

REGIONAL AND STYLISTIC FEATURES OF THE TECHNIQUE OF PERFORMING KAZAKH TRADITIONAL SONGS

Meruyet Mukhsiyнова¹, Zulfiya Kassimova²

^{1,2} Kazakh National Academy of Arts named after Temirbek Zhurgenov (Almaty, Kazakhstan)

Abstract. Bringing up a singer with the necessary fundamentals of artistic skill and methods for further improvement of musical cognition and who combines the ability to develop free thinking with his creative vision is an essential task in modern conditions. The use of the acquired knowledge about a traditional song's musical and artistic qualities when preparing for concert performance activities to reveal the singer as a creative personality is a trend dating back to ancient times. The accuracy of pop interpretations of traditional Kazakh songs causes much controversy and often needs to meet the requirements of artistry. The propaganda of the performing style of national color in the dissemination of ancestral culture and the upbringing of musicians is especially relevant.

We know that during his sixteen-year collecting activity, Alexander Viktorovich Zataevich recorded more than twenty-three thousand Kazakh songs, revealing differences in the local specifics of the song performance. It has become clear that although Alexander Viktorovich Zataevich proposed the first classification of songs on a regional basis, the collector's work is only a drop in the bucket of folk song heritage. The Kazakh traditional song is characterized by its regional stylistic and performance features. Therefore, it is necessary to conduct a scientific analysis describing the artistic, linguistic, and performing techniques in each region of the Kazakh steppe.

The regional features of the traditional song were first evaluated by the outstanding poet Ilyas Zhansugurov in the article "About songs and singers". This article's primary purpose is to analyze the traditional ideas about the ideal song and performance, form a holistic concept about the basics of the singer's professional skills, and revive a system of views about the national sound ideal through performance practice.

The article describes a set of "national ideas" about a song, ways, and methods of sound production and provides for discussing the performing techniques of the local singing schools.

Methods of empirical description, hermeneutical analysis, and comparative methods were used as research methods. Based on historical-typological, theoretical studies in musicology, initiated by Ahmet Zhubanov, Akseleu Seidimbek, Amina Nugmanova, Zhanibek Karmenov, for the first time, the performing differences of regional schools existing in the traditional Kazakh song are revealed.

As a result, the author, being a singer herself, describes the unique performing techniques of the Kazakh traditional song art, which convinces the diversity of the regional schools of the Kazakh song

tradition. Theoretical provisions and research results may have practical significance as an addition to the content of the disciplines "History of Kazakh music" and "History of performing arts".

Keywords: song, tradition, performing style, traditional ideas, regional song schools.

Cite: Mukhsynova, Meruyet, and Zulfiya Kassimova. "Regional and stylistic features of the technique of performing Kazakh traditional songs". *Central Asian Journal of Art Studies*, vol. 8, no. 3, 2023, pp. 100-114, DOI: 10.47940/cajas.v10i3.656

Authors have read and approved the final version of the manuscript and declare that there is no conflict of interests.

Introduction

Providing a detailed description of the traditional Kazakh style of performance, which does not correspond to the laws of European academic vocal art and which is closer to throat singing can serve as a mechanism for teaching modern artists.

Mastering the skills of local performing schools of singing traditions that have existed since ancient times, the presentation of the basics of professional training helps to form unique concepts of traditional singing art. These measures, in turn, allow us to put into practice the traditional professional skills and concepts that have developed on the stage.

Mastering the components of the artful performance of Western, Eastern, Southern Kazakhstan and Saryarka singing schools, preserving and reviving four individual regional styles of Kazakh professional song and performance style with artistic principles have become the main goal of modern days. A deep understanding of the creativity of Mukhit from Western Kazakhstan, Nurtugan, Nartai, Jienbai from Syrdarya region, Birzhan, Akan, Jaiou Musa, Ybyrai, Estai, Maira and others from Arka school and Suiynbai, Jambyl, Kenen, Danesh from Jetisu school, who were the founders of those singing traditions, contributes to the preservation and development of their personal song traditions. The concept

presented in our study focuses on reformulating the principles of teaching the traditional art of singing.

Alexander Viktorovich Zataevich, who was the first to focus on the diversity of Kazakh songs, wrote that the innate abilities and talents of our people are inextricably linked with their nature. The songs of the vast steppe are rich in long stretched riffs. They begin with a high sound intertwined with the mysterious silence of the Sahara. That's why the Kazakh people appreciate high and bright sounds. And the division of the song art into regions is caused by the tribal distance of the people.

This performance characteristic of the traditional Kazakh song requires a complete study in the field of musicology, distinguishing the signature of each region. The solution to this urgent issue required the implementation of several tasks. These are: a systematic presentation of ideas about the performer's voice in traditional song poetry, methods of sound production, styles of performance, a description of the regional cells of the Kazakh song and an analysis of the distinctive methods of song performance in each region to represent this scientific issue as a holistic artistic phenomenon.

Alexander Viktorovich Zataevich, as the first collector of Kazakh song culture, was the first to classify the collections "1000 songs of the Kazakh people" and "500 songs and kuis of the Kazakh

people" into different geographical regions. In his work "1000 songs of the Kazakh people" (Moscow, 1925), A. V. Zataevich divides the songs he collected into "Adaevsky uyezd, Bukeevskaya gubernia, Akmolinskaya gubernia, Aktyubinskaya gubernia, Kustanayskaya gubernia, Orenburgskaya gubernia, Semipalatinskaya gubernia, Turgaysky uyezd, Turkestan, Uralskaya gubernia", and the work "500 songs and kuis of the Kazakh people" (Alma-Ata, 1931) reflects the regional changes inside Kazakhstan: "Adaevsky otdel, Bukeevsky otdel, Semipalatinsky otdel, Uralsky otdel". Also, in the second collection, the artist showed that the Kazakh steppe is limited only to the central and western regions.

The outstanding poet Ilyas Zhansugurov commented on the regional features of the traditional song in his work "About songs and singers": "It seems that the melody of the Kazakh songs is largely influenced by the geography. Arka songs that start from escalation in the beginning and develop into stretching, undulating and turning points resemble the land of Arka with its steppe and hills. Another proof for the influence of land to the song is that the songs of the people living in mountainous areas don't give you much space to stretch out. Their choruses are shorter in some way, because in mountains the voice cannot spread. The sound coming out of your mouth returns with an echo. It is peculiar to the songs of the Kyrgyz people, who lead a similar nomadic life." Thus, the poet pointed out the difference between Zhetisu and Arka songs (Zhansugurov 326).

Hence, although the regional differences of traditional singing have already been distinguished, and the artistic and systemic peculiarities of Arka song (Elemanova, Jumaniyazova, Baibek) of Western region (Kuzeubai) and Zhetisu songs (Varfolomeyeva, Abduali, Abugazy) have been identified, this direction of research requires special consideration from a performance point of view.

Methods

The article is based on the principle of describing interconnected categories of poetry about music and conclusions about regional songs based on historical typological methodology. Also, for the first time in musicology, performance and technical methods of traditional song regions are described in comparison based on empirical and theoretical typological studies of the musical language system of song regions.

Identifying the skills and leading types of educational and practical work acquired in the course of communication with traditional performers of different schools in musical and performing activities, transcribing songs of the traditional repertoire and mastering high artistic models of the traditional song repertoire, overcoming various difficulties in styles, genres, and performing arts help to give a positive result on the way to the formation of national identity of the singer's psychology.

Since the 70s of the twentieth century, perceptions of regional schools of traditional singing have expanded and changed. Researchers added another fifth regional cell to the schools of Kazakh song art (Jennifer 69).

1. Singing school characteristic of the central and northern Kazakhstan;
2. The southern and Zhetisu regions of Kazakhstan;
3. Singing and zhyr traditions covering western regions;
4. Song and zhyr school of Syrdarya region;
5. Song tradition of Bayan and Eastern Turkistan region, along with eastern region of Kazakhstan.

Nowadays, the level of study of each region is deep and multi-branched. For example, it has been established that the singing school of the western region in musicology is divided into separate branches: Mangistau, Atyrau, Uralsk, Aktobe. It is essential to analyze

the specificity of the art of professional 'jeti kaiky' (seven masters) singers from Mangistau and describe their performance style. The song tradition in this region is closely connected with zhyr tradition. While studying the Mangistau re-gion, one should not ignore its interethnic ties because "from connections with the Karakalpak, Khorezm regions, there appeared artistic centers of the best akyns and zhyraus, like Nurym, Kashagan, Kalniyaz, Maulimberdi, Ogizbai, Begim, etc. It should also be noted that the song tradition of Ural region originates from such giants as Sugir zhyrau, Kubala, Tabiya, which take their roots from Jiembet zhyrau. The prominent zhyraus of Alim tribe were Bekbergen, Zhaskilen, Bitegen, Dilmagambet, Makuet, and the seven akyns of Zhetiru tribe were educated on the example of prominent Marabai, Sabyr zhyrau and Izim shaiyr. Baitok, Kaiyry zhyraus come from Alasha tribe, and Kulmanbet and Bala Oraz were brought up in Esenbak tradition" (Zhanpeisova 102). Like these zhyraus, the freedom, power, and energy in the performance of G.Kurmangaliev in XX century, his methods of sound production, articulation, methods of mastering the dombra and artistry demonstrate the highest form of singing art (Zhanpeisova 103).

Discussion. Today, two ways of studying traditional singing schools are distinguished. One is the description of the stylistic features of the singers who perform on stage, and the other is the study of the set of concepts in the lyrics of kara oleng, zhyr, the songs of sal and seri poets, and making a holistic concept from them.

"People's thoughts" is a set of concepts of Kazakh people about a song, methods of sound production originate from the concept of "andi bappen aitu" (singing sensibly). The poetry of "kara oleng", emphasizing the importance of knowing the norms established in the performing tradition, states: "The one well-versed in singing sings well" (Seidimbekov). By

saying the lines "an salsang ozimde sal" (sing like me) (Seidimbekov), the singer who sings in kara oleng genre shows his own status as a professional artist in the singing tradition.

In traditional song lyrics, an emphasis is put on the concepts showing the power and quality of sound. The performance of a song is mainly compared to birds' singing, and the flow and continuity of the melody were compared to the soft breath of the wind. Metaphors of a continuous flow of water in the performing tradition or naming an avid listener "kuima kulak" (literally, absorbing ears) testify not only to the peculiarities of the tradition of improvisation but also to good memory skills.

The poetic comparisons found in the lyrics often described the features of sound production: "zhunindei ak ukining ulpildeimin" (I become fluffy like the feathers of a white owl), "mamyrlatyp akkudai kolden ushkan" (like swans gently sliding on a lake), "kaz dausyng kangkyldagan" (your gabbling goose-like voice) (Seidimbekov). From the texts of such poems, it follows that the imitation of bird sounds, especially of an owl, swan, and goose, stem from recognizing those sounds as beautiful.

Another type of comparison is related to the breadth of the melodic range of the sound of birds, which the singer imitates: "akkumen aspandagy an kosatyn" (singing with a swan flying up in sky), "an salsang ozimde sal ushkan kazdai" (sing like me, resembling a flying goose), "olengim on jasynda orge juzgen, mamyrlyp konyr kaz-dai kolge juzgen" (at the age of ten, my song found recognition like a gentle goose sliding on a lake) (Seidimbekov). An ideal sound, warm and gentle, "konyr kazdyng dausyndai" (like the sound of a goose), clearly reflects the ideal of a national sound: "Men jureiyin syrtynan medet kylyp, uni jaksy koldegi konyr kazdyng" (I will be praying for this gentle brown goose sliding on a lake). Here, the performer proudly calls himself "kaz dauysty anshi" (a singer with the voice of a goose).

Kazakh poetry has various characteristics of fine, soft, and warm sounds. They are: "*konyr undi*" (with a brownish gentle voice); "*an boyauly*" (melody-colored); "*uni syrly*" (mysterious voice); "*konyrlatu*" (getting gentle); "*uni zhumsak*" (with a soft voice); "*zhunindei ak ukining ulpildeimin*" (I become fluffy like the feathers of a white owl); "*mamyrlatu*" (sliding gently) (Kara oleng 186). According to the register, the high voices were compared to the swan, and the soft sounds of the upper register are reflected in the words: "*Samgaimyn oleng dese, ushkan kudai*" (When it comes to a song, I soar upwards like a flying swan) (Kara oleng 186), "*Akkudai aspandagy an kosushy em*" (I would sing with a voice like a flying swan) (Kara oleng 188). And sounds of the middle register corresponding to dombra register were compared to "*konyr kazdyng dauysy*" (the sound of brownish goose).

The open sounds at the beginning of the song are described with the words: "*aigai*" (screaming), "*angyratu*" (belting out) (Kara oleng 190), "*ashyk undi*" (open sound) (Kara oleng 192), "*alty kyrdyng astynan an shyrkau*" (literally, sing from under the six hills) (Seidimbekov 16). Some other descriptions are related to the middle part of a song. Here, depending on the color and pattern, the wave-like transformation of the melody is described as: "*mamyrlau*" (move gently) (Seidimbekov 234), "*kubylu*" (overflow); "*turlendiru*" (transform); "*tolkytu*" (excite); "*buraltyp an shyrkau*" (sing a song twisting it); "*ashekeileu*" (embellish); "*oinaktatu*" (gambol); "*tamylzhytu*" (sing passionately) (Kara oleng 36). The culminating parts of the song are also conveyed in songs by such epithets as: "*samgau*" (soaring) (Bekkhodzina 76), "*shyrkau*" (modulating), "*kalkytu*" (floating) (Bekkhodzina 76).

Professional folk song lyrics describe the problems of performing style as an integral sign of mastery in detail. In particular,

the definitions of the style of sound production, concepts that reflect the strength and quality of sound, occupy an important place. In the process of developing a system of ideas about traditional performance and reflecting various aspects of creative communication, which determined the status of a musician in it, the mandatory quality of a "good song" is defined as: "*asem an*" (beautiful song) (Kazak anderining antologiyasy 292, Akhan seri 32, Asset 16), "*ademi an*" (beautiful song) (Erzakovich 204), "*sandi an*" (splendid song) (Birzhan sal 32). Therefore, all parts of its performance are thoroughly explained.

An integral feature of the Kazakh singer's professional skills is a wide chest and a deep, full breath: "*kokiregim keng sarai*" (literally, my chest is a wide palace) (Kazak anderining antologiyasy 168, 178, Kara oleng 187, 202) and a well-trained, cast-iron laryngeal voice: "*zhez tangdai, kumis komei*" (literally, brass palate, silver lar-yxn), "*komekeiyi kosilgen*" (wide larynx) (Bes gasyr zhyrlaidy 13, 14, 17, 47). These epithets reflect the professionalism of a singer.

The strength and duration of sound production depended on the depth of breathing, and the depth of breathing was divided into: 'keude', 'kokirek' (chest); middle-level breathing: 'tangdai' (palate), 'til men zhak' (tongue and jaw) and 'tamak' (throat), 'komei', 'komekei' (larynx).

In song poetry, the methods of sound production were also described in detail. Soft, gentle sounds were compared to: "*yerkelegen an*" (feather-bedded song) [17, pp.16, 68], sounds as light as the breath of the wind were described with epithets: "*zhelpu*" (waffing), "*zheldetu*" (blowing away) (Birzhan sal 194, Kazak anderining antologiyasy 129, Bes gasyr zhyrlaidy 10, Bes gasyr zhyrlaidy 21), open, strong, and endlessly flowing sounds were called: "*yerkin dauys*" (free voice) (Birzhan sal 223, 176), "*zor dauys*" (strong voice) (Zhaiu Musa 442), "*alty kyrdyng astynan an shyrkau*" (literally, sing from under the

six hills) (Ybyrai Sandibaiuly 126, Birzhan sal 171, 120), "angyratu" (belting out) (Erzakovich 12), "aigai salu" (screaming) (As-set 100, Kara oleng 117, Kara oleng 181, Bekkhozina 36), "bar dauyspen an shyrkau" (singing out loud) (Asset 57). High pitched songs were especially valued and the pitch and mastership available only to professionals was described as follows: "aueletu" (rising up), "kokke koteru" (ascent to heaven), "aspandap an shyrkau" (sing from the sky) (Ybyrai 132, Erzakovich 105, Kara oleng 61). Concepts that reflect unique performance methods of sound production associated with throat singing include: "yenteletu" (galloping swiftly), "bulkildetu" (short trotting) (Bes gasyr zhyr-laidy 80), "komei bulpuldaily" (the larynx gets soft) (Zhaiu Musa 80), "dauysty yzgytyp aidau" (rushing along) (Zhaiu Musa 125, 126), "dauys syrganau" (sliding with a voice) (Ybyrai 114). The breadth of such songs is determined by the following epithets: "tasu" (overflow) (Asset 32, Ybyrai 134), "aueletip an shyrkau" (singing up), "askak an" (a soaring song) (Erzakovich 20, 61), "orletu" (going up) (Erzakovich 61, Ybyrai 132), "sharyktatu" (soaring) (Erzakovich 25).

The issues of musical development were also given attention. The development of a song was understood as the development and expansion of the basis of the original melody, without moving to another quality. This is evidenced by the phrases: "oinaktau" (to play) (Erzakovich 16), "kulpypypu" (to blossom) (Bes gasyr zhyr-laidy 8), "buraltyp an shyrkau" (to sing a song twisting it) (Kara oleng 185 № 499), "tasu" (to overflow), "orim taldy" (wattled) (Ybyrai 132). The progression of a song is understood as the process of a wave-like development. The proof of this is that popular folk concepts such as "turlendiru" (to transform) and "kubyly" (to overflow) are often mentioned in Kazakh song lyrics. They often added numbers to them: "on yeki

aluan turlendiru" (transforming 12 times) (Bes gasyr zhyr-laidy 23, 38, Akhan seri 49), "toksan turli" (ninety times) (Birzhan sal 178), "zhuz kubyly" (overflowing 100 times) (Akhan seri 11).

Results and Discussion

When determining the natural range and testature of the voice and choosing the sing-er's repertoire, it is essential to understand the role of the vocal apparatus information of the voice and its resonators. According to modern singers, it is necessary to master the structure of the vocal apparatus competently, the quality of the voice, pay attention and control the color timbre of the sound, and use special exercises to correct defects aimed at expanding the capabilities of the voice. Similarly, one essential means of the performance technique is the pure articulation of vowels and consonants. "In Kazakh way of sound production, there are unwritten laws of "steppe" singing requiring from the singer to pronounce the letters "ə", "o", "y" in a purely natural way, to breathe properly, to raise the palate, to correctly direct the sound to the resonators and in folk songs, not to stifle the sound making it sound closed, but always to keep it open, and the air from the inside hits the palate, and the voice directed towards the shovel tooth should fly far away» (Altybaev 53).

When performing a song, it is necessary to take into account the role of alternating-diaphragmatic, deep breathing, as well as ways of breathing through the nose or mouth. It is also valuable to master the pronunciation of linguistic sounds, as well as the necessary complex of various breathing exercises (Altybaev 53).

Continuous formation and expansion of concepts of technical skill, listening to archival materials (song recordings, CDs, DVDs), mastering the styles of different singers and forming own style of performance lead to improving performing

skills. The ways of sounding should be focused on the timbre and pitch of the voice (Altybaev 54).

The critical stages of work on repertoire include the analysis of the song lyrics, paying attention to the grammar of punctuation marks (periods, commas, question and exclamation sentences), stress, rhythm, and rhyme, and in humorous songs, working on honing the skill of conveying the allusive text requires hard work. It is also important to do special exercises for the vocal apparatus (lips, teeth, palate, chin, tongue, and jaw). The technique of voice vibration, voice endurance during the performance, and attention to the nuances and dynamics of the song without overloading the voice apparatus are essential components of performing skills. The melodious sound in the timbres of the middle and lower registers and sounding soft and smooth when moving from one register to another form a particular stage of work on creating an image (Altybaev 55). It is also necessary to take into account the correct and comfortable breathing, diction, and articulation (when pronouncing every letter, make sure that the opening, lips, tongue, and palate are in the correct and comfortable position), and then the stages of practicing the melody of the song and gradually forming a culture of stage behavior (Altybaev 56).

Among the singers of Arka school, there is an outstanding Asset, whose songs are: "high pitched, sung at the top of the lung, ...wide ranged,... covering two octaves, requiring a wide breath and special training from the singer"(Altybaev 38).

Asset himself commented on his songs as follows:

"When learning this song, young man,

It will take great pains to tune in to the rhythm...

...As the obstinate song would not give way,

One after the other, you will drag with this song" (Altybaev 38). "Along with the ability of a singer to maintain phonetic

language purity, it is necessary to take into account the timbre saturation of the voice, the clarity of the voice, the ability to hold notes longer, the range of not less than two octaves and the ability to hold the voice constant in dynamic and high sound"(Altybaev 38). "To perform Asset's songs, the singers should get a good training, tune their voice and reach the point where they can navigate the purity of each sound" (Altybaev 50). As for the accompaniment of the *dombra*, "he used the methods of strumming, picking, and sliding, which are characteristic of Arka style" (Altybaev 52).

Most of the vocal training exercises of Arka singing school representatives Asset Naimanbaiuly, Amire Kashaubaev, Zhusipbek Yelebekov, Manarbek Yerzhanov, Kairat Baibosynov and Zhanibek Karmenov are aimed at correct breathing. The singer should make sure that every letter he sings is clear, pure, not stifled, and the song is sung floatingly free. In this regard, we can see that in the performance of the singer Zhanibek Karmenov, the voice is free of tension, the sounds are attractive, and the singer can be an example of national training. Moreover, Zhusipbek Yelebekov commented on his method of vocal training as follows: "To warm up the voice, the singer must first start with songs with lower sounds, which are performed on the main frets of *dombta*, activating the chest resonator. Only after exercising one song several times the singer can attain beautiful sounds that are pleasant to hear. When these sounds occur, it is necessary to constantly remember the position of the mouth, tongue, and jaw in order to repeat it the next time. The repertoire at the initial singing stage should include songs performed on the bass and middle frets. This benefits the singer's free performance, maintaining the natural state of the voice. It is necessary to look into the lyrics of the song and study the characteristics of this song. In order to see how much the song has improved, and

how much the singer has attuned to the song while performing it, the singer should record his singing, listen to the records, and work on the mistakes" (Altybaev 56). Zhanibek Karmenov said: "In order to perform a song beautifully, the singer should rehearse in front of the mirror, singing the song in the middle voice" (Baibek 42). Training the correct opening of the mouth, correct direction of each sound, connection points of the sound registers, correct performance of sound patterns, and watching the self from the side help to increase the opportunities for national vocal training.

Before singing, to warm up the voice, the singer should do articulation exercises for the lips and make moaning sounds to activate nasal resonators (Altybaev 61). In these cases, R. Stamgaziev advises searching for the upper, lower notes of the song: "In the song "Yeki jiren" there are lots of lower notes that open up the chest. Apart from the exercises, it's necessary to activate your throat through the help of the song, to search for the voice position through the song". The composition which he uses to awaken his voice is the song "On sausak" (Ten fingers). With this song, which has both upper and lower notes, it is possible to adjust the uniqueness of the registers. The speed of the song also factors into the improvement of the technique. Some sounds hold the rhythm, "vocal attacks in different parts of the song... And when you sing in the usual rhythm, the voice returns to its position" (Darzhanova 62).

A singing style of an outstanding representative of Zhetisu region Kenen was described as follows: "The specific peculiarity of Zhetisu region in performance of a song is that some of its elements are closely connected and resemble the singing style of neighboring Kyrgyz land (Darzhanova 32)." After the comprehensive analysis of Kenen's songs from Zhetisu region, it was revealed that Kenen's songs consist of quatrains, seven-eight and sometimes eleven syllables; the songs are

characterized by significant and harmonic minor and pentatonic scale; the range of songs in 'kara oleng' form does not exceed an octave interval; The range of Kenen's complex songs does not exceed an octave, undecima and one and a half octave; the accompaniment of his songs is often played with a smooth strum, rarely using free picking pattern as in Arka songs; in the lower register of the accompaniment, we often hear a quarter interval, "and melodious rhythms" in his songs. "There are three different types of melody in Kenen's songs: 1) songs in 'kara oleng' form with simple melodies, short choruses and short range; 2) voluminous songs of professional, complex form, with a long chorus, and a range of more than an octave, and with alexic lyrics; 3) songs in terme style, sung in an asynchronous method, close to recitation" (Darzhanova 34).

The accompaniment of Zhetisu songs is very similar to Arka songs. Here, the songs are accompanied by "both the strumming and picking (shertpe). Songs accompanied by shertpe patterns are mostly complex songs. Zhetisu songs are distinguished by stereotypical intro-melodies accompanied by a quarta on both strings. The songs of this region are performed faster than the songs of Arka region. They are simple in structure" (Darzhanova 70). Saule Zhanpeisova considered the basics of the performance mastership of Garifolla Kurmangaliev, the student of Shaihy and Shyntas from Western singing school, and skillfully mastered Mukhit's songs. She paid particular attention to the articulation technique of the master, dividing them into several tasks: "The first task is lifting the soft palate to make the voice resonate through the oral cavity, and the second is using the function of lips and jaw to modulate the sounds and to convey the nuances of a song". She believed that the secret of the well-known singer Garifolla's mastership is his ability to modulate the sounds: "He starts with closed vocal cords, opens them up and closes again right off.

For example, he mastered the transition from a thin vowel to a wide vowel, i.e., the transition from "e" sound to "a" sound. He modulates the vowels with the help of the lips and pronounces the non-labialized thin "e" vowel, stretching the lips forward and rounding them, making it sound like a labialized "ø" vowel. Moreover, he turns the wide "a" vowel to a slightly rounded "o" vowel and sometimes to an open "a" sound".

S. Zhanpeisova also considered G. Kurmangaliev's technique of opening the mouth: "Garifolla's singing technique included such methods as making the sound come through the teeth, singing a song filling the mouth with the sound, uncovering the teeth, opening up the final vowel of the song, transitioning, like "oo-a" or gathering an open vowel sound into a rounded sound (o-a-ay)" (Zhanpeisova 88). S. Zhanpeisova noted that Mukhit's songs required a dynamic power, expressive energy, assertiveness, and tenderness. Garifulla managed to preserve the tradition in its pure state. He also had his performance interpretation: "the skillful use of such methods as portamento, messa di voce, as well as the ability to change the accent, rhythm of the song" when transitioning from a narrow sound to an expansive sound, from a higher sound to a lower sound (Zhanpeisova 88).

Conclusion

Thus, the article analyzes the traditional ideas about the ideal song and the ways of performing it based on the set of ideas laid out in the song poetry of folk and folk-professional singers. It was proved that the professional singer's performing technique, outlined in the poetic lyrics of songs, is an integral concept. It is possible to re-vive the system of traditional ideas about the national sound ideal on the condition of studying, systematizing ideas, and introducing the ideas about performance outlined in poetry into "live" concert practice through the practical application of traditional methods and methods of

sound production. The article reveals the performance differences of regional schools of traditional Kazakh song for the first time. Another significant result was the description of the unique performing techniques of the Kazakh traditional song art.

As a result of considering the stylistic regional features of traditional singing techniques in the presented article, the following results were obtained:

In the study of this issue, the statements in the lyrics of kara oleng, zhyraus, ak-yuns, sal, and seri will be the primary source of knowledge. It is necessary to widely employ a set of rules that enhance the technical capabilities of a professional singer and aid in improving their performance style, methods of sound production, breath control, and more.

It was proved that each of the singing schools of Arka, Zhetisu, and West Kazakhstan region, considered in the article, has unique techniques. The work on their revival on the modern stage factors into the preservation of the tradition in its pure state;

When doing vocal exercises (warming up), it is essential to consider the traditional ways of warming up rather than academic vocal methods.

We have felt the need for a deeper understanding of every research area considered in the article. This will create an opportunity to revive a set of concepts and techniques associated with the culture of teaching, training, and singing in a traditional environment and present it to future generations as a holistic artistic phenomenon of culture.

The descriptions of the performance techniques of various regional schools of traditional song should be used in training both traditional and pop singers as an alternative and comparative method of teaching. The method of empirical description and comparative analysis of each regional tradition in synchrony and diachrony is also promising. It may help to even out the dominance of Westernized Kazakh pop music on the concert stage.

Авторлардың үлесі:

М. Ж. Мухсинова – материалды дайындау және жүйелеу, зерттеудің әдістемелік және орындаушылық талдау жүргізу бөлігін орындау. Әр түрлі өңірлердің орындау әдістемелерін сипаттау барысында нарративтік материалдарға баға беру, ағылшын тілдегі әдебиеттерге шолу жасау. Мәтінді ғылыми тұрғыдан өңдеу және алынған нәтижелерді жалпылап, қорытынды тұжырым жасау.

З. М. Касимова – зерттеу тұжырымдамасын анықтау, міндеттер ауқымын анықтау және техникалық олқылықтарды редакциялау, зерттеу әдістемесін дайындауға бақылау жүргізу, мәтіннің теориялық бөлігін қалыптастыру және музыкатану дереккөздерімен жұмыс істеу және алынған қорытындылардың дәлдігін тексеру.

Вклад авторов:

М. Ж. Мухсинова – Подготовка и систематизация материала, выполнение части проведения методического и исполнительского анализа исследования. Оценка нарративного материала при описании методик исполнения различных регионов, обзор литературы на английском языке. Научная обработка текста и обобщение полученных результатов и заключение.

З. М. Касимова – определение концепции исследования, определение круга задач и редактирование технических пробелов, контроль при подготовке методики исследования, формирование теоретической части текста и работа с источниками музыковедения и проверка точности полученных результатов.

Authors contribution:

M. Zh. Mukhsiyнова – Preparation and systematization of the material, implementation of the part of the methodological and performance analysis of the study. Assessment of narrative material in the description of performance techniques of various regions, review of literature in English. Scientific text processing and generalization of the obtained results and conclusion.

Z. M. Kasimova – definition of the research concept, definition of the range of tasks and editing of technical gaps, control during the preparation of the research methodology, formation of the theoretical part of the text and work with musicology sources and verification of the accuracy of the obtained results.

References

- Abduali, Akhan and Abugazy Murat. *Zhetisu akyndarynyng zhyr saryndary* [Zhyr melodies of Zhetisu poets]. Almaty: Atamura, 2008.
- Akhan seri. *Mangmanger* (Songs). Compiled and ed. by H.Zhuzbasov. – Almaty: Oner, 1988.
- Naimanbaiuly, Asset. *Inzhu-marzhan*. Compiled and ed. by H.Zhuzbasov. – Almaty: Oner, 1992. p.143.
- Altybaev, Kuanys. *Asset anderining oryndaushylyk tasilderining adistemesi* [The methodology of performing Asset's songs]. 6M040400 «Dasturli muzykalyk oner» mamandygy. Almaty, 2018.
- Baibek, Aigul. *Pesennyj kanon i individualnye stili ustno-professionalnoj liriki Arki (v kontekste tvorchestva Birzhan sala, Akan seri i Ykili Ybyraya)* [Song canon and individual styles of Arka oral and professional lyrics (in the context of the art of Birzhan sal, Akan seri and Ykili Ybyrai)]. Almaty: Asyl kitap, 2021
- Bekkhzhina Taliga. *Kazaktyng 200 ani* [200 Kazakh songs]. Almaty, 1972.
- Bes gasyr zhyrlaidy* [The melody of five centuries] (compiled by M. Magauin, M. Baidildaev). Almaty, 1989. V. 1.
- Bes gasyr zhyrlaidy* [The melody of five centuries] (compiled by M. Magauin, M. Baidildaev). Almaty, 1989. V.2
- Birzhan sal Kozhagululy. *Lailim shyrak* (musical-ethnographic collection). Compiled by B. Erzakovich, A. Derbisaliev, Z. Kospakov. – Almaty: Oner, 1983.
- Darzhanova, Sholpan. *Kenen Azirbaiuly an mektebining ozindik korkem tili men uiretu adistemesi* [Unique artistic language and methodology of training in song school of Kenen Azirbaiuly]. 6M040400 «Dasturli muzyka oneri» mamandygy boiynsha onertanu magistrlik dissertatsiyasy kolzhazbasy. Almaty, 2018.
- Elemanova, Saida. *Kazahskoe tradicionnoe pesennoe iskusstvo* [Kazakh traditional song art]. Almaty, Daik-press, 2000.
- Erzakovich, Boris. *Antologiya kazahskih narodnyh lyubovnyh pesen* [Anthology of Kazakh national love songs]. Almaty: Gylym, 1994.
- Post, Jennifer. I Take My “Dombra” and Sing to Remember My Homeland: Identity, Landscape and Music in Kazakh Communities of Western Mongolia. *Ethnomusicology*. Vol. 16, No. 1, Musical Performance in the Diaspora (June 2007). pp. 45-69 (25 pages).
- Jumaniyozova, Raushan. Typological Features of the Kazakh Ethnic Picture of the World. *International Journal of Environmental and Science Education*. August 11, 2016.
- Kara oleng*. Compiled by Orazakyn A. Almaty: Zhaly, 1997.
- Kazak anderining antologiyasy* [Anthology of Kazakh songs]. Compiled by Zh. Karmenov. Almaty, 1990. V.1.

Kuzeubai, Amangeldi. National Traditions of the 21st Century: Problems with the Preservation and Translation of Kazakh Traditional Music. «ACTA HISTRIAE», July 2015. ACTA HISTRIAE 23, 2015, 2.

Muhit. *Ander*. Almaty: Oner, 1960.

Seidimbekov, Akseleu. *Mini bar marzano* [One thousand and one corals]. Almaty, 1989.

Sipos, Janos. *Kazakh folk songs from the two ends of the steppe*. Research Centre for the Humanities. Institute for Musicology. Budapest, 2020. pp. 290. (In English)

Ybyrai Sandibaiuly. *Ander* [Songs] (musical-ethnographic collection), Almaty, 1989.

Vorfolomeyeva, Olga. Vocal school of west Kazakhstan region. *European Journal of Natural History*. 2014, № 5, P. 37-41.

Zhaiu Musa. *Aksisa* (collection of songs). Compiled and ed. by Erzakovich B.G. Almaty, Oner, 1961.

Zhanpeisova, Saule. Batys Kazakstan anshilik dasturining bugingi tandagy oku zhu-iesindegi damu bagyttary [Development trends of modern educational system of Western Kazakhstan singing tradition]. *Auen-syr*. Almaty, Arys, 2008.

Zhansugurov, Ilyas. *An, anshi turaly. Bes tomdyk shygarmalar zhinagy* [About songs and singers. Collection of works in five volumes]. Almaty, Zhazushy, 1989.

Мерует Мухсиынова

Темірбек Жүргенов атындағы Қазақ Ұлттық өнер академиясы
(Алматы, Қазақстан)

Зульфия Касимова

Темірбек Жүргенов атындағы Қазақ Ұлттық өнер академиясы
(Алматы, Қазақстан)

ДӘСТҮРЛІ ӘН АЙТУ ТЕХНИКАЛАРЫНЫҢ СТИЛЬДІК АЙМАҚТЫҚ ЕРЕКШЕЛІКТЕРІ

Аңдатпа. Көркемдік шеберлік пен музыкалық танымды одан әрі жетілдірудің әдістерінің қажетті негіздерін меңгерген, өзіндік шығармашылық көзқарасы бар еркін ойлауды дамыту қабілеттерін біріктіретін әншіні тәрбиелеу қазіргі жағдай-да маңызды міндет болып табылады. Әншіні шығармашылық тұлға ретінде ашу үшін концерттік-орындаушылық қызметке дайындық барысында дәстүрлі әннің музыкалық-көркемдік қасиеттері туралы алған білімдерін қолдану, ежелгі дәуір-ден бастау алған үрдіс. Бабадан қалған мәдениетті таратуда және музыканттарды тәрбиелеу жолында ұлттық нақыштағы орындаушылық мәнерді зерттеп насихат-тау аса өзекті болса да, қазіргі эстрадалық сахнадан ұсынылып жүрген дәстүрлі әндер интерпретациясы көңіл көншітпейді.

Александр Затаевич өзінің он алты жылдық жинаушылық жұмысында қазақ сахарасынан жиырма үш мыңдай қазақтың әнін жинап хаттағаны белгілі. Қазіргі таңда жинаушының еңбегі ұшан-теңіз халық қазынасының тамшысындай болып отырғандығын көрсетті, себебі әр өңірдің өз стильдік, орындаушылық ерекшеліктері бары анықталды. Сондай-ақ бүгінгі күні қазақ даласының әр ай-мағындағы әнінің көркем тілдік және орындаушылық әдіс-тәсілдерін сипаттап ғылыми талдау жасау кезек күттірмес мәселе болып отыр.

Дәстүрлі әннің өңірлік ерекшеліктеріне көрнекті ақын Ілияс Жансүгіров «Ән, әншілер жайында» деген мақаласында салыстырмалы зерттеп баға берген. Ұсынылып отырған мақаланың басты мақсаты қазақ ән өлеңдеріндегі дәстүрлі түсініктерді қайта жаңғырту, халық болмысында қалыптасқан әншінің кәсіби шеберлігінің негіздері туралы, оның орындалуы хақында көне түсініктерді қал-пына келтіру арқылы тұтас тұжырымдама қалыптастырумен қатар, осы түсініктерді ескере қазақ әндерінің орындалуының ұлттық бағытын қайта жаңғырту.

Мақалада қазақ халқының ән туралы, дыбыс шығару тәсілі мен әдістеріне қатысты «халық ойларының» түсініктер жиынтығы баяндалып, одан соң қалы-птасқан жергілікті ән мектептерінің орындаушылық техникасын талқылау міндеттері көзделеді.

Зерттеу әдістері ретінде эмпирикалық сипаттау, герменевтикалық тұжы-рымдау, салыстырмалы зерттеу әдістері қолданылды. Музыкатанудағы Ахмет Жұбанов, Ақселеу Сейдімбек, Әмина Нұғманова, Жәнібек Кәрменов бастау алған тарихи, типологиялық-теориялық зерттеулерге сүйене отырып, тұңғыш рет қазақтың дәстүрлі әнінде бар аймақтық мектептердің орындаушылық айырмашылықтары айқындалады.

Нәтижесінде автор практик әнші ретінде қазақтың дәстүрлі ән өнерінің әр өңірде айрықша орындаушылық мәнерлерді қысқаша сипаттайды. Зерттеу нәти-желерін «Қазақ музыкасының тарихы», «Орындаушылық өнер тарихы» пән-дерінде практикалық тұрғыдан қолдануға болатындығымен маңызды.

Кілт сөздер: ән, дәстүр, орындаушылық мәнер, дәстүрлі түсініктер, ай-мақтық ән мектептері.

Дәйексөз үшін: Мухсиынова, Мерует және Зульфия Касимова. «Дәстүрлі ән айту техникаларының стильдік аймақтық ерекшеліктері». Central Asian Jour-nal of Art Studies, т. 8, № 3, 2023, 100-114, б. DOI: 10.47940/cajas.v10i3.656

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

Мерует Мухсинова

Темірбек Жүргенов атындағы Қазақ Ұлттық өнер академиясы
(Алматы, Қазақстан)

Зульфия Касимова

Темірбек Жүргенов атындағы Қазақ Ұлттық өнер академиясы
(Алматы, Қазақстан)

РЕГИОНАЛЬНО-СТИЛЕВЫЕ ОСОБЕННОСТИ ТЕХНИКИ ИСПОЛНЕНИЯ КАЗАХСКОЙ ТРАДИЦИОННОЙ ПЕСНИ

Аннотация. Воспитание певца, владеющего необходимыми основами художественного мастерства и методами дальнейшего совершенствования музыкально-го познания, сочетающего в себе способности развивать свободное мышление с собственным творческим видением, является важной задачей в современных условиях. Использование полученных знаний о музыкально-художественных качествах традиционной песни при подготовке к концертно-исполнительской деятельности для раскрытия певца как творческой личности, тенденция, восходящая к древним временам. Профессионализм эстрадных интерпретаций традиционных казахских песен вызывает много споров и чаще не соответствует требованиям художественности. Особенно актуальна пропаганда исполнительского стиля национального колорита в распространении культуры предков и воспитании музыкантов.

Известно, что Александр Затаевич за шестнадцатилетнюю собирательскую деятельность нотировал свыше двадцати трех тысяч казахских песен, выявляющих различия в локальной специфике исполнения песни. Практика показала, что несмотря на то, что Александр Викторович Затаевич предложил первую классификацию песен по региональному признаку, труд собирателя лишь капля в море народно-песенного наследия. Для казахской традиционной песни характерны свои регионально-стилевые и исполнительские особенности. Это актуализирует проведение научного анализа с описанием художественно-языковых и исполнительских приемов песни в каждом регионе казахской степи.

Региональные особенности традиционной песни впервые были оценены выдающимся поэтом Ильясом Жансугуровым в статье «Песня, о певцах». Основная цель предлагаемой статьи – анализ традиционных представлений о идеале песни и её исполнении, изложенных в песенной поэзии, с учетом формирования целостной концепции об основах профессионального мастерства певца, возрождение системы воззрений о национальном звукоидеале через исполнительскую практику.

В статье излагаются некоторые параметры корпуса идей «народные мысли» о песне, способе и методах её звукоизвлечения, обсуждаются исполнительские техники, сформировавшиеся в локальных школах песенной традиции.

В качестве методов исследования использовались методики эмпирического описания, герменевтического анализа, сравнительный методы. На основе историко-типологических, теоретических исследований в музыковедении, начатых Ахметом Жубановым, Акселеу Сейдимбеком, Аминой Нугмановой, Жанибеком Карменовым впервые выявляются исполнительские различия региональных школ, существующих в традиционной казахской песне.

В результате автор, как певец-практик, дает описание уникальных исполнительских приемов казахского традиционного песенного искусства, что убеждает в разнообразии региональных школ песенной традиции казахов. Теоретические положения и результаты исследования могут иметь практическое значение в качестве дополнения в содержании дисциплин «История казахской музыки», «История исполнительского искусства».

Ключевые слова: песня, традиция, исполнительская манера, традиционные представления, региональные песенные школы.

Для цитирования: Мухсинова, Мерует и Зульфия Касимова. «Регионально-стилевые особенности техники исполнения казахской традиционной песни». *Central Asian Journal of Art Studies*, т. 8, № 3, 2023, с. 100-114, DOI: 10.47940/cajas.v10i3.656

Авторы прочитали и одобрили окончательный вариант рукописи и заявляют об отсутствии конфликта интересов.

REGIONAL AND STYLISTIC FEATURES OF THE TECHNIQUE
OF PERFORMING KAZAKH TRADITIONAL SONGS

Авторлар туралы мәлімет:

Мерует Жақсыбекқызы Мухсиынова – аға оқытушы, Темірбек Жүргенов атыдағы Қазақ ұлттық өнер академиясының 1-курс докторанты (Алматы, Қазақстан)

Зульфия Мәлікқызы Касимова – өнертану кандидаты, аға оқытушы, Темірбек Жүргенов атыдағы Қазақ ұлттық өнер академиясы (Алматы, Қазақстан)

Сведения об авторах:

Мерует Жақсыбекқызы Мухсиынова – старший преподаватель, докторант 1-курса Казахской национальной академии искусств имени Темирбека Жургенова (Алматы, Казахстан)

ORCID ID: 0000-0001-9544-4293

E-mail: online.m.20@mail.ru,

Зульфия Маликовна Касимова – кандидат искусствоведения, старший преподаватель, Казахская национальная академия искусств имени Темирбека Жургенова (Алматы, Казахстан)

ORCID ID: 0000-0002-4943-1835

E-mail: kzm07@mail.ru,

Information about the author:

Meruyet Zh. Mukhsiyнова – senior lecturer, 1st year doctoral student of the Temirbek Zhurgenov Kazakh National Academy of Arts (Almaty, Kazakhstan)

Zulfiya M. Kassimova – candidate of art sciences, senior lecturer, Temirbek Zhurgenov Kazakh National Academy of Arts (Almaty, Kazakhstan)