 6].

After A. F. Eichhorn, E. Hornbostel conducts the earliest ethnoorganologic research. We are speaking about the “Notes on the Kyrgyz [Kazakh] Musical Instruments and Melodies” to R. Karutz’s well-known book “Among the Kyrgyz (Kazakhs) and the Turkmen on Mangyshlak” published in Leipzig in 1911, translated by A. V. Samarkin, a Kazakhstan musicologist, Candidate of Art Studies, the edition volume was 20 pages [6]. In this connection the author asks a question that studying the Central Asian instruments could impact the creation of a systematic classification of musical instruments of E. Hornbostel, which was later done by B. Sarybaev, a Kazakh ethnoorganologist, whose research was devoted to the Kazakh national instruments. Thus, E. Hornbostel can be considered the ancestor of Kazakh ethnoorganology.

E. Hornbostel made notes on a total of ten Kyrgyz (Kazakh) instruments, searched for etymology of their names, described appearance, considered links with religious use, compared them to instruments of other people of Central, East and South East Asia, Africa, ancient civilizations of Near and Middle East. It connects the notes with the subsequent research works, and believes that “the careful account of outwardly insignificant details for cultural-geographical work” is important and continues in the following text “the abovementioned notes should be understood in this sense” [6, p. 17]. The instruments specified in E. Hornbostel’s “Notes” have the following sequence:

1. Dutar or dumbra [6, p. 11]

2. Lute (Sherter – *A. Samarkin’s spacing*) – the lute with simple convex case and wide, shorter neck [6, p. 13]

3. “True bow instrument” – (Qyl-qobyz – *A. Samarkin’s spacing*) [6, p. 14]

4. End-blown flute – (Sybyzgy – *A. Samarkin’s spacing*) from R. Karutz’s collection [6, p. 14]

5. Shalmei – (Kamys-syrnai – *A. Samarkin’s spacing*) [6, p. 15]

6. Extended trombone (Kernei – *A. Samarkin’s spacing*) [6, p. 15]

7. Whistle – (Saz-syrnai – *A. Samarkin’s spacing* [6, p. 15]

8. Multromel – (Shan-qobyz – *A. Samarkin’s spacing*) [6, p. 16]

9. Drum – (Danghyra – *A. Samarkin’s spacing*) [6, p. 16]

10. Stick-rattle – (Asatayak – *A. Samarkin’s spacing*) [6, p. 17].

This list gives ground for reflection on how instruments could be called in scientific use of the European scientists.

Pre-revolutionary articles can be studied not only by using a method of comparative musicology, but also a method of search of new materials in already known works. Rethinking of approaches and consideration of sources in the light of the newly obtained data gives us a chance to assess more fully the merits of the first researchers of the Kazakh traditional music. For example, it is necessary to study a source which is already mentioned in B. G. Yerzakovich’s work [7] in passing, i.e. P. P. Tikhov’s article “On Music of TurkestanKyrgyz” [8]. Not much is known about P. P. Tikhov himself – he was the regent-priest from Turkestan, but valuable information is contained in his notes. In his article P. P. Tikhov reviews the population of Turkestan, musical instruments of the Kyrgyz (Kazakh) people, songs and singers, and he also writes about a system of the Kyrgyz songs. He mentioned an interesting fact that dances are not inherent in Kazakhs.

Also the author of the article about musical instruments performs a detailed analysis of Kazakh music in comparison with Sart (Uzbek) musical culture.

B. G. Yerzakovich in his work “At Sources of Kazakh Musicology” mentions P. P. Tikhov’s [7] materials as one of numerous sources, but he does not mention his rank of a cleric (probably, for ideological reasons). In total he mentioned P. P. Tikhov four times in the book (on five pages of the book) [7, pages 15, 27-28, 49, 80], related to performers and their skills [7, p. 15], national musical instruments [7, p. 27-28], aitys [7, p. 49], a reference to P. P. Tikhov about training of Kazakhs “by means of singing” [7, p. 80]. The merit of the researcher of Turkic music are records of the Kazakh melodies, which need further identification as a melody of songs and kyuis, and also melodies of baksy. In total the author recorded nine melodies, two of which instrumental (qobyz) [8, p. 8].

