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ANCIENT SARYNS OF THE GREAT STEPPE

Abstract. In the program article “Seven Facets of the Great Steppe” by N.A. Nazarbayev the assignments are designated, which assume the implementation of a set of measures aimed at their informational support and phased implementation. It emphasizes that “... we need to publish a collection “Ancient motifs of the Great Steppe” - a collection of significant works created for traditional Kazakh musical instruments: kobyzy, dombyra, sybyzgy, saz-syrnay etc. The folklore and melodies of the Great Steppe should acquire “a new breath” in a modern digital format” [1, 4 p.]. Currently the main goal of the joint efforts of scholars in folklore studies (philology and art history) is to collect the ancient motifs of the Kazakh people, determine their best variants in rites and customs, kuy for kobyzy, dombyra, sybyzgy and saz-syrnay, epic and song poetry, present selected patterns in musical notation, audio, video materials and scientific comments in three languages (Kazakh, Russian and English) in digital format as relevant intellectual products.

The proposed “steps”, which have a humanitarian focus, are significant at national and international scale. The best patterns of musical heritage of the Kazakh people, first presented in digital format in the Anthology “Uly dalanyk kone saryndary” (“Ancient Saryns of the Great Steppe”) with notation texts, adapted scientific comments in three (Kazakh, Russian and English) languages (with online application), are in demand not only in educational and pedagogical activities of the academic and teaching staff of various universities, in general publicity, but also in the process of their popularization in the global space.

Key words: motive, song, kuy, epic, folklore, rite, tradition.

Introduction. At present, in the context of globalization, the process of accumulation of published ethnographic collections, scientific monographs is obvious, while the published materials are used theoretically and practically. As a result of constant efforts of famous scholars and art history specialists, who worked for many years at the M.O. Auezov Institute of Literature and Art, its rare foundation represents a treasury of Kazakh (including musical) folklore. The collection of materials to the foundation began approximately in 1932. At the same time, until 1955, the fixation and recording of music (and accompanying information) was done directly from the performers. Since 1955, the preservation of the heritage was provided by sound recording on tape. In addition, the field materials have been reflected in musical ethnographic collections.

So, the following collections have been published - B.G. Erzakovich “Folk songs of Kazakhstan” (1955) [2], Z. Zhanuzakova “Instrumental music of the Kazakh nation. Kuy for dombra, kobyzy and sybyzgy” (1964) [3], T. Bekhozhina “200 songs of the Kazakhs” (1967) [4], T. Mergaliyev “Dombyrasazy” (1972) [5], A. Temirbekova “Kazakh folk songs” (1975) [6], B. Erzakovich, B. Karakulov, Z. Kospakov “Kazakh musical folklore” (1982) [7], etc. For example, the collection of A. Temirbekova of 1975 “Kazakh folk songs” included materials of expeditions of 1958-1959. E. Rakhmadiyev, Z. Nazhmedenov, S. Kuzembay, T. Bazarbayev and others participated in it.

In the 1980s, from the data on the trips of the Institute staff, we see that part of them were devoted to the creative works of specific personalities. For example the collections published later about the individuals: Sugir Aliyev – “Zhanadairzhyrshysy” (1980) [8], Birzhansal - “Lailimshyrak” (1983) [9], Zhayau Mussa - “Aksisa” (1985) [10], Abay Kunanbayev – “Aitymsalem, Kalamkas” (1986) [11], Akan sere – “Manmanger” (1988) [12], Aset – “InzhuMarzhan” (1992) [13], UkiliIbrai – “Gakku” (1995) [14], etc. At

present, all these collections are still actively used in educational process in almost all educational institutions of the Republic of Kazakhstan on subjects related to the national culture and music. However, unfortunately, the fact that a lot of work has been done in preparing them for publication by the researchers on folklore of the M.O. Auezov Institute of Literature and Art, remains unknown: nowhere and nobody mentions it, and the next generations don't know.

Methods. In this article a set of methods, including scientific and cognitive, scientific and educational, as well as those associated with musical and ethnographic activities and chronological systematics of the material is used. In the implementation of the research, the attention is paid to the development of scholars in philology who wrote about the Kazakh worldview, mentality, life style, customs and art. In this series, we should mention the names and valuable works of A.S. Pushkin, A. Baitursynov, M. Zhumabayev, S. Seifullin, M. Auezov, S. Mukanov, Z. Akhmetov, S. Kirabayev, S. Kaskabassov, R. Berdibayev, M. Myrzakhmetov, B. Uakhatov and many others.

In view of data processing for this article, the works of researchers who laid the scientific foundations of the world level were taken into account. They are -B. Basilov [15], R. Brandle [16], A. Chekanovskaya [17], D. Klabe [18], T. Levin [19], S. Merriam [20], and others. In addition, the research work of the Hungarian scholar János Šipos, who collects Kazakh folk songs and published musical and ethnographic work, was taken as a basis [21].

In studying the topic, the fundamental developments of Russian scientists are taken into account in terms of generalization and systematization. We should mention, E. Gippius [22], E.M. von Hornbostel [23], S. Shin [24], and others - their works can serve as the basis for the proposed new publication. From this point of view, such approach, which reveals the lines of continuity of the epochs, starting from antiquity, has not been implemented at the global level until today. Since the main idea of the undertaken activities is fundamentally different from the existing ones, the support and funding from the State is assumed.

Scientific novelty lies in the study of ideological and semantic content of the chosen concept, as well as in the definition of genre-compositional specifics. It is important that in the artistic discourse the national spiritual values are fixed, which reveal their content.

Study. The expedition records and numerous transcripts presented in the musical-ethnographic collections by B. Erzakovich, Z. Kospakov, B.I. Karakulov, A.Z. Temirbekova, T. Mergaliyev, T. Bekhozhin, K. Zhuzbasov and others should be indicated as prerequisites for the development of this research topic, as well as the collections "Kazakh musical folklore", "Kazakh folk instrumental music", published as a result of the planned expeditions and trips of the staff of the M.O. Auezov Institute of Literature and Art.

These collections include the works performed by unique performers, which are stored in the Institute's fund. So, in this regard, the question arises whether the skill of prominent artists is limited only by musical notation and preservation in the recordings on tape recorders?

Cassette	Expedition	Who made a recording	Performer	Materials
ILA -74	1970, December, Kyzylorda region, Syrdarya district, collective farm October	B.Karakulov, Z.Zhanuzakova	Aubakirov Bekbergen Born 1897 - baksy	Medical songs: Baqsısarını (1-10). Keregeboyıkerjılan. Shubar at sarını. Közbenbetiñsarını
ILA-67	1965, August Omsk Region, Moskalensky District	T. Bekkhozhina	Alzhanov Aitybay - singer, performer	Ritual songs saryns: Qulağın dombıranıñ burağanda. Jastıqtı eske alayıq. Buralıp änge salıp. Oynap, oynap, oynap qoy. Eslamniñ qoştaswı. Rıspaydıñjastayswğaketkeni. Arman. Qanatınqarşığa da şalmaydı. Qurdasımısağaäzil. Jalqaw Yaqsan. Birneşesizgearnapjazdımxat. Almaty.

Currently, the novelty of the work lies in the study of the invaluable heritage in a new aspect and presentation of the results as intellectual product, in which, notation patterns in digital format, development of audio and video materials and publishing a joint musical and ethnographic work-the Anthology (with online application) in three languages – Kazakh, Russian and English. Unlike the first collections, informative and educational comments should be given in three languages in a scientifically accessible form, and in view of the wide coverage of academic publications – it is important to select the best works of the spiritual heritage of Kazakhstan, for the first time in such format and present them to the world community.

The message of N. Nazarbayev: “it is necessary to actively transfer archival data into digital format, so that not only to accumulate them, but also make them available to all interested researchers and wide publicity” [1, p. 4] – results at the revival of the heritage accumulated and preserved in the Institute’s rare foundation, which allows to take a fresh look at the ancient motifs of the Kazakh people.

Ancient motifs -are also ancient times of national culture, which, in turn, in accordance with the requirements of the life, have evolved over the centuries, developed in their own way, covering several historical periods. These are the first folklore patterns, which reflected the basics of ritual, epic genres, as well as folk music, which predetermined the relevance of lyrical songs, traditions of aytys, instrumental music, which had a significant impact on the work of folk composers – sal, sere, akyns, kuishi. Therefore, their place in the history of our cultural heritage is very firm and unique. From this point of view, the words of E. Taylor (1832-1917), English scientist, cultural expert and ethnographer, are noteworthy, who in his famous work “First Culture” emphasized: “different stages of culture, demonstrating its gradual development, represent a legacy of the past century and play an important role in shaping the future” [25, p.18].

To reveal its (ancient folklore) artistic and structural features, genesis, unique and regional features of national music, to show the evolutionary development of genre and compositional types – is a complex historical and theoretical issue in the study of traditional art.

The materials presented in the rare foundation of the Institute (7000 storage units) should be systematized in a following way:

1. “The ancient saryns of the Great Steppe” (ritual motifs, folk songs and melodies of sal and sere). The history of Kazakh customs, daily life and rituals dates back to the time when the Kazakh community was just beginning its independent identity. Spiritual values which formed from this period spread orally and reached our time. This section will be composed of wedding motifs – the songs “Toi Bastau”, “Jar-Jar”, “Synsu”, “Aryz Olen”, especially “Betashar”, in funeral rite - songs “Estirtu”, “Joktau”, “Zhubatu”, “Zar”, “Konil aytu”etc. In addition, variants of the models “Besik zhyry”, “Tusau kesu zhyry”, “Sanamak”, “Alip-bi”, “Zhumbak”, “Otirik olen”, which emerged in connection with children’s folklore.

Folklore patterns that appeared in connection with celebration of Nauryz, Oraza ayt, Kurban ayt, calendar songs “Badik”, “Kulyapsan”, which refer to certain traditions associated with ancient beliefs, require new consideration. The future publication assumes conducting the coordinated works on regional specifics of folk songs. At the same time, when classifying them, “simple songs” (“Kara olen”), lyrical songs, historical songs, etc. should be taken into account to a certain extent.

Representatives of traditional art reached the XIX century with a high level of oral professional composer creativity. During this period, it was also distinguished by original and individual style of the poets and singers. In view of modern requirements, the songs of Birzhan sal, Akan sere, Abay, Shakarim, Zhayau Mussa, Mukhit, Baluan Sholak, Aset, Madi Estay can be categorized as relevant and studied. At present, the works by well-known Kazakh performers are presented, including: Estai Berkimbaev, Zhambyl Zhabayev, Kenen Azerbayev, Issa Baizakov, Kosymzhan Babakov, Kuan Lekerov, Kalka Zhapsarbayev, Kurmanbek Zhandarbekov, Manarbek Yerzhanov, and others. Their voices are fixed in the records of the Rare Foundation of the Institute.

Currently, the authors of Master’s and PhD thesis are interested in the creativity of these people, but the inconvenience is that the applicant who is directed from the University, which issued a letter of permission, also is unable to use these materials for listening. On the one hand, there is a shortage of technical equipment which is produced in the last century, and on the other hand, the decks are outdated and unsuitable for use. In this regard, and taking into account the capabilities of the new equipment, before re-recording, it is necessary to do selection and work to achieve sound purity.

2. “The Ancient Saryns of the Great Steppe” (folk kyu and motifs of famous kyuishi). The heritage of the Kazakh nation is unique, its specificslies in music patterns for kobyz, dombyra, sybyzgy, sazsyrynay, etc. There are legends and stories which are accompanied by these kyu. In this direction, it is foreseen to undertake a careful selection of legends and musical versions of kuy into the collection of the selected works. Regional kyu have developed in instrumental music on the basis of folk kuy. Author’s kuy testify on the outstanding representatives of each region. These are Abay, Makhambet, Kurmangazy, Daulet-kerey, Tattimbet, Ykylas, Esir, Kazangap, Sarymalay, Dina, Sugur-kyuyshi, who represent the unique values of our nation.

3. “Ancient Saryns of the Great Steppe” (motifs of the epic and epic songs). Inthe Rare Foundation of the M.O. AueзовInstitute of Literature and Art, the records of the motifs of the epic, dastans, zhyr, terme, and wills that make up a special part of the spiritual heritage of the Kazakh people are preserved. Among them there are variants of the epic “Alpamys” performed by Rakhmet Mazkhojaev and Sergazy Kalymbetov, “Kobylandy batyr” performed by Sungat Kalybayev, “Kozy Korpesh - Bayan sulu” performed by Shakir Abenov, which were recorded by the corresponding member of the NAS RK B.G. Erzakovich.

„АЛПАМЫСҚА“ КІРІСПЕ I
(Вступление к „Алпамысу“)

Сообщ. Р.Мазходжаев
Зап. Б.Ерзаковича

105 Еркін, тайсалмай. Смело и решительно. $\text{♩} = 100$

Ай! (домбра) Бұ - рын - ғы өт - кен за - ман - да,
Жи - де - лі Бай - сын же - рін - де, қо - қы - рат де - ген е - лін - де,
Бай - бө - рі де - ген бай шық - ты, тоқ - сан мың е - кен қа - ра - сы.
А - - Мү - рын - дық, ноқ - та ти - ме - ген,
түй - е - ші - лер мін - бе - ген, сек - сен мың е - кен ма - я - сы.
ускоряя Шұ - қы - рап жат - қан бір жыл - қы, то - ғай сай - ын мың жыл - қы,
е - се - бі жоқ көп жыл - қы, Жи - де - лі Бай - сын да - ла - сы.
Өз ал - ды - на бір бө - лек, то - ры - сы мен қа - ра - сы.
А - а - а - а - а.

The activities on systematizing and defining the performing versions of the heroic epic, lyrical epos, social and daily life epic by genre character of these epic works will be continued. At the same time, the proposed system requires a search among the population of the existing patterns of the epic “Kyz Zhibek”, which is part of the lyric epic, and “Ayman-Sholpan”, which is recognized as social-daily life. Therefore, trips to certain regions of Kazakhstan have been planned.

This work, carried out on the basis of N. Nazarbayev's idea "Ancient motives of the Great Steppe", undoubtedly, can further promote the authority of our State at global level, use the eternal heritage of our nation in a modern format which is accessible to different generations.

Conclusion. The results of this work will be in demand in the educational process precisely in this direction (on a national and international scale), since they have a general humanitarian focus. It is a well-known fact that representatives of the intelligentsia will receive State support through the restoration of Humanitarian Departments in the Universities of the country: "We need not only engineers and physicians, but also educated people who are able to deeply understand modern period and the future". Based on this, the amount of work that is significant for several areas of humanitarian sphere is important for the implementation and is oriented towards all genres of Kazakh traditional musical art. Folklore patterns and notation texts presented in three languages, in Kazakh, Russian and English, available in digital format and as a scientific-musical-ethnographic work – the Anthology (with online application) are relevant as supplementary means to the publicity and current faculty of various educational institutions, including specialized secondary and creative universities. The need to study them is obvious "in view of modernization in the globalization era of "the national code" and "national culture" in traditional music, through the identification of negative aspects, the designation of the advanced competitive achievements" [26, p.171].

The impact of the expected results on the development of science and technology and the expected social and economic effect are quite obvious. The national Anthology will be published based on the results a scientific publication. The proposed collection will be digitized, open and accessible for active use in public and social areas.

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ҰЛЫ ДАЛАНЫҢ КӨНЕ САРЫНДАРЫ

Аннотация. Н. Назарбаевтың: «Ұлы даланың жеті қыры» мақаласында ақпараттық қолдау және біртіндеп атқарылатын іс-шаралардың міндеттері белгіленген. Бұл ретте: «...қазақтың қобыз, домбыра, сыбызғы, сазсырнай және басқа да дәстүрлі музыкалық аспаптармен орындауға арналған маңызды туындылар топтамасын – «Ұлы даланың көне сарындары» басып шығару қажет. Ұлы даланың фольклоры мен әуендері заманауи цифрлық форматта «жаңа тыныс» алуы тиіс» [1, 4 б.] – деген. Қазіргі уақытта, фольклортанушы ғалымдардың (филологтар мен өнертанушылар) ұжымдық күшімен қолға алынған негізгі мақсаты – қазақ халқының көне сарындарын жинақтап, әдет-ғұрып және тұрмыс-салт әндерінің, қобыз, домбыра, сыбызғы және сазсырнай күйлерінің, эпос және жыр мақамдарының, сал-серілер мен дәуескер күйшілер туындыларының үздік нұсқасын айқындап, таңдамалы үлгілердің ноталық және аудио материалдарын және үш тілде (қазақ, орыс және ағылшын) ғылыми түсініктемесін жазып, зияткерлік өнім ретінде цифрлық форматта шығару.

Ортақ гуманитарлық бағыта тұжырымдар мен нәтижелердің ұлттық және халықаралық ауқымдылық маңызы ерекше деп қысқаша түйіндейміз. Тұңғыш рет, қазақ халқының таңдамалы музыкалық мұрасы «Ұлы даланың көне сарындарында» музыкалық үлгілері мен нота мәтіндері және үш тілде, яғни қазақ, орыс және ағылшын тілдерінде ғылыми түсініктемесі цифрлық форматта ұсынылып, арнайы орта және жоғары оқу орындарында, көпшілік қауым мен арнайы шұғылданатын профессорлық құрамға көмекші құралы ретінде кеңінен қолданылады. Еліміздің салт дәстүрін қайта жаңғырту мақсатында күнделікті тұрмыс тіршілікте және зияткерлік өнім ретінде шетелдік нарыққа ұлттық дәстүрді дәріптеу мақсатында да сұранысқа ие болады.

Түйін сөздер: сарын, ән, күй, эпос, фольклор, тұрмыс-салт, дәстүр.

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ДРЕВНИЕ САРЫНЫ ВЕЛИКОЙ СТЕПИ

Аннотация. В программной статье «Семь граней Великой степи» Н. А. Назарбаева обозначены поручения, предполагающие осуществление комплекса мероприятий, направленных на их информационную поддержку и поэтапную реализацию. В ней подчеркнута, что «...нужно выпустить сборник «Древние мотивы Великой степи» – коллекцию значимых произведений, созданных для традиционных казахских музыкальных инструментов: кобыза, домбры, сыбызгы, сