

# INTONATIONAL PATTERNS OF KAZAKH CULTURE: FROM ANTHROPOPRACTICES TO PSYCHOTHERAPY TECHNIQUES

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**Abstract.** This study explores the role of intonation in the transformational anthropopractices of Kazakh culture and its psychotherapeutic aspects. Kazakh folklore and ritual practices are rich in musical elements, with intonation playing a central role. Intonation not only conveys cultural and spiritual values but also acts as a powerful mechanism for psychological regulation and emotional expression.

This research aims to uncover the mechanisms of intonation's impact on the human psyche and its role in maintaining mental equilibrium and inner harmony. Special attention is given to the study of ritual practices where intonation is used to achieve therapeutic effects, such as in "Syngsu," "Besyk zhyry," and other ritual forms. A comprehensive methodological approach is employed, integrating elements of cultural anthropology, musicology, psychology, and philosophy.

The study identifies critical intonational patterns that contribute to psychotherapeutic effects. It is found that specific musical intonations can evoke deep emotional experiences, promoting self-awareness and emotional release. For instance, in rites associated with transitional life stages (birth, marriage, death), intonation helps participants cope with emotional stress and experience these moments more consciously. Intonation is also considered a means of collective experience and social cohesion. Musical rituals foster a sense of community and mutual understanding, which is particularly significant in the context of traditional Kazakh society. These practices help maintain social structure and cultural identity.

The article highlights the importance of preserving and popularizing the traditional musical practices of Kazakh culture. In contemporary conditions, where mental health is becoming an increasingly pertinent issue, the revival and integration of these practices with modern techniques of music therapy can serve as an effective means of psychotherapy and spiritual development.

**Keywords:** transformational practices, intonated experience, Kazakh folklore, music therapy, anthropopractices, rituals and ceremonies.

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## Introduction

Every traditional culture has its practices for working with musical experiences, that is, different ways of conveying emotional messages through their unique intonational methods (their languages of intonation). The entire experience of these practices is concentrated in folklore, as ancient practices primarily served to preserve life forms, psychological protection, and care for all members of the genus. These practices are now seen as transformational anthropopractices in the modern world. This term has various definitions depending on its essence and the approach to its study. For our research, the most relevant types of anthropopractices are the cultural and personal forms. The cultural type exists in any culture (civilization), meaning the "concept of man is the same for all members of society." The individual is the creator of the concept, which constitutes the personal kind (Rozin 13). Having defined the conceptualization of anthropopractices, we move on to understanding the term itself. Based on the perspective of this research, the most applicable exposition is provided

by Sergey Khoruzhiy (The Lantern of Diogenes. A Critical Retrospective of European Anthropology). In his representation, anthropopractices are "deliberate and reflective practices through which people not only establish rules of behavior for themselves, but also strive to transform themselves, change in their unique being, and make their lives their work" (499–501). Historically and in contemporary contexts, anthropopractices, have functioned as means for self-knowledge, self-management, and control of one's state, remaining an accessible phenomenon. Presently, these practices are reflectively and intentionally employed for self-transformation and enhancing the quality of life. Whereas in the past, these purposes were achieved through magical rituals and ceremonies, today, it is a whole area of scientifically substantiated techniques. Consequently, we can observe the transition of music therapy to modern psychotherapy from the transformational practices of traditional cultures

*Anthropopractices in Kazakh Culture: The Law of Balance and Cyclicity*  
Kazakh culture has accumulated a vast experience and a treasure trove of various anthropopractices, primarily based on the

law of balance. “From the idea of balance flows all the existence of the nomad: social organization and institutions of power ... the logic of nomadism and the nature of relationships between families, clans, and peoples, the orderliness of material and spiritual relationships, art, and war” (Tursunov 4). This explains the spiritual practices aimed at balancing and seeking equilibrium. For the world of the nomad, all ongoing processes were cyclic, which is vividly reflected in the “Tengrian” calendar “Mushel”, consisting of five 12-year cycles. In the modern world, it is better known as the “Eastern” or “Chinese” calendar. This calendar reflects the cyclicity of cosmic rhythms, which “subjects the entire life of the nomad to the balance of universal processes.” The harsh and changeable conditions of the sharply continental climate of Central Asia necessitated the creation of a complex calendar for the nomads (Amanov, Mukhambetova 11–15). Thus, the theme of balance, having penetrated the daily life of the nomad, reflected on the general psychological function – the level of intonation. It is not surprising that rituals and ceremonies corresponded to the leading anthropological goal – the preservation of the spirit of balance, meaning, being in complete harmony with the environment and, therefore, with oneself. “The nomad fully lives in the rhythms of nature, actually being in complete fusion with it, in an inseparable unity” (Tursunov 5). In this case, the nomad appears as an integral part of nature.