Ethnoorganologic part of the research about the Kazakh musical instruments deserves great attention. Although P. P. Tikhov commits an error when he mentions shanqobyz, naming it “a primitive device” and “a children’s toy”[4], in general his work is an invaluable material on studying of instruments of that time, as all instruments were drawn, definitions were given to their sizes, and playing methods were described. Illustrations described not only theappearance of dombra, qobyz, sybyzgy and shanqobyz, but also the playing musicians: “akyn with dombra and baksy” sounding off the qobyz [8, p. 8]. Also the dombra length was specified – 101 centimeters. Considering that the size of the modern dombra fluctuates from 80 to 130 centimeters, it is possible to assert that the researcher was not mistaken in identification of the instrument and correctly named it a Kyrgyz-Kaisak instrument [8, p. 8].

Discussion

P. P. Tikhov’s research is not empirical, but analytical, as he also refers to several ethnographic sources known at that point in time in order to get a complete picture. He conducts an ethnoorganologic analysis and an analysis of musical materials – songs and kyuis.

It is possible to refer not only to source study materials, but also to modern works of scientists of the far abroad about the Kazakh traditional music. For example to the research works of a Hungarian scientist and ethnomusicologist Janos Sipos. In one of his works he studied and collected song musical folklore of ethnic Kazakhs [9, p. 10].

The music of Kazakh people was also studied by a Turkish scientist FezaTansu from the anthropological point of view, as well as the process of musical creativity in migration [10]. Thus, we can look at the Kazakh traditional music from the outside and find its place in a global process.

American ethnomusicologist Megan Rancier [11] studies the traditional Kazakh instrument qyl-qobyz: «qylqobyz as a case study for conceptualizing musical instruments as “archives” that contain layers of historical, social, musical, and emotional information» [11, p. 379]. At the same time the author rests upon the Kazakhstan scientists, beginning from representatives of sources of Kazakhstan musicology, refers to her previous research works devoted to qyl-qobyz, interviews the Kazakhstan musicians-qobyz players A. Tazhibaeva and A. Zhumabekov, and conducts a comparative analysis of research in the field of string instruments of scientists-etnoorganologists and research of string instruments of authors

[4] P. P. Tikhov. On Music of Turkestan Kyrgyz /Music and Life. 1910. p.3.

from several countries (India, Great Britain, Armenia etc.).

The studies which were described above show the general trends in studying of the Kazakh traditional music by foreign ethnomusicologists. The materials reviewed in this article are only an iceberg top. Studying of this topic demands a more attentive and deeper approach in the future.

Comparative studies of scientific approaches of global musicology schools allows determining the general and special aspects of studies of trends in the Kazakh traditional music. This given process has already been started. The scientific methodology of Kazakhstan has stepped into this path in connection with successful introduction of the Kazakhstan scientists in the global scientific community. Works of researchers-ethnomusicologists B. I. Karakulov, S. A. Yelemanova, S. I. Utegaliyeva, G. Z. Beghembetova, V. E. Nedlina, A. S. Sabyrova, A. R. Berdibai, M. S. Myltykbayeva, A. S. Nussupova in foreign languages, their participation in international symposiums and conferences, and also their scientific articles published in high-rating foreign journals, give an opportunity to the scientists, who are engaged in development of the "Fourth science", to interact with colleagues from different countries.

If the research works of foreign scientists first of all touch upon the question of self-identification of the Kazakh people and the Kazakh music, articles of the Kazakhstan scientists review the vast spectrum of topics, from ritual and folklore tradition [12; 13; 14], mythsand legends in music, epic tradition, to the Kazakh music in a global context [15].

The special role of folk music in the life of Kazakhs are reflected not only in contemporary researches, but also in numerous ancient myths and legends [14]. Yet, the lost sacred meaning of traditional music has to be found by present day authors.

Conclusion

At the end of this article we believe it is important to go back to the idea of uniting the knowledge of different schools, because the traditional music should be taken as a whole in a uniform review, when research works of the Kazakhstan and foreign musicologists are in unison with universal trends of studying traditional music with use of various methods and approaches.

As a result of studying the topic of the fourth area of musicology, three main existing areas of the Kazakhstan musicology science were assessed, as well as the emerging "Fourth" school which has all prospects of further development not only in Kazakhstan, but also abroad. Based upon the concept put forward by A. Kunanbaeva about opposition of the Russian-speaking and Kazakh-speaking schools of thought and their inconformity, authors of this article write about the emerging new school of scientific ethnomusicology, the "Fourth science".

The following factors served as reasons of the birth of the "Fourth science" as an independent area of ethnomusicology: studying of culture of the Kazakh people by foreign researchers starting from the end of XVIII – beginning of XIX centuries and till today; preservation of cultural heritage by ethnic diasporas of Kazakhs; publications of the Kazakhstan scientists in high-rating journals of the far abroad, and also their presentations at international conferences; availability of rare cultural artifacts (musical instruments, elements of national clothes, household items, etc.) in foreign museums.

The article gave examples of a comparative research of sources of the pre-revolutionary period. Works of German and Russian researchers E. M. Hornbostel,

A. Eichhorn, and P. P. Tikhovwere reviewed, the merits of each scientist were assessed, and, as a result, a conclusion was made on the birth of Kazakh ethnoorganology in the beginning of XX century.

Authors have addressed not only to source study materials, but also to modern research works of scientists of the far abroad about the Kazakh traditional music: Janos Sipos, Feza Tansu, and Megan Rancier. The above research works have shown the general trends in studying the Kazakh traditional music by foreign ethnomusicologists.

In connection with successful introduction of the Kazakhstan scientists in the global scientific community, an opportunity appeared of comparative study of scientific approaches of global musicology schools, which allows discovering new facets in research of the Kazakh traditional music. Thus, this article has laid a foundation for further work in this area in the future articles and research of various authors.

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МУЗЫКАТАНУДЫҢ ТӨРТІНШІ БАҒЫТЫ (ДИСКУССИЯЛЫҚ ДИСКУРС МӘСЕЛЕСІ БОЙЫНША)

Аңдатпа

Мақалада елімізде және шетелде қазақтың дәстүрлі музыкасын қарастыратын түрлі ғылыми мектептер жайлы баяндалады. Зерттеудің басты мақсаты – қазақтың дәстүрлі музыкасын зерттеудегі әртүрлі ғылыми бағыттарды анықтап, олардың қазақ және шетел этномузыкологиясындағы маңызын көрсету. Қайта құру кезеңінде кітап алмасудың бұзылуына байланысты әр елдің мәдени және ғылыми оқшауалауы орын алған. Нәтижесінде әрбір ұлттық этномузыкология мектебінің өз жолы айқындалды. Этномузыкологиядағы ғылыми мектептер мәселесін зерттеу мен жан-жақты тексеру қажеттілігі «қазақтану» заманауи ғылымның деңгейін түсіндіре алады, сондықтан бұл мәселе мақала мақсатын өзекті етеді. Авторлар әр түрлі дереккөздерін салыстырмалы-типологиялық әдіспен қарастыруда алуан түрлі мысалдар келтіре отырып, олардың маңыздылығын сабақтастыра, қазақтың дәстүрлі музыкасының қазіргі таңда ғылыми әдістерін зерттеуде жалпы тенденцияларды анықтайды. Бұл этномузыкология білімін бірыңғай тұтас мектеп ретінде біріктіреді. Дәстүрлі қазақ музыкасы туралы нарративтік жәнп ғылыми деректер Қазан төңкерісіне дейінгі (XIX ғасырдың аяғы – XX ғасырдың басы), Қазақстан республикасының тәуелсіздік кезеңіндегі кеңестік және қазіргі заманғы авторлардың отандық және шетелдік ғылыми дереккөздеріне қатысты. Мақалада Қазақстан және шетел музыкатану ғылымның негізгі қалыптасқан бағыттарына баға беріледі, қазақ этноорганологиясының шығуы жайлы тұжырымдар жасалады. Мақаланың бөлек арнайы аспектісі XXI ғасырдағы этномузыкология ғылымының зерттеу проблемаларына арналған. Шет тілдерде (ағылшын, неміс, француз) қазақ музыкалық мәдениеті туралы жазба дереккөздері мен ғылыми зерттеулер бар және алыс және жақын шетелдердегі материалдар туралы ақпарат бар деп болжауға болатын қазақстандық ғылымдағы жаңа кезең басталды. Авторлар этномузыколог А.Құнанбаеваның тұжырымдамасына сүйене отырып, орыс

тілді және қазақ тілді мектептердің оппозициясы туралы жаңа пікір ұсынады, оны шет тілдеріндегі білім мектебіне қарсы қою көзқарасын талқылайды. Нәтижесінде қазақстандық музыкатану ғылымында қалыптасқан үш негізгі ғылыми бағыттар және тек Қазақстанда ғана емес, одан тыс жерлерде де одан әрі дамудың барлық перспективасы бар, қалыптасып келе жатқан «Төртінші» мектебіне баға беріледі. Қазан төңкерісіне дейінгі кезең көздерін зерттеу мысалдары салыстырмалы түрде көрсетіліп, әр ғалымның сіңірген еңбегі бағаланады. XX ғасырдың басындағы қазақ этноорганологиясының шығу тегі туралы қорытынды жасалды.

Тірек сөздер: қазақтың дәстүрлі музыкасы, этномузыкология, ғылыми мектеп, ауызша дәстүр, шетелдік материалдар, төртінші мектеп, төртінші ғылым, эмпирикалық әдіс, салыстырмалы-типологиялық әдіс, пәнаралық әдістеме.

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ЧЕТВЕРТОЕ НАПРАВЛЕНИЕ МУЗЫКОЗНАНИЯ (К ПРОБЛЕМЕ ДИСКУССИОННОГО ДИСКУРСА)

Аннотация

В статье исследуются различные научные школы, рассматривающие казахскую традиционную музыку в Казахстане и за рубежом. Цель – выявить разные научные направления изучения казахской традиционной музыки, определить их значение в казахстанском и зарубежном этномузыкознании. Из-за нарушения книгообмена в период перестройки произошла вынужденная культурная и научная изоляция каждой страны. В итоге, каждая национальная школа этномузыковедения пошла своим путем. Исследования в данном направлении актуализируют необходимость всеобщего рассмотрения знаний научных школ в единой трактовке. Авторы приводят примеры рассмотрения различных источников в сравнительно-типологическом методе, сравнивают их значимость и выводят общую тенденцию изучения методов казахской традиционной музыки, объединяют эти знания в единую общую школу. Привлечены отечественные и зарубежные источники дореволюционных (кон. XIX – нач. XX вв.), советских и современных авторов периода Независимости Республики Казахстан. Дана оценка основным существующим направлениям науки в казахстанском музыкознании, сделаны выводы о зарождении казахской этноорганологии. Основной аспект статьи сосредоточен на проблеме появления в XXI в. нового витка в казахстанской науке, о наличии которого можно предполагать, имея письменные источники о казахской музыкальной культуре на зарубежных языках, и обладая информацией о материалах дальнего и ближнего зарубежья. Авторы, опираясь на концепцию этномузыковеда А.Кунанбаевой, выводят новые положения о противопоставлении русскоязычной и казахоязычной школ, дополняя ее противопоставлением школе знаний на зарубежных языках. В итоге, дана оценка трем основным существующим направлениям науки в казахстанском музыкознании и зарождающейся «Четвертой» школе, имеющей все перспективы для дальнейшего развития не только в Казахстане, но и за рубежом. Показаны примеры исследований источников дореволюционного периода в сравнительном ключе, дана оценка заслуги каждого ученого. Сделан вывод о зарождении казахской этноорганологии в начале XXв.

Ключевые слова: казахская традиционная музыка, этномузыкознание, научная школа, устная традиция, зарубежные материалы, четвертая школа, четвертая наука, эмпирический метод, сравнительно-типологический метод, междисциплинарность.

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