



# THE INTEGRATION OF CULTURES: MUSIC OF THE PEOPLE OF KAZAKHSTAN

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**Abstract.** The article is devoted to the consideration and study of the creativity of the most prominent representatives of the musical art of national ethnic groups, the role of the Assembly of the People of Kazakhstan, the identification of various criteria for the relationship of ethnic groups living in the territory of the Republic of Kazakhstan, the peculiarities of their life, way of life, spheres of life, their relationship and views on the modern State, created by the first President of the Republic of Kazakhstan – Nursultan Nazarbayev. The core of the projects completed in the period from 2012 to 2017 includes not only historical facts and materials found from the State Archives, Central Scientific Library and the National Library of the Republic of Kazakhstan, but also an overview of active participation in many events related to the Assembly of the People of Kazakhstan, to the 20th and 25th anniversaries of the Assembly of the People of Kazakhstan, associated with the considered ethnocultural centers and representatives of certain ethnic groups. Through the media, participation in international scientific and practical conferences, previously unknown facts of the studied ethnic groups were highlighted, and their relationship with the main population of the republic, their contribution to the multinational culture of Kazakhstan, which in turn confirms the prudent, orderly, and wise policy of Elbasy (The Head of the State).

The authors use the following methods in the study: historical-chronological, source study, analytical, comparative, and interviewing. Since 2012, in Kazakh musicology, the musical heritage of ethnic groups inhabiting Kazakhstan has been studied. A unique opportunity for a full-fledged study of their work is presented thanks to the activities of the Assembly of the People of Kazakhstan and systematic state policy, under the leadership of the First President.

In 2017, the second book, entitled “The Historical Significance of the Assembly of the People of Kazakhstan in Interethnic Cultural Integration”, was published, which became a fruitful result of the research project in 2015–2017. This book is a kind of continuation of the series, which began in the previous collective monograph “The Musical Art of the People of Kazakhstan”, which was published at the end of 2014 and has undergone extensive testing not only among professionals, but also among fans of the musical culture of multinational Kazakhstan. Such research projects, which were not previously carried out in the domestic humanitarian science, are significant and in demand, since before their appearance in domestic musicology there were only separate reports on the activities of cultural centers, articles in the media and on Internet sites, a brief analysis of the work of specific masters in publications devoted to the study of the history of musical art of numerous

national cultures. They give only fragmentary ideas about the art of the ethnic groups in question. The relevance and insufficient elaboration of these problems served as the basis for the study “The historical significance of the Assembly of the People of Kazakhstan in interethnic cultural integration”, carried out by the Department of Musicology of the M. Auezov Institute of Literature and Art of the Committee of Science of the Ministry of Education and Science of the Republic of Kazakhstan. The implementation of such a complex and significant topic for the national musical art, coverage of the activities of large cultural centers of different ethnic groups, and much more makes it possible to determine the contribution of each of them to the history of Kazakhstan’s development and outline ways to preserve the traditional folklore heritage and identity. In this regard, these projects are relevant and socially and politically significant at the state level.

**Keywords:** musical art, musical instruments, the Assembly of the People of Kazakhstan, ethnic groups, diaspora, genres, integration, folklore, ethno-folklore ensembles, ethnocultural associations, ethnic groups, historical homeland.

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## Introduction

### Activities of the Assembly of the People of Kazakhstan

“The historical significance of the Assembly of the People of Kazakhstan in interethnic cultural integration” is a beneficial result of the research project in 2015–2017. This book is a kind of continuation of the series started in the previous collective monograph “The musical Art of the People of Kazakhstan”, which was released at the end of 2014. In the implementation of the above publications, the Assembly of the People of Kazakhstan, created on the initiative of the First President of the Republic of Kazakhstan, Nursultan Nazarbayev, was the most important structuring and organizing core, which is a spiritual and coordinating center and plays a key role in the functioning of national culture. The presented structure has become an important element of the political system of Kazakhstan, which has consolidated the interests of the entire people, ensuring the strict observance of the rights and freedoms of citizens, regardless of their nationality. The study of the guiding activities of this organization makes a significant contribution to understanding the role of cultural centers in the development of musical

art and composition schools, including representatives of numerous ethnic groups.

When studying this topic, such important problems as identifying the specifics of the national worldview and worldview of the people on the way of comprehending universal, humanistic ideas and postulates are highlighted. National musical theaters, vocal and instrumental groups, pop ensembles and outstanding representatives of each individual ethnic group contribute to the formation of the diverse ethnic cultural space of Kazakhstan. The study of their purposeful activity to revive spirituality in the musical art of Kazakhstan will give a new level of understanding of this scientific problem. The relevance of the publications lies in the versatile study and systemic analysis of polyethnic musical art as a unique phenomenon of the culture of Kazakhstan.

The scientific essays present the work of composers of various ethnic groups in the context of the formation and development of the musical art of Kazakhstan. Found, collected and described historical documents confirming the main reasons and motives for their resettlement to this territory. The specific features and genre manifestations in the music of Russians, Dungans, Koreans, Kyrgyz, Tatars, Bashkirs, Belarusians, Turks, Azerbaijanis, Uzbeks, Uyghurs,

Kurds, Bulgarians and others have been investigated. The spiritual values of these representatives living in the republic, which together form a multicolored palette of the cultural space, are indicated. And also revealed their individual contribution to the overall, unified system of artistic trends and directions. The innovative approach is also due to the comprehensive, multilateral study of the art of numerous ethnic groups of Kazakhstan, consideration of the phenomenon of national characteristics and genre manifestations in the context of the declared idea by the First President of the Republic of Kazakhstan N. Nazarbayev about tolerance and unity from various methodological approaches, including ethnography, ethnomusicology, cultural studies, musical folklore, political science, philosophy and other related sciences [1, p. 3].

In this regard, in two monographs, the classical approaches of musicological analysis are organically combined with innovative trends in the study of languages, culture, philosophy, political aspects, artistic practices, identification processes. The research boasts an innovative application of sociological methods for a deep analysis of the sociocultural situation, with the identification of external circumstances that affect the evolution of the creative process.

## Methods

The authors use the following methods in the study: historical-chronological, which allowed to consider the history of the emergence and development of the Assembly of the People of Kazakhstan; source study, which enriched the study with many scientific works, to which the authors turned; analytical, manifested in the cultural aspect and musicological analysis; comparative, demanded by the author in considering the category of temporary positions of understanding among Kazakhstanis of the artistic process in the musical art of numerous ethnic groups; interviewing, which made it possible to

support the research of the authors of the article with conceptual views on the problem under study.

## Results

Scientific monographs, which clearly define the role of the Assembly, which is to support the activities of ethnocultural associations, will become the main scientific publication dedicated to the vigorous activity of ethnocultural centers, which directly contribute to the strengthening of interethnic harmony in the country, the comprehensive mutual enrichment of the national cultural tendencies of the people of Kazakhstan, the preservation and development of the traditions, customs and culture of numerous ethnic groups, the patriotic education of youth, the promotion of a healthy lifestyle.

That is, in a country where “the ethnic polyphony of languages, cultures and traditions of Kazakhstan has acquired... a wealth of peculiar shades and beauty”, the urgent is the development of problems concerning, again speaking in the words of the Leader of the Nation, distinctive socio-cultural norms, customs and traditions of the Kazakhs, “forming tolerance as an element of the intangible cultural heritage of universal human value” [2, p. 5].

These trends form the basis of collective research. At the same time, the topic of monographs is scientifically interesting from the standpoint of in-depth study of the folklore heritage of numerous ethnic groups, whose work has not yet become an object of special scientific research.

The head of state emphasizes the role of the intelligentsia in the development of the spiritual process of social cohesion, giving impetus for scientific understanding of various problems of interethnic cultural integration

In his article “Looking into the future: modernization of public consciousness” on April 12, 2017, the First President of the Republic of Kazakhstan, in his

message, announced the start of the third modernization [3, p. 4].

The competitiveness in the modern world and the competitiveness of cultures were especially noted.

In this sense, it is absolutely necessary to work on the active popularization of the activities of domestic composers and performers of numerous ethnic groups, not only in the homeland, but also abroad. The relevance of the research lies in the comprehensive study and systemic analysis of multinational musical art as a unique phenomenon of the culture of Kazakhstan. The research projects were successfully completed on the following themes: “Musical art of the people of Kazakhstan” [4, p. 6] and “Historical significance of the Assembly of the people of Kazakhstan in interethnic cultural integration” [5, p. 4], declared under the program of fundamental research represent the most relevant direction in the field of fundamental research in the field of Russian musicological science.

The members of Musicology Department at the M. Auezov Institute of Literature and Art of the Ministry of Education and Science of the Republic of Kazakhstan and prominent scientists of various related sciences tested and chose such interesting and versatile topics in the form of meaningful essays, articles, interviews, speeches in the media. The history, ethnography, life, culture of various ethnic groups living in the republic, the peculiarities of their mentality and worldview, philosophical views, social status, selected as objects for research, directly found an active response among professionals and amateurs of musical art in poly-confessional Kazakhstan.

## **Discussion**

### **Music of the people of Kazakhstan in the cultural integration process**

The musical science of Kazakhstan makes a significant contribution to the study

of the creativity of the most prominent representatives of the musical art of national ethnic groups, to the study of the role of the Assembly of the People of Kazakhstan, in identifying various criteria for the relationship of ethnic groups living on the territory of the Republic of Kazakhstan, features of their way of life, way of life, spheres of life, their attitudes and views on the modern State, created by the first President of the Republic of Kazakhstan N. A. Nazarbayev. The core of the projects completed in the period from 2012 to 2017 includes not only historical facts, materials found from the State Archives, the Central Scientific Library and the National Library of the Republic of Kazakhstan, but also active participation in many events related to the Assembly of the People of Kazakhstan, to the 20th and 25th anniversary of the Assembly of the People of Kazakhstan, associated with the considered ethnocultural centers and representatives of certain ethnic groups. Through the media, participation in international scientific and practical conferences, previously unknown facts of the studied ethnic groups were highlighted, and their relationship with the main population of the republic, their contribution to the multinational culture of Kazakhstan, which in turn confirms the prudent, orderly, wise policy of Elbasy.

The collective monograph of 2014 “The Musical Art of the People of Kazakhstan”, dedicated to the musical culture of numerous ethnic groups for the first time in Kazakh musicology, fully studies the musical creativity of ethnic groups inhabiting Kazakhstan, which has not yet been undertaken in the domestic humanitarian science. Separate reports on the activities of cultural centers, rare articles in the media and on Internet sites, a brief analysis of the work of individual masters in publications devoted to the study of the history of musical art of numerous national diasporas, give only fragmentary ideas about the art of the peoples represented. The relevance and

insufficient development of these problems served as the basis for this study (Figure 1).



*Figure 1. Scientific monograph “The Musical Art of the People of Kazakhstan”: published in Almaty (Republic of Kazakhstan) by the publishing house “Evo Press”, in 2014 with a total volume of 516 pages.*

In the course of the scientific research, the process of studying the work of composers of diverse national ethnic groups in the context of the formation and development of the musical art of Kazakhstan was carried out: collection, inventory and search of historical documents confirming the main reasons and motives for the resettlement of different peoples to the territory of Kazakhstan study of specific (primordially national) features and genre manifestations in the music of Russian, Uyghur, Korean, Kyrgyz, Tatar, Karakalpak, Dungan, Nogai, Azerbaijani authors and other peoples of Kazakhstan; designation of the spiritual values of ethnic groups living in the republic, which together form a multicolored palette of cultural space. It also revealed the individual contribution of each diaspora to the overall, unified system of artistic trends and trends. Scientific novelty is also due to an integrated, multilateral approach to the study of the art of numerous ethnic groups in Kazakhstan, consideration of the

phenomenon of national characteristics and genre manifestations in the context of the declared idea by the first President of the Republic of Kazakhstan N. Nazarbayev on tolerance and unity from various methodological approaches, including ethnography, ethnomusicology, cultural studies, musical folklore. Earlier, in the article “The main stages of implementation of the research project in Musical art of the peoples of Kazakhstan”, published in the International newspaper of the Turkish Ethnocultural Center of the Republic of Kazakhstan “Akhiska” on June 28, 2013, were highlighted some issues on the implementation of this project [6, pp. 6–7]. To date, the staff of the Department of Musicology highlighted many problems in the study of the musical art of the diasporas in Kazakhstan, in particular on the topic “Traditional and modern musical creativity of the Russians of Kazakhstan” performed by a well-known scientist in the Republic, Corresponding Member of the Republic of Kazakhstan, Doctor of Art History, Professor S. A. Kuzembay investigated the problems of existence at the present stage of the traditional folk art culture of Russians in Kazakhstan, the forms and types of musical folklore are determined, religious holidays, folk festivals during Christmastime, Shrovetide, Slavic Written Language Day, the Day of Russia, Pushkin Day, etc., also, are analyzed (lyrical, folk, calendar) songs and folk choral works. These are “Native sources”, “Shrovetide”, “Ducks are flying”, “Over the hill”, “White color is on the stone”, some comics “Valenki”, “Ah, Mommy”, “Oh, Ladies”, the wedding “We have a white day now”, ceremonial “Wreaths of Kupala” and many others. The dominant idea of the work is the idea of reviving the national spirituality of Russians in the republic, their desire to restore and further develop the origins of Slavic culture under the common shanyrak of Independent Kazakhstan [7, pp. 122–127], [8, p. 4], [9, pp. 48–51].



In the section “Folklore and professional music of Koreans of Kazakhstan”, written by the candidate of art history, associate professor G. Zh. Mussagulova some work has been done to study the numerous customs and rituals of the Korean diaspora. The various types of ritual folklore (anniversary of a child, ceremony of majority, marriage, 60th anniversary, funeral procedures, as well as the rite of sacrifice) have been investigated. In this regard, various types and forms of art of the people represented have been studied – song-ritual, ritual songs, old song genres. At the same time, a creative portrait of representatives of the Korean diaspora – Doctor of Philology, Professor of the composer – Ten Chu and composer A. Strigotsky – was studied. The meetings, conversations, interviews with professional composers of the Korean diaspora who made a certain contribution to the study of Kazakh professional music were held. The works of Ten Chu, which stand out for their national flavor, emanating from the Korean folk melody, the originality of harmonic, polyphonic writing and orchestral texture, are analyzed. Among them are the cantata Pyongyang, the symphonic poem The Land of Morning Freshness, the Dramatic Suite, the Harvest Festival suite, numerous songs, as well as a 5 part drama suite for a symphony orchestra entitled 11.09.1937 17 h 30 min “STALIN”. All 5 parts of the essay were analyzed, which have the following titles: “Order and excitement”, “Despair”, “Remembrance of the Motherland”, “Resentment” and “Cry” [10, pp. 165–202].

In the section of the candidate of art history A. Zh. Kaztuganova “Kazakhstan day kyrgyz khalkynyn madeniety zhanе muzykasy” for the past period, the problem of the relationship of the instrumental music of the Kazakh and Kyrgyz peoples, as well as the differences between their instruments, has been investigated. The similarity, preservation and reconstruction of the

ancient stringed-plucked instruments of the komuz and dombra were traced, the relationship and differences in the mood, scale and shape of the instrument were revealed in comparison. At the same time, the sources and development of the widespread instruments ooz komuz and shan kobyz are considered. A comparative analysis is made, the history of origin and development is studied, and the experience of propaganda and preservation is traced. In this regard the kyuis for shan kobyz and ooz komuz were deciphered and analyzed by such composers as Adamkalyi Baybatyrov “Tagyldyr too”, Karomoldo Orozova “Nasikhat” Kyrgyz folk kyui “Zhastar”, “Kerbez” etc., also “Kyz uzatu”, “Kyz zary”, “Kyz muny”, “Shankobyz tolgaуy” and others. In comparison, their musical characteristics (melody, rhythm, tempo, form, etc.), the history of creation, stylistic and genre features, as well as distinctive features as pitch, scale, ratio of voice (bourdon) and instrumental part are studied.

According to the results of the scientific expedition, wedding ceremonies, funeral, labor songs, recitative genre – terme, instrumental works performed on the ooz komuz, as well as works of authorship recorded from informants of the Kyrgyz diaspora of the city of Aktau were collected. In addition, materials on national dress, applied arts, events and holidays held by the Kyrgyz ethnocultural center “Ala-Too” have been systematized [11, pp. 203–275].

On the topic of the scientific project “Karakalpak diasporasynyn dasturli zhanе bugingi musika madeniety” by the candidate of Art history B. Zh. Turmagambetova, information about the art of zhyrau and baksy of this ethnic group is presented, that is heroic performers (baksy accompanying themselves by playing kobyz playing the dutar), analyzed 25 Karakalpak songs from the collection of the famous ethnographer A. Zataevich “Songs of different peoples”. Other sources of research are also considered: “Karakalpak folk music”

(1959, 8th volume), “Karakalpak folk songs” (1959), “Karakalpak folklor” (multivolume, 2007), “Musical culture of the Karaqalpak people of the pre-October period” (T. Adambayev, 1967), etc.

In a scientific expedition around the city of Aktau, the musical folklore of the Karakalpaks was collected and its audio recording was made. The braids (songs) of Berdak bucks “Bozatau”, “Dembermes” were analyzed, transcripts of folk and lyrical works “Kyz ben zhigit aitysy”, “Meimandur”, “Otersen”, “Bolmasa” and others were made, performed by informants, the “Aydinlar” kosyk of the famous Karakalpak composer M. Zhiyemuratov was notated. The information about rituals and traditions, national dress and holidays of this ethnic group was collected and systematized [12, pp. 276–324].

In the section “Ethnocultural centers in the multicultural space of independent Kazakhstan (on the example of Turkish and Azerbaijani cultural centers)”, candidate of Art history Z. M. Kassimova pays special attention to different stages of the formation and development of musical art, genres, historical background, instrumentation, characteristics of the work of prominent figures, individual works, as well as the general theoretical foundations of the stylistics of Azerbaijani music.

At the same time, the art of ashugs – storytellers, singers of folk legends and poems, as well as vocal-instrumental and pop groups performing traditional and modern Azerbaijani compositions, with the characteristic features of the musical language in terms of the harmonic, metro-rhythmic basis, timbre, figurative – thematic structure [13, pp. 96–120].

The section named “The current state of the musical art of the Uyghurs of Kazakhstan”, performed by the Master of Art history Kh. Domullaeva dedicated to the study of the activities of the modern vocal and instrumental group “Diyar” in Kazakhstan, as well as the current state of the musical art of the Uyghurs

of Kazakhstan. The author provided information about the famous art workers of the Uyghur diaspora in Kazakhstan. There are A. M. Burkhanov (Chief Conductor of the K. Kuzhamyarov Uyghur Theater), G. Saitova (choreographer), folk talents Z. Kibirova (Malabay village, Chilik region), A. Rozakhunova (Chundzha village, Uyghur region) among them and others. As a result of the study of the creative activity of the Uyghur vocal-instrumental group, the full repertoire of the ensemble (on an electronic medium) was recorded – consisting of traditional and modern works, samples from the ensemble’s repertoire were notated, such as: “Toy”, “Aziz diyar”, “Omur shundak otidu” and others [14, pp. 443–467].

Thus, the study of the musical art of Asian, Slavic and Turkic-speaking peoples, coverage of the activities of large cultural centers of different ethnic groups, etc. made it possible to determine the contribution of these ethnic groups to the history of Kazakhstan’s development and ways of preserving the traditional folklore heritage and, in general, the original culture of each of them. And in this regard, the scientific projects “The Musical Art of the Peoples of Kazakhstan” and “The Historical Significance of the Assembly of the People of Kazakhstan in Interethnic Cultural Integration” carried out by the Department of Musical Art of the M. Auezov Institute of Literature and Art of the Ministry of Education and Science of the Republic of Kazakhstan has its own relevance, novelty and social political significance at the state level.

The main core of the research was the problem of preserving, promoting and functioning of the polygenre and multifaceted folklore musical heritage of the peoples of multinational Kazakhstan and the enrichment of traditional culture in cooperation with the Assembly of the People of Kazakhstan.

The monograph found a lively response in the media, a presentation of this

publication was held at the conference “Kazakhstan khalky adebieti zhane ulttyk tanym” (Astana, 17.03.2015), at the Sairam Drama Theater (Shymkent, 17.04.2015), in the Writers’ Union of the Republic of Kazakhstan (13.04.2015), our presentation took place at the book exhibition of M. Auezov Institute of Literature and Art of the Ministry of Education and Science of the Republic of Kazakhstan (Almaty, 04.09.2015).

### **Musical art of the people of Kazakhstan in the aspect of domestic composer creativity**

The collective monograph “The Historical Significance of the Assembly of the People of Kazakhstan in Interethnic Cultural Integration” (2017) is a kind of continuation of the series begun in the previous monograph. The introductory section of the project opens with the study “The Assembly of the People of Kazakhstan as a Public Institute of Interethnic Accord”, Academician of the National Academy of Sciences of the Republic of Kazakhstan, Doctor of Philosophy A. N. Nysanbaev (*Figure 2*). The scientist examines the formation of space for the dialogue of cultures and civilizations in our difficult modern era and harsh political conditions in which the desired and necessary consent is obtained, it becomes one of the priority forms of social and cultural arrangement of the conflict world [15, pp. 18–31] (*Figure 2*).

The article by the academician of the National Academy of Sciences of the Republic of Kazakhstan, Doctor of Philology, Director of the M. Auezov Institute of Literature and Art of the Ministry of Education and Science of the Republic of Kazakhstan U. K. Kalizhanov “The face of the people in literature” provides information that allows you to identify culture and literature. According to the author, in world history, in accordance with the era, the policy of the state and the level of culture, the role of sociocultural codes is transformed, but their originality



*Figure 2. Scientific monograph “The historical significance of the Assembly of the People of Kazakhstan in interethnic cultural integration”, published in Almaty (Republic of Kazakhstan) by the publishing house “Alem Adebieti” in 2017 with a total volume of 456 pages.*

and national features are preserved [16, pp. 32–49].

Candidate of art history, associate professor G. Zh. Mussagulova carried out a voluminous work on the material of historical documents confirming the main reasons and motives for the resettlement of the Tatar-Bashkir and Belarusian ethnic groups to the territory of Kazakhstan. Information was received regarding the culture, customs and rituals of the ethnic groups represented, interesting historical information about the festive events held in the Tatar ethno-cultural center of Ust-Kamenogorsk was recorded. Information about the activities of the Association “Idel” was obtained, the folklore of the Tatars of this region with its distinctive features was studied from literary sources. At the same time, musical samples provided by the composer of the Tatar ethnos – M. Sutyushev, the Bashkir composer O. Yultieva were recorded, as well as transcribed and analyzed, and records of their last unpublished works were obtained [17, pp. 50–95].



Within the framework of the research project “The historical significance of the Assembly of the People of Kazakhstan in interethnic cultural integration”, the activities of composers of various ethnic groups, which at the present stage naturally deserve due attention, are also highlighted. Among the group of talented composers, the names of such composers as S. Apasova, Kh. Setekov, O. Khromova, N. Khinkov-Aitbayeva and many others should be distinguished. The activities of the above authors for the first time find the most complete coverage in this project, in the section “Composers’ creativity of ethnic groups of Kazakhstan in the context of national professional art” of the candidate of art history, associate professor G. Zh. Mussagulova. According to the section of the candidate of art history, Senior Researcher B. Zh. Turmagambetova “Kazakhstandagy ozbek diasporasynyn madenieti (music, bi jane teatr oneri mysalynda)”, the work was carried out to study the historical cultural differences of the Uzbek ethnos in Kazakh dastans [18, pp. 138–157].

The section “Uyghur professional composer’s creativity in Kazakhstan (on the example of I. S. Massimov)”, performed by the Candidate of Art history, Senior Scientific researcher Z. M. Kassimova is dedicated to the study of Uyghur written professional music, which was first formed in Kazakhstan. The first classical music of European orientation in the history of the Uyghurs was first formed in the works of K. Kuzhamyarov, the author of the first national opera, the first Uyghur symphony and ballet. Along with major genres, K. Kuzhamyarov also wrote in chamber – choral suites, quartets, trios, sonatas, plays, romances. And in each of them the Uyghur national melos sounds vividly in synthesis with European compositional forms, thereby acquiring a unique flavor and sound.

In the section Z. M. Kassimova “Ethnocultural centers in the multicultural

space of independent Kazakhstan (on the example of Turkish and Azerbaijani cultural centers)” examines the processes of interaction and mutual influence in the musical creativity of Kazakh Turks, Azerbaijanis and Kazakhs [19, pp. 18–31].

The Master of Art N. B. Khinkov-Aitbaeva in the section “Customs, rituals and musicality of the Kurdish and Bulgarian ethnic group of Kazakhstan” the author focuses mainly on the traditions, culture, religiosity, survival of these ethnic groups on the territory of the Republic of Kazakhstan since their appearance.

Such pages are about the deportation of the Kurds in 1937, 1941 and 1989 are affected. Despite the new difficulties associated with the resettlement of small peoples of the former USSR to Kazakhstan, the ethnic groups in question received protection, understanding, recognition in a new land, a new homeland [20, pp. 84–89], [21, p. 84].

## Conclusion

These publications are the result of the research by musicologists in the field of both folklore and professional musical art and a reflection of current cultural processes in Russian musicology over the past decade. For the first time at the present stage, folklore samples, performing arts based on materials brought from scientific expeditions, new opera, symphonic, pop works by Russian composers have been studied. The mastery of the musical culture of ethnic groups living in Kazakhstan became remarkable in the collections of scientific essays.

Special attention should be paid to large essays on the Russian, Dungan, Korean, Kyrgyz, Azeri, Karakalpak, Uyghur and many other ethnic groups. The creative portrait of the representative of the Dungans – People’s Artist of the Republic of Kazakhstan, professor of the composer – Bakir Bayakhunov has been studied. Meetings, conversations, interviews with

the first professional Dungan composer of Kazakhstan, who made a certain contribution to the study of Kazakh dombra music, were held. In addition to composing, the scientific heritage of B. Bayakhunov has been studied, who illuminates the historical and theoretical problems of Dungan music. His new compositions written in various genres were reviewed.

At the same time, the genre diversity of Dungan folklore, examples of narrative-aesthetic, informational-mnemonic, verbal-song and small forms were investigated. In the essays dedicated to the above-mentioned ethnic groups of Kazakhstan, folklore and various types and forms are studied – song-ritual, ritual songs, old song genres. The activities of representatives of the studied nationalities and large essays on Russian, Dungan, Korean, Kyrgyz, Azeri, Karakalpak, Uyghur and many other ethnic groups are studied from the standpoint of refraction of the origins of the national in them in interaction with European and other cultures.

In connection with the anniversary of the Assembly of the People of Kazakhstan in 2020 and the adoption in 2015 of a new Concept for the activities of this large-scale Institute for maintaining unity and

tolerance in the Republic, the presented studies are an important contribution to the history and culture of ethnic groups inhabiting our Republic. The problem of covering the activities of ethno-cultural centers and representatives of the professional school of composition seems to be rather necessary.

On the eve of the celebration of the 30th anniversary of Independence of the Republic of Kazakhstan and the subsequent active support of the ANC by the State, the implementation of scientific projects and the publication of monographs “The Musical Art of the People of Kazakhstan” and “The Historical Significance of the Assembly of the People of Kazakhstan” became a worthy continuation of the started progressive idea.

In our opinion, the continuation in the study of such an urgent and little-studied, at the same time interesting and significant problematic is directly of fundamental importance. The study of the cultural aspects of the numerous ethnic groups living in the Republic at the present stage will make a certain contribution to the development of the musical art of independent Kazakhstan.

### **Авторлардың үлесі**

Г. Ж. Мұсағұлова – зерттеу тұжырымдамасын құрды және қалыптастырды; зерттеу проблемасын тұжырымдады; мәтінді редакциялады, ғылыми әдебиеттерді талдады; нәтижелерді тұжырымдады.

З. М. Касимова – зерттеудің әдістемелік құрамдарын әзірледі; сыни талдау жүргізді; мәтіннің зерттеу бөлігін дайындады және қайта қарады; әдеби шолу дайындады; мәтіннің зерттеу бөлігін дайындап, қайта қарастырды.

### **Вклад авторов**

Г. Ж. Мусагулова – исследование, разработка и формирование концепции исследования; постановка задачи исследования; редакция текста, анализ научной литературы; концептуализация результатов.

З. М. Касимова – разработка методической составляющей исследования; критический анализ; подготовка и доработка исследовательской части текста; подготовка литературного обзора; подготовка и доработка исследовательской части текста.

### Contribution of authors

G. Zh. Mussagulova – research, development and formation of the research concept; statement of the research problem; revision of the text, analysis of scientific literature; conceptualization of findings.

Z. M. Kassimova – development of the methodological component of the research; critical analysis; preparation and revision of the research part of the text; preparation of a literary review; preparation and revision of the research part of the text.

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## МӘДЕНИЕТТЕР ИНТЕГРАЦИЯСЫ: ҚАЗАҚСТАН ХАЛҚЫ МУЗЫКАСЫ

**Аңдатпа.** Мақала ұлттық этностардың музыкалық өнерінің ең жарқын өкілдерінің шығармашылығын, ҚХА рөлін қарауға және зерделеуге, ҚР аумағында тұратын этностық топтардың өзара қарым – қатынасының әртүрлі критерийлерін, олардың тұрмысының ерекшеліктерін, өмір салтын, тіршілік ету салаларын, ҚР Тұңғыш Президенті – Н. Ә. Назарбаев құрған қазіргі мемлекетке деген көзқарастары мен көзқарастарын білдіруге арналған. 2012–2017 жылдар аралығында орындалған жобалардың өзегіне мемлекеттік мұрағаттардан, Орталық ғылыми кітапханадан және ҚР Ұлттық кітапханасынан табылған тарихи фактілер ғана емес, сонымен қатар Қазақстан халқы Ассамблеясымен, ҚХА-ның 20-жылдығы мен 25-жылдығына байланысты қарастырылып отырған этномәдени орталықтармен және жекелеген этностар өкілдерімен байланысты көптеген іс-шараларға белсенді қатысуға шолу жасалды. Бұқаралық ақпарат құралдары арқылы халықаралық ғылыми-практикалық конференцияларға қатысу, зерттелген этностардың бұрын белгісіз фактілері қамтылды және олардың республиканың негізгі тұрғындарымен қарым-қатынасы, Қазақстанның көп ұлтты мәдениетіне қосқан үлесі, бұл өз кезегінде ақылдылықты растайды, Елбасының жүйелі, дана саясаты.

Авторлар зерттеу барысында келесі әдістерді қолданады: тарихи-хронологиялық, деректанулық, аналитикалық, салыстырмалы, сұхбаттасу. 2012 жылдан бастап қазақ музыкатануында Қазақстанды мекендеген этностардың музыкалық мұралары зерттелуде. Олардың жұмысын толыққанды зерттеудің бірегей мүмкіндігі Тұңғыш Президенттің басшылығымен Қазақстан халқы Ассамблеясының қызметі мен жүйелі мемлекеттік саясатының арқасында ұсынылып отыр.

2017 жылы «Қазақстан халқы Ассамблеясының этносаралық мәдени интеграциядағы тарихи маңызы» атты екінші кітабы жарық көрді, ол 2015–2017 жылдардағы ғылыми жобаның жемісті нәтижесі болды. Бұл кітап 2014 жылдың соңында жарық көрген және тек кәсіби мамандар арасында ғана емес, сонымен қатар кең ауқымды апробациядан өткен «Қазақстан халқының музыкалық өнері» ұжымдық монографиясында басталған серияның жалғасы болып табылады. көпұлтты Қазақстанның музыкалық мәдениетінің жанкүйерлері. Бұрын отандық гуманитарлық ғылымдарда жүргізілмеген мұндай ғылыми жобалар маңызды және сұранысқа ие, өйткені олар



отандық музыкатануда пайда болғанға дейін тек мәдени орталықтардың қызметі туралы жеке есептер, бұқаралық ақпарат құралдарында және интернет сайттарда мақалалар, көптеген ұлттық мәдениеттердің музыкалық өнерінің тарихын зерттеуге арналған басылымдардағы нақты шеберлердің жұмысын қысқаша талдау. Олар қарастырылып отырған этностардың өнері туралы тек үзінді идеялар береді. Осы мәселелердің өзектілігі мен жеткіліксіз дамуы М. О. Әуезов атындағы Әдебиет және өнер институтының музыкатану бөлімі жүргізген «Қазақстан халқы Ассамблеясының этносаралық мәдени интеграциядағы тарихи маңызы» зерттеуіне негіз болды. ҚР БҒМ ҒК Ұлттық музыкалық өнерге арналған осындай күрделі және маңызды тақырыпты олардың әрқайсысының Қазақстанның даму тарихына қосқан үлесін анықтауға және оны сақтау жолдарын айқындауға көмектеседі, ол дәстүрлі халық мұрасы мен өзіндік ерекшелігі. Осыған байланысты бұл жобалар өзекті және әлеуметтік-саяси тұрғыдан мемлекеттік деңгейде маңызды.

**Тірек сөздер:** музыкалық өнер, музыкалық аспаптар, Қазақстан халқы Ассамблеясы, этникалық топтар, диаспоралар, интеграция жанрлары, фольклор, этно-фольклорлық ансамбльдер, этномәдени бірлестіктер, этностар, тарихи Отан.

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## ИНТЕГРАЦИЯ КУЛЬТУР: МУЗЫКА НАРОДА КАЗАХСТАНА

**Аннотация.** Статья посвящена рассмотрению и изучению творчества наиболее ярких представителей музыкального искусства национальных этносов, роли Ассамблеи народа Казахстана, выявлению различных критериев взаимоотношений этнических групп, проживающих на территории РК, особенностям их быта, уклада, сфер жизнедеятельности, их отношений и взглядов на современное государство, созданное Первым Президентом РК – Н. А. Назарбаевым. В ядро проектов, выполненных в период с 2012 по 2017 год, заложены не только исторические факты, найденные материалы из государственных архивов, Центральной научной библиотеки и Национальной библиотеки РК, но также обзор активного участия во многих мероприятиях, связанных с Ассамблеей народа Казахстана, с 20-летием и 25-летием АНК, с деятельностью различных этнокультурных центров и представителями отдельных этносов. Через СМИ, участие в международных научно-практических конференциях были освещены ранее неизвестные факты об изучаемых этносах, их взаимоотношения с основным населением республики, вклад в многонациональную культуру Казахстана, что, в свою очередь, подтверждает благоразумную, упорядоченную, мудрую политику Елбасы.

Авторы применяют в исследовании следующие методы: историко-хронологический, источниковедческий, аналитический, компаративистский, интервьюирования. В казахстанском музыкознании с 2012 года изучается музыкальное наследие этносов, населяющих Казахстан. Уникальная возможность для полноценного исследования их творчества представлена благодаря деятельности Ассамблеи народа Казахстана и планомерной государственной политике под руководством Первого Президента Н. А. Назарбаева.

В 2017 году увидела свет вторая книга под названием «Историческая значимость Ассамблеи народа Казахстана в межэтнической культурной интеграции», ставшая плодотворным итогом научно-исследовательского проекта 2015–2017 гг. Данная книга представляет своего рода продолжение исследования, начатого в предыдущей коллективной монографии «Музыкальное искусство народа Казахстана», увидевшей свет в конце 2014 года и прошедшей широкую апробацию не только среди профессионалов, но и любителей музыкальной культуры многонационального Казахстана. Подобные научно-исследовательские проекты, которые ранее не выполнялись в отечественной гуманитарной науке, значительны и востребованы, так как до их появления в отечественном музыкознании существовали лишь отдельные отчеты о деятельности культурных центров, статьи в СМИ и на интернет-сайтах, краткий анализ творчества конкретных мастеров в изданиях, посвященных изучению истории музыкального искусства многочисленных национальных культур. Они дают лишь отрывочные представления об искусстве рассматриваемых этносов. Актуальность и недостаточная разработанность этих проблем послужили основанием для проведения исследования «Историческая значимость Ассамблеи народа Казахстана в межэтнической культурной интеграции», выполненного отделом музыковедения Института литературы и искусства им. М. О. Ауэзова КН МОН РК. Реализация столь сложной и значимой тематики для отечественного музыкального искусства, освещение деятельности крупных культурных центров разных этносов и многое другое позволят определить вклад каждого из них в историю развития Казахстана и наметить пути сохранения традиционного фольклорного наследия и самобытности. В этой связи данные проекты актуальны и социально-политически значимы на государственном уровне.

**Ключевые слова:** музыкальное искусство, музыкальные инструменты, Ассамблея народа Казахстана, этносы, диаспора, жанры интеграции, фольклор, этнофольклорные ансамбли, этнокультурные объединения, этнические группы, историческая Родина.

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