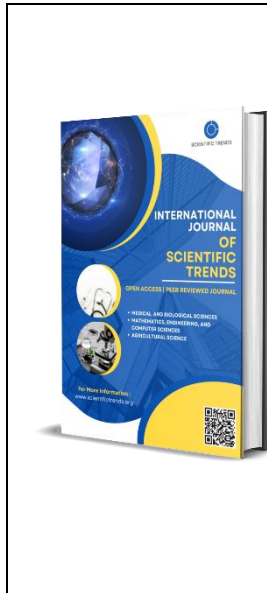


Music Culture of Central Asian Turkic Peoples and its Development

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Abstract

This article examines the musical culture of the Turkic peoples of Central Asia and its development. The world of Turkic musical culture is rich and diverse, and has long been the object of close attention of scientists. In addition to the originality and uniqueness of each modern Turkic culture, researchers inevitably encounter the obviousness of their genetic relationship. At present, the traditional musical cultures of individual Turkic peoples have been studied quite well based on musical and ethnographic materials from the XIX-XX centuries. But it is necessary to take into account that by the XX century, the traditional musical art of the Turkic-speaking peoples already represented musical cultures of different stages that had diverged greatly from each other.

Keywords: Culture, Turkic peoples, history, musical instruments, development.

Introduction

The Turkic peoples, descendants of the ancient nomads of Central Asia, are one of the largest consolidations of ethnic groups that today inhabit a significant part of Eurasia - from North-Eastern Siberia to the Mediterranean Sea. Naturally, in all Turkic cultures, which have diverged significantly in time and space, significant shifts and changes have occurred: all Turkic peoples have repeatedly changed their state affiliation, political systems, and religion over the centuries, and the traditional (ancient Turkic) ideas of the bearers of these cultures themselves have changed in many ways. The Turks of Turkey, the Caucasus and Central Asia (Uzbeks, Turks, Azerbaijanis, Turkmens and, to a lesser extent, the Kazakhs and Kyrgyz) were greatly influenced by the Arab-Muslim culture, which influenced the formation and subsequent spread of the makam musical system in their cultures. The annexation to Russia (XVII-XVIII centuries) and subsequent Christianization of part of the Siberian Turks (Altaians, Khakassians, Yakuts, Shors, Tofalars...) also affected the further development of their musical cultures, where it is usually accepted to trace a smooth change of pitch systems: pentatonic, diatonic and chromatic (from monody to polyphony). At present, the musical culture of modern Turkic peoples is presented in all the richness and diversity of sound material. Nevertheless, in the ancient (pre-Islamic, pre-Christian, pre-Buddhist), archaic layers of the musical cultures of modern Turkic peoples, despite all the changes and stratifications that occurred in the following centuries, many elements of stable unity, characteristic only of these cultures, continue to be preserved. Such centuries-old stability, which has not been destroyed over a number of centuries, also allows us to put forward the assumption that even during the period of their historical community, i.e. During the period of the nomadic

empires of the ancient Turks, a special type of musical civilization was born, formed on the basis of a clearly understood and actively operating ideology.

The most obvious confirmation of the proposed assumption is that “many themes, images, heroes of the epic (accompanied by music) and various musical and poetic genres are common Turkic and go back to the early and late nomads of Eurasia.” In all likelihood, the formation of a special way of mastering the sound space among the Turks “with a love for thick, nasal, overtone-rich timbres... and an abundance of drone forms of organizing the material” can be attributed to the same period; common principles for the implementation of specific sound constructions that bear the features of the Central Asian community are characteristic. The specificity of this sound system was first more clearly designated by S.A. Elemanova as a Central Asian type of musical civilization. This alone, i.e. a more precise designation of the subject, as it seems to us, organizes many aspects of the theoretical and methodological problems of musical Turkology.

Modern methods of musicological analysis using musical notation in many cases allow us to judge traditional Turkic cultures only by their differences from known European systems of sound organization, without revealing the internal logic of their formation. The unity of Turkic cultures is stated mainly in indirect, sometimes associative (and difficult to prove) forms, but not on specific examples of sound material. In this regard, the concern of researchers about the problems of folk musical terminology is of particular relevance. It is becoming increasingly clear that without taking into account traditional concepts, theoretical knowledge risks being not only incomplete, but also distorted. It is well known that scientific knowledge is formed on the basis of practical experience by abstracting and logically analyzing this data. In other words, theory is a holistic knowledge of the patterns of existing connections and specific features of practical experience. In this case, the criterion of truth and the basis for the development of theory is, as is known, practice. However, in the process of both practical and theoretical development of the traditional musical culture of Tuvans (as well as other peoples), a paradoxical situation arose when this axiom (the inseparable unity of theory and practice), which is the fundamental basis of epistemology (theory of knowledge), was actually ignored. The real functioning living musical practice of nomadic peoples was perceived "through" the prism of the theoretical principles of European composer music.

Meanwhile, the consequence of such a methodological error, as experience shows, can be the destruction of the traditional foundations of ethnic culture and an essential change in its immanent properties. One of the striking examples is the long-standing attempt to "improve" folk instruments in the image and likeness of symphony orchestra instruments. The fact is that when trying to improve Tuvan instruments, it was not taken into account that behind the technical characteristics of academic instruments, to which they tried to bring folk instruments closer, there is a theoretical concept of an equal-tempered system (homophonic-harmonic system), which was formed in the process of historical formation and development of European music. As is known, the method is a reflection of the deep properties of the phenomenon being studied itself.

The contradictions between the theoretical approach (with subsequent development, i.e. improvement of the musical instrument with the purpose of creating an orchestra) and the existing traditional practice of music-making arose as a result of the a priori recognition of the absence of Tuvan music's own conceptual basis. The mistake in this case is the application to Tuvan instruments (as well as to Tuvan music in general) of general approaches, principles and methods

developed on the basis of European musical material without taking into account the specifics of the practical use of folk instruments in the context of the functioning of Tuvan culture itself. Even in the case when the bearers of traditional culture rejected these "improved" versions of instruments that did not correspond in sound to the ethnic sound ideal of Tuvans, attempts to "improve" them, as well as teaching playing these instruments based on the principle of performing technique on academic instruments, continued for many years (and continue to this day). The emergence of such contradictions was due to both objective and subjective reasons. The XX century entered the course of human history with its global scale revolutionary adjustments that swept away the foundations of traditional, especially nomadic, cultures and changed the context of the functioning of musical creativity, which entailed the loss of traditional meanings. The a priori nature of the auditory and theoretical attitude of musicians who had a basic academic education was also closely connected with the acuteness of many problems.

The most painful consequences for traditional nomadic cultures were the fact of discrediting the status of a professional oral musician. Undermining the authority of a folk musician entailed not only a decrease in the level of self-esteem of folk musicians, but also "brought" their opinion, experience and knowledge outside the framework of culture and practically led, for example, in Tuvan culture, to the loss of the tradition of purely instrumental performance. "Folk" musicians were opposed by "professional" musicians who began to teach Tuvans to play "correctly" on their own musical instruments. Today, the question posed by L. Urazbekova is also quite relevant: "How do modern artists, musicians, composers - representatives of Turkic-speaking peoples, trained in the mainstream of the European art system, feel themselves to be bearers of Turkic culture?" This is all the more important because it is precisely modern musicologists who will have to develop a theoretical concept and conceptual-categorical norms of the aesthetic views of the nomadic cultures of Central Asia. The obvious genetic relationship of Turkic cultures raises the problem of studying these cultures in their historical interrelations. This circumstance dictates the necessity of approaching the general Turkic problematic on a conceptually new level, to generalizing the characteristic features of the musical heritage of each Turkic culture separately, as well as of all cultures as a whole. "In this regard, it is relevant" as F. Karamatli rightly notes, "to improve the methodology of comparative generalizations in musical Turkology, taking into account the achievements of the entire world scientific practice".

Naturally, in the context of the dynamics of social transformations of the 20th century, the value orientations in the cultures of the Turkic peoples also changed. The transformation of traditional musical culture into stage variety art, its subordination to the laws of the show - attracting attention, producing an effect - leads to a distortion of its original, initial intention and purpose. As part of a very personal dialogue between man and nature, traditional nomadic music has a special sound structure and timbre coloring created by articulatory-acoustic and articulatory-fingering specifics established in folk performing practice. At the present stage of development of traditional musical cultures of the Turks, the importance of eliminating the conceptual incompatibility between theory and practice, laid down by the ideological principles of the cultural policy of the era of building socialism, is becoming increasingly obvious. Defining a tradition as "oral" or "folk" does not at all mean the absence of its own concept of the formation and development of musical structures. This knowledge was passed down from generation to

generation orally, and the task of understanding specific patterns that are not set out in writing is a problem exclusively for musicology, and not for the tradition itself.

It is necessary to realize that the result of the experience of "professionalization" of traditional culture was a mutation of not only traditional musical instruments, but also the entire aesthetic and normative basis of the traditional musical and sound system. And traditional culture, being fundamentally oral, in the process of its formation and development developed its own mechanisms and methods of transmitting knowledge, which still remain unstudied. At present, the inevitable numerical decrease of carriers of traditional culture of the oral-auditory type is becoming more and more noticeable due to their natural departure from life, and for this reason, their influence is weakening and their role in culture is decreasing.

However, it is also indisputable that none of the cultures existing in the world is isolated and there is no doubt that the clash and interaction of cultures in the context of globalization processes are inevitable. At the same time, the study of the patterns of formation of traditional value guidelines and the vector of their modifications is the most relevant and expands the possibilities of interpreting the structure, position and role of the musical culture of the Turkic peoples in the world socio-cultural space. New trends in the development of regional studies are a consequence of world civilization processes aimed at the free use and further development of various aspects of national cultures in accordance with the needs of their bearers, as well as determined by the general direction and achievements of the humanities in general. "The modern stage of development of humanitarian knowledge is characterized by the renewal of the scientific language of description and explanation of reality, strengthening of interdisciplinary connections, identification of new trends and processes. Many stereotypes of consciousness and behavior, recognized concepts are swept away under the onslaught of ongoing changes. This state of science is called "paradigm shift", - writes S.N. Ikonnikova. The tendency to rethink cultural values is increasingly and clearly visible in almost all scientific works of the late XX - early XXI centuries, both domestic and foreign scientists in different fields of knowledge. The cultural paradigms of this period witnessed the complete collapse of Eurocentric civilizational concepts and created the basis for an objective assessment of the music of non-European civilizations.

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