Thus, ritual and domestic genres are anthropopractices that provide psychological protection in vital experiences – maturation (initiation), status change, and critical experiences – birth and death. In the forms of these practices, the Kazakh people preserved their way of life, survival, and, of course, their “ethno-code.” The existence of a unique chronology of rituals and closely related celebrations is based on the Tengrian calendar. Therefore, there are

twelve from the moment of a person’s birth to the end of their life.

## Methods

The methodological approaches and research methods utilized in this study allowed for a comprehensive examination of the phenomenon of intonation in Kazakh culture, revealing its transformational and psychotherapeutic functions. Various methods were employed to identify critical aspects and processes:

1. Cultural-Anthropological Method – was used to study rituals and ceremonies in which Kazakh folklore is applied. It enabled the identification of the role of music in traditional practices and its significance for cultural identity and social interaction;

2. Ethnographic Method – applied for studying folklore materials related to Kazakh rituals and ceremonies (“Syngsu”, “Zhoktau”, “Besik zhyry” and kobyz kui), this method helped establish how musically structured practices are integrated into life and how they support social ties and collective memory;

3. Phenomenological Method – applied to describe the experiences and emotional responses arising during rituals and ceremonies, this method revealed the impact of deep intonational patterns on mental states;

4. Psychosemantic Analysis – method identified possible levels of musical perception and intonation in Kazakh culture by using a “psychosemantic map” of musical response developed by Alla Toropova.

## Discussion

Each culture possesses its own genetic “experience of feelings”, a term referring to enduring and internalizing critical life events. According to Lev Vygotsky (*Thought and Language*) and further developed by Fyodor Vasilyuk (*On the History of the Concept of Feeling*),

traditional psychological “experience” is defined as a productive internal process that helps individuals endure (survive, withstand) critical life events. It is not about the ability to feel suffering, but about “experiencing-activity” (Vasilyuk 5). Without delving into the internal mental processes that accompany an individual during the moment of “experience” it is important to note, that this process does not require special effort – awareness and reflection – it is “given as it is”, indicating the involvement of unconscious processes (Vasilyuk 6). Thus, “feeling” is an immediate internal subjective given of psychological phenomena, a unity of sensations-feelings and their meanings for the individual when encountering reality – physical, social, ideological... (from Vasilyuk’s idea to Toropova’s definition).

Turning to the study of “intonation”, which helps in understanding the subject matter, Boris Asafiev wrote about music as the “art of intonated meaning” in his eponymous work, emphasizing the processual nature of musical form (*Musical Form as Process* 344). This concept is developed by Alla Toropova, who states, “a person is a process of intoning experiences of meaning(s) or meaninglessness” (47-48). Summarizing, both human “experiences” and musical intonation are processual. The isomorphism of these two processes is explained by their fluidity – musical art, such as the human psyche, lives in time.

Vadim Rozin sheds light on considering intonation as an anthropopractice with a general anthropological goal (*The Concept and Types of Anthropopractices*). According to his definition, it is a mechanism for transforming the individuality of an individual’s experience into a psychological instrument for preserving the experience of being and developing the personality (ethnos, genus, confession) in intonational signs and symbols and addressing the symbolic side of intonation to affirm one’s identity

(ethnic, social). The “teleological” aspect, meaning the direction of transformations determined by a common anthropological goal, is also crucial in anthropopractices (Khoruzhiy 500).

Based on the above information, the phenomenon of intonation appears to be rooted in the primordial layer of linguistic consciousness. Consequently, intonated experience, being a primary, pre-verbal sensory experience, is expressed in various branches – gestural, pantomimic, dance-like (plastic), as well as instrumental, vocal, and speech intonation (auditory). The processuality (fluidity) of musical art indicates its direct relation to the muses’ arts. The understanding of “musikiya” or “musical” as a psychological function was substantiated by Plato. Based on his representation, the muses’ arts include those that live in time – music, theater, poetry, the art of declamation. These temporal arts, identified with the movement of thoughts-feelings in time, suggest that thought-movement is intonated experience expressed when encountering reality.

According to Alla Toropova’s concept, the closest meaning of this unique method is “following” (“to think – musikiya – following”). It turns out that intonation as “musical thinking” is a way of “following the experience even before rationality, will, and conclusions” (162 – 163). This indicates a deep level of the phenomenon of intonation, expressed in the particular need of a person to intone.

Thus, “intonated experience” implies the presence of “intonating consciousness”, which, as previously noted, is considered a “primordial layer of linguistic consciousness” (Toropova 48). These deep patterns, embedded in experiential feelings, manifest within intonating consciousness and are refined in folklore. This genetic experience is a collective repository of experienced events through intonation. It pertains to the collective repository or historically collective memory. Referring

to Carl Jung's concept of "collective unconscious", individual experiences of each person flow into the ocean of the collective unconscious, preserving there after their death (*Archetype and Symbol* 65). This information exists in a "blurred", unstructured form, in the shape of archetypes. The American clinician Joanne Loewy utilizes the voice as a primary tool for therapeutic intervention in music psychotherapy. As noted in the research article "Tonal Intervallic Synthesis as Integration in Medical Music Therapy", "working with the voice and toning has proven to be crucial in helping individuals transition from the primal 'self' to the phase of the 'synthesized self'" (252). The author exemplifies this with the development observed in the terminal cry, through which a person progresses to the first words, phonemes, morphemes, and eventually to singing/speaking. Consequently, within "intonated experiences" fixed in the forms of anthropopractices, pathways for realizing transformational states can be identified, which will be discussed below.

Considering musically structured practices is essential not only from the perspective of psychological protection but also as a "transition" into different states. For example, the birth of a child is a "transition" from non-existence to existence; the "transition" between sleep and wakefulness; the "transition" to an altered state of consciousness (trance of shaman). These ancient anthropopractices helped preserve the life and soul of a person. Consequently, rituals and ceremonies are anthropopractices, collective experiences "uncompress" in various forms of art of all peoples. As seen, music therapy can rely on its genetic origins – practices specifically created to preserve life forms through rituals and ceremonies. In this understanding, the area of musikiya (musical) art is the leading anthropopractice of knowledge and self-knowledge, management and self-management, care and transformations,

from the moment of the appearance of a person and human consciousness.

Before discussing practices that served as psychological protection accompanying critical experiences, it is necessary to study the process of interaction between the complex receiving mechanism – the organism, and the complex transmitting form – music. This aspect is important for substantiating the impact of music through the auditory pathway on musical consciousness, that is, the entire process of the human body's response to images awakened by music.

## Results

Our primary interest lies in the connection between the objective-material and the subjective-psychological perception of the "intonational core" encoded in traditional music. To explore this, we will refer to Alla Toropova's "psychosomatic map" of musical response (*Musical psychology and psychology of musical education* 13– 20). A "psychosomatic map" is conceptualized as a model of the phenomenon of intonation. According to this idea, musical consciousness includes three levels:

- I. Protoforms or archetypes of intonation – the most profound universal human energy-time patterns belonging to pre-cultural domains;
- II. Culturally-conventional linguistic stereotypes of intoning experiences – an ethnocultural intonational lexicon of speech, gesture, and music intonation;
- III. She established intonational-semiotic formulas and fixed signs of ethnoculture.

The first level of musical response is biological, meaning it is inherent to all cultures regardless of ethnic background. The second level of consciousness perceives its own ethnocultural norms of experience. The third level deciphers strictly "its own" ethnocultural symbols (signs). According to this map, the first level is fundamental,

and thus, when listening to seemingly “distant” intonational turns, consciousness can identify the “core” of the archetype within the musical form. This indicates that the human psyche responds to the archetype on a deep level. The second layer of musical response recognizes the modes of intonation specific to its own ethnoculture. The third type involves decoding intonational formulas that are understandable within musical cultures or groups (“intonation templates”). This means that when listening to an intonational formula that does not resonate with a person’s experiences, the musical message is not deciphered due to a lack of understanding of the linguistic system and formulas. A person may empathize, but their musical consciousness does not identify the intonational “formulas”. If the second and third layers are disconnected, a person feels on a universal level by way of explanation to the aforementioned archetypes. Therefore, the emotional experiences of all cultures are similar, but the way emotional experiences are encoded differs. Consequently, it is impossible to export an “intonational formula” from one culture to another, especially concerning the third level. However, this does not negate the possibility of recognizing primordial images within the musical form. Thus, archetypes form the basis of the initial forms of experience reproduced in folklore.

*Emotional Support through Folklore: Analyzing the Psychotherapeutic Aspects of ritual forms “Syngsu” and “Zhoktau”*

One of the most crucial functions crystallized in the anthropopractices of the Kazakh people is the psychological protection of the individual. As is known, the folklore of Kazakh wedding rituals is significant among other genres. We will discuss the ritual song of the bride – “Syngsu”, a quiet singing (literally translated as sobbing). This tradition has a positive psychotherapeutic effect, as the basis of the bride’s ritual crying consists

of emotional discharge and acceptance of the new status. “Syngsu” is an unusual song, a message from the fiancée to her entire clan, a farewell to her family – the musical accompaniment of the “transition” to another family. Researchers have various opinions regarding the song of the departing bride (Matyzhanov 146; Uakhatov 34):

1. The girl’s “internal monologue”;
2. The song as a consolation;
3. The song as a farewell.

Based on the above examples, it can be seen that this genre has similarities with another funeral genre – “Zhoktau”. The similarity between the two mentioned anthropopractices is not coincidental. Thus, through “intoned experience”, both the bride – a change of status, and mourning for the deceased – reflect the centuries-old experience of psychological protection and adaptation of a person to a new reality. The folklorist Shakir Ybyraev places great importance on the bride’s farewell crying, comparing it to death and irreversibility (230). In his work, the author notes that at first glance “Syngsu” resembles the crying sung for the deceased. The text of the mourning song uses psychological parallelism, so to speak, a metaphor. The poetic text is dominated by literary devices of exaggeration. All these features reflect the girl’s internal mood. Crying – the creation of such a ritual, intoning a complex experience, when during a critical situation, the intonational formulas designed to be reproduced at that time are voiced, “mourners” (according to Alekseev). It is in this function that the whole role of anthropopractices aimed at coping with life’s difficulties in an imagistic-syncretic form is revealed. The musical part is a syncretic anthropopractice. Thus, the experience of intonation reflects how to experience the state of “transition” – acceptance of the new status of the bride (“Syngsu”) or acceptance of someone’s death (“Zhoktau”). Based on Eduard Alekseev’s typology of early folklore

singing, of the three presented types, two mourning samples – “Syngsu” and “Zhoktau” – belong to “almost the most archaic types of singing” (35). Describing this type ( $\alpha$ -intonation), the researcher notes that “these were by no means mournful, sorrowful intonations, and even less so a vocal play, but an ecstatic, almost uncontrollable cry, an unbridled emotional outburst” (36). This confirms the presence of emotional discharge through the given “intoned experience”, which simultaneously serves as protection from psychological trauma. It is no coincidence that funeral crying and traditional ritual lamentations of the bride are given as examples, indicating the similarity of the two intoned cries. Therefore, these types of singing are characterized by sharp transitions from high to low (and vice versa) registers, as the author himself expressed, “free shifting of registers” and unordered sound production. One of the proponents of contemporary music therapy, psychotherapist Diane Austin (*The voice of trauma: A Wounded Healer’s Perspective*), developed a technique called “vocal holding” – a method for encouraging vocal expression to stimulate the release of crying. A similar approach, developed by the aforementioned Joanne Loewy, is known as “tonal vocal holding”, where also employs vocalization techniques through which individuals explore sound, breath, and voice (*Sleep/sedation in children undergoing EEG testing: A comparison of chloral hydrate and music therapy*).

Thus, ritualized emotions and specific physiological actions on an unconscious level, through the general psychological function of intonation, enable the “extract” of basic biological programs – intonemes. These programs are a way of survival, presented in intonational patterns. We have found that musical experience resonates with the profound experiences of a person, and the body responds to the meaningful message. This process involves the expression of pain (from destructive

to constructive), indicating that music therapy can rely on “close” traditions of intonational message. However, according to the above-mentioned map of the psychosemantic of musical consciousness, this occurs at the first two levels of response to the “meaningful message”, which is possible due to the recognition of the “core” of the universal biological archetype. Therefore, it should be noted that the “intonational turns” of “distant” traditions cannot resonate with the experience, and consequently, music therapy will not be as effective. Accordingly, the classification of ways of experiencing allows for the selection of the most appropriate repertoire, taking into account all noted features. Such targeted work enables a person to open up on all levels simultaneously.

*“Besyk Zhyry” : Magical Protection through Maternal Vocal Intonations*  
Equally significant in the context of the “transition” state between sleep and wakefulness is the ancient anthropopractice of “Besyk Zhyry” (lullabies). Despite the variations of this practice among different peoples, the primary goal is to help safely enter the state of sleep and exit it alive, preserving the soul. Lullabies performed a magical protective function, which is why elements of warding off evil forces are present in “Besyk Zhyry”. As Diana Mukhamadieva rightly asserts, “the main communicative strategy of lullabies is to embed a model of a prosperous life into the child’s subconscious” (*Communicative Space of Traditional Lullabies*). Not coincidentally, the same study notes that “the abstract-conceptual group of lullabies is represented by the binary oppositions “life-death” (78). The concept of sleep in this process appears as a link not so much between sleep and wakefulness, but rather at the boundary between this world and the other. This is achieved through the intonations of the maternal voice, vividly manifested in the use of glissando techniques, steady rhythm, and monotonous intonation. In the

rhythm of the rocking “besyk” (cradle), vocal “rocking” was also employed. This regularity coincided with the child’s pulse and breathing rate, thereby exerting a robust soporific effect. The rocking motif is definitely connected to the intonational characteristics of lullaby melodies – monotonous repetitions, a swaying rhythm, and a narrow melodic range (thirds, seconds, fourths). According to Eduard Alekseev’s classification, lullabies share similar properties with  $\beta$ -intonation – glissando and descending melodic motion (sliding down) (37).

Another feature of Kazakh lullabies is the presence of the word “Aynalayyn” (translated as “I revolve around you”), derived from the root “Ayna” (mirror), leading to “Aynalu” (“revolving”). This word is not merely an exclamation but traces back to an ancient ritual, which has been preserved for centuries only in the form of this word (Religious Beliefs and rituals of the Kazakhs 13). This custom is associated with the ritual thinking of the shaman, where during the spiritual and healing activities (shamanic ritual), there was a characteristic “identity of active-passive totem”, “life-death”, that is, “revolving”, which is also “repetition” (Naurzybayeva 72). In other words, it was the recreation of the world – the cyclicity we mentioned earlier. In shamanic ritual a certain “repetition” was reproduced through actions such as playing an instrument (information on the psychotherapy of kobyzy music is provided below), incantations, that is, constantly returning to the beginning. Up to the present time, ritualized actions have been preserved as echoes of the ancient rite of shaman – “alastau” (revolve) when circular movements with fire or fragments of broken household items were performed over a person’s head. These actions were performed to “mirror” negative energy (illness or the evil eye). Precisely in this context, the “yrym” (belief) that one should not revolve around someone or something

has been preserved. Besides maternal intonation, non-verbal communicative means include physical touches. Thus, the intonation of certain “musical formulas” through the maternal voice had a direct impact on the emotional-somatic level, helping to attract good forces during the particular state of sleep.

#### *Shamanic soundscapes: Kuy as Healing Medium*

The protective psychological function manifested through the connection between shamanic practice and the unconscious in kobyzy kuy is discussed in the research of contemporary philosopher and scholar Zira Naurzybayeva (*Myth-ritual Foundations of Kazakh Culture*). In our view, human “intoned experience” in the ritual of the baksy (Kazakh shaman) is expressed through the sounds of the sacred instrument – the kobyzy. Originating as an element of shamanic practice, kobyzy music has preserved its sacrality, “conserving” one of its main archaic features – “sound imagery”. This significant aspect is confirmed in the research of Gulzada Omarova: “the tradition of soundscapes has been known since very ancient times”, indicating the direct origins of kobyzy music (37). Auditory imagery is particularly evident in those kuy that depict totemic animals and birds, such as “Akku” (The Swan), “Shynyrau” (The eagle), “Kaskyr” (The Wolf). In our opinion, this is the main reason why most kui on the kobyzy are based precisely on sound imagery. It is important to highlight the significant definition of the word “totem”. “A totem is not just an ancestral animal, a totem is a way of understanding the world, the cosmos, where ‘all’ and ‘one’, the singular and the plural merge, that is, the singular serves as an expression of the plural” (Naurzybayeva 67). In this understanding, the psychotherapeutic effect of kuy, in which totemic animals are depicted in their critical moments – loss of offspring, injury during hunting – is realized. The sounds of the kobyzy help a person to



immerse themselves in the psychologically tense moments of the animal, as the totemic animal reflects the “singular” through which the “plural” is understood. These images appear almost exclusively as a psychological parallel to the human condition, eventually becoming symbols of the generalization of human characters, thoughts, and aspirations. As noted by several researchers, this “psychological parallelism” between nature and human experiences is a universal phenomenon that emerged in the era of primitive animism (Veselovsky 134-144; Zhdanko 4-5). “Kazakh music is full of semantically significant musical image-formulas that typify the strongest emotional experiences” (Aituarova 178). Listening to the sounds of animals and birds depicted on the kobyz allows one to abstract from their own experiences, thereby bringing a person to a common biological level of response. These musical formulas are an experience of intonation that abstracts a person from their personal emotions. In this collective unconscious memory of experiences, the long trail of the entire genus is revealed. In this understanding, the kobyz is a bearer of this historical experience. According to the initial “psychosemantic map” presented earlier, kobyz kyu are perceived on all three levels. If the first and second layers, being universal, resonate with all individuals without exception, the third is recognizable to the “listener-bearer” of this culture, as Zira Nauryzbayeva writes. “The listener-bearer not only perceives the ritualistic performance of the kyu and responds with a listening ritual performance, but also receives motor and emotional impulses”, which are perceived as “animal images”. These impulses are established cultural signs, present in the farewell laments “Zhoktau” and the lullabies “Besik zhyry”. However, the author defines these “musical formulas” as “sememe-meanings” – semantic meanings “understood by the vast majority of people” (614–615). In our view, such

“semantic messages” crystallized in kyu are comprehensible only to representatives of “related” ethnic cultures. The use of instrumental formulas reflects not only basic (deep) patterns, but also elements of the ethnocultural intonational lexicon – pitch, meter-rhythmic, and modal dimensions.

Thus, kobyz kuy, through the use of soundscapes techniques, provides the necessary psychotherapeutic effect. “Kuy is both the baksy’s (shaman’s) appeal to the other, to the unconscious within themselves and the listener, and the voice of the unrecognizable, the shadow that lies hidden in every person; it is a dialogue between consciousness and the unconscious at the boundaries of human existence about the beginning, death, time, and eternity. Just as the shaman, by chanting, folds and unfolds, re-creates the universe in one point, the baksy’s (shaman’s) kuy, immersing the listener in the experience of what has been, returns them to the starting point and re-creates the cosmos of the human psyche” (Nauryzbayeva 55). As can be seen, the genre of kuy as the oldest category of world understanding, “state”, is seen as a “transitional object”, that is, an instrument for experiencing between the inner and outer world. According to Donald Winnicott’s idea, the search for a “transitional object” helps the individual cope with anxiety and ensures the vital quality of the continuity of their psychic being (*Transitional Objects and Transitional Phenomena*). In other words, the “transitional object” allows for the preservation of psychological integrity. Thus, the lived experience expressed in intoned emotions is not blocked but processed, in this case, through the musical forms of art, which kuy is seen as.

Sound image, being a primary element, indicates both the stylistics of kobyz kuy and creates the necessary magical influence. The overtone-rich timbre of the kobyz, as well as the musical chants

(saryny – melodies) of the shaman, not only had a therapeutic effect, but also served as a reflex for the shaman themselves, directly affecting their consciousness. Thus, the presence of a certain signal, the shaman perceives as a “connection with ecstasy”, that is, a “transition” into an altered state of consciousness. One such signal is the sounds of the kobyz, which, as noted earlier, have a special significance for the shaman. It is also important that overtones and vibrations bring the sound of the kobyz closer to the intonations of emotional human speech, which helped the shaman attune to the process of shamanic practice (Mukhambetova 188). All this information indicates that in the shamanic ritual, all three “linguistic branches” of sound intonation participate – instrumental, vocal, and speech (according to Toropova).

## Basic provisions

During the study, the following scientific results were developed and formulated:

- Cultural Experiences of Emotions, each culture has a unique “experience of feelings”, rooted in the theories of Lev Vygotsky and Fyodor Vasilyuk, which refers to how individuals internalize and endure life events. This process, involving both conscious and unconscious elements, enables the management of critical experiences;
- Intonation as a Process, intonation, as described by Boris Asafiev and Alla Toropova, parallels human experiences in its fluidity. Both music and then psyche unfold over time, reflecting the continuous nature of experience;
- Anthropopractices and identity, Vadim Rozin’s idea of intonation as an anthropopractices highlights its role in transforming feelings into mechanisms for personal development and identity formation. These practices guide individual and collective experiences;
- Intonational Consciousness, intonation is rooted in the pre-verbal layer

of consciousness, manifesting in gestures and vocal expressions. It represents a fundamental human need to intone, predating rational thought;

- Collective Memory and Archetypes, intonated experiences are stored in the collective unconscious as archetypes. Music therapy illustrates how these feelings aid in transformation by connecting individuals to primal aspects of the self;
- Psychological Protection in Transitions, rituals such as “Syngsu” and “Zhoktau” in Kazakh culture use intonated experience for emotional protection during life transitions, serving as a means of adaptation;
- Lullabies as Protective Intonations, “Besyk zhyry”, us maternal vocal rhythms to ensure safe transition for infants, embedding model’s pf prosperous life into the child’s subconscious;
- Shamanic Soundscapes and Healing, the kobyz kuy, a sacred Kazakh musical form, applies sound imagery to connect individuals with universal biological responses, serving as both a therapeutic medium and repository collective experience.

## Conclusion

The study of musically framed anthropopractices in Kazakh culture, as represented in traditional ritual genres, demonstrated their significance in maintaining psychological stability and emotional health of individuals. Historically, these practices served as a foundation for maintaining balance and harmony within the clan, providing psychological protection and adaptation during critical moments in life. Transformative anthropopractices such as “Syngsu”, “Zhoktau” and “Besik Zhyry” have deep roots in the collective unconscious and archetypal structures. These practices, through “intoned experiences”, contributed not only to personal, but also to collective integration, providing opportunities to express and

comprehend complex emotional states. The analysis of intonation revealed that musical consciousness encompasses biological, cultural, and ethnocultural levels, allowing folk genres to remain relevant and effective for application in modern music therapy. Special attention was given to the role of intonation in conveying and preserving emotional experiences, as well as its importance in psychotherapeutic practice. Intonational patterns embedded in folklore exert a powerful influence on the emotional and physical state of a person, aiding in the restoration of internal harmony and balance.

Thus, the research addresses essential aspects of traditional culture and its connection to musical experience. In this context, several key aspects can be highlighted:

1. **Anthropopractices and Musical Experiences** – the study reveals that anthropopractices are mechanisms through which people strive to transform themselves and their lives using various musically framed practices, suitable for self-knowledge and transformation;

2. **Cultural Context** – cultural practices, including rituals and ceremonies, serve not only to ensure psychological protection and state management of individuals. This

knowledge is a collective experience passed down through generations;

3. **Intonation as a Process** – the research substantiates that musical intonation is a process involving various forms of expression, such as music, speech, gestures, and sound forms. These forms of intonation are connected with cultural norms and archetypes, influencing the perception and understanding of the musical “message”;

4. **Functionality of Musically Framed Practices** – the study examines how musically framed practices in traditional cultures function as a form of musical arts and as tools for managing human experiences in various life situations.

The presented aspects of the study show a deep interconnection between musical practices and cultural psychology, emphasizing the importance of preserving and studying traditional practices in the context of contemporary psychotherapy and psychology. The research confirmed that musically framed anthropopractices of the Kazakh people represent an integral part of cultural heritage, playing a significant role in psychotherapeutic practice. These practices, based on profound knowledge of nature and the surrounding world, can be effectively integrated into modern music therapy methods, providing psychological protection and support in critical situations.

**Authors' contribution:**

**A. K. Baikuatova** – definition of the concept, identification of the purpose and tasks of the study. Editing the text, formatting of the article and development of research methodology.

**K. Baikuatuly** – preparation of a literature review in the Kazakh language with a comparative analysis of whole literature. Systematization of the material and analysis of the research results.

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### ИНТОНАЦИОННЫЕ ПАТТЕРНЫ КАЗАХСКОЙ КУЛЬТУРЫ: ОТ АНТРОПОПРАКТИК К ПСИХОТЕРАПЕВТИЧЕСКИМ ТЕХНИКАМ

**Аннотация.** В данном исследовании рассматривается роль интонирования в трансформационных антропопрактиках казахской культуры и ее психотерапевтические аспекты. Казахский фольклор и ритуальные практики богаты музыкальными элементами, в которых «интонированное переживание» занимает центральное место. Интонирование служит не только средством передачи культурных и духовных ценностей, но и мощным механизмом психологической регуляции и эмоционального выражения.

Цель данного исследования – выявить механизмы воздействия интонирования на психику человека и ее функциональную роль в поддержании психического равновесия и внутренней гармонии. Особое внимание уделяется изучению ритуальных практик, в которых используется «интонированное переживание» для достижения терапевтического эффекта: «Сынсу» (песня-плач невесты), «Бесик жыры» (колыбельная) и другие музыкально оформленные антропопрактики. В статье применяется комплексный методологический подход, интегрирующий элементы культурной антропологии, музыковедения, психологии и философии.

Исследование выявляет ключевые интонационные модели, способствующие эмоциональному выходу. Определенные «музыкальные формулы», могут вызвать глубокие эмоциональные переживания, взаимодействуя процессу самосознания и эмоциональной разрядке. Например, в обрядах, связанных с «переходными» жизненными этапами (рождение, изменение статуса, смерть), интонирование помогает справляться с эмоциональным стрессом и переживать эти моменты более осознанно. «Интонированное переживание» рассматривается также как средство социальной сплоченности и коллективного переживания, так как эти практики помогают поддерживать социальную структуру и культурную идентичность.

В статье подчеркивается важность сохранения и популяризации традиционных музыкально оформленных практик казахской культуры. В текущих условиях, когда вопросы психического благополучия становятся все более актуальной проблемой, возрождение и интеграция этих практик в современной музыкальной терапии, могут послужить эффективным средством психотерапии и духовного развития.

**Ключевые слова:** трансформационные практики, интонационное переживание, казахский фольклор, музыкальная терапия, антропопрактики, ритуалы и обряды.

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### ҚАЗАҚ МӘДЕНИЕТІНІҢ ИНТОНАЦИЯЛЫҚ ҮЛГІЛЕРІ: АНТРОПОПРАКТИКАДАН ПСИХОТЕРАПИЯЛЫҚ ӘДІСТЕРГЕ ДЕЙІН

**Аңдатпа.** Бұл зерттеуде қазақ мәдениетінің трансформациялық антропопрактикаларындағы интонациялаудың рөлі және оның психотерапевтік аспектілері қарастырылады. Қазақ фольклоры мен ғұрыптың дәстүрлер музыкалық элементтерге бай, сол рәсімдерде «интонациялық тәжірибе» басты орын алатыны сөзсіз.

Интонация мәдени және рухани құндылықтарды жеткізу құралы ғана емес, сонымен қатар психологиялық реттеу мен эмоционалды көріністің қуатты механизмі ретінде қызмет етеді.

Зерттеудің мақсаты интонациялаудың адам психикасына әсер ету механизмдерін және оның психикалық тепе-теңдік пен ішкі үйлесімділікті сақтаудағы функционалдық рөлін анықтау. Терапевтік әсерге жету үшін «интонациялық тәжірибе» қолданылатын «Сыңсу», «Бесік жыры» және басқа да осы тәрізді музыкамен көмкерілген ғұрыптық тәжірибелерді зерделеуге ерекше көңіл аударылады. Мақалада мәдени антропология, музыкатану, психология және философия элементтерін біріктіретін кешенді әдістемелік тәсілдер қолданылады.

Зерттеу эмоционалды әсерге ықпал ететін негізгі интонациялық заңдылықтарды анықтайды. Белгілі бір «музыкалық формулалар» өзін-өзі тану процесі мен эмоционалды тұрғыдан өзара әрекеттесу арқылы терең эмоционалды тәжірибе тудыруы мүмкін. Мысалы, өмірдің «өтпелі» кезеңдерімен байланысты рәсімдерде (дүниеге келу, некеге тұру, өлім) интонациялық тәжірибе эмоционалды күйзелісті жеңуге және сол сәттерді саналы түрде сезінуге көмектеседі. Интонациялау ұжымдық тәжірибе мен әлеуметтік бірліктің құралы ретінде де қарастырылады. Себебі, аталмыш тәжірибелер әлеуметтік құрылым мен мәдени бірегейлікті сақтауға көмектеседі.

Мақалада қазақ мәдениетінің дәстүрлі музыкалық тәжірибесін сақтау мен насихаттаудың маңыздылығы атап өтілген. Психикалық денсаулық барған сайын өзекті мәселеге айналып бара жатқан қазіргі жағдайда, бұл тәжірибелерді заманауи музыкалық терапия әдістерімен үндестіре біріктіру және жандандыру психотерапия мен рухани дамудың тиімді құралы бола алады.

**Түйін сөздер:** трансформациялық тәжірибелер, интонациялық тәжірибе, қазақ фольклоры, музыкалық терапия, антропопрактикалар, ғұрыптар мен рәсімдер.

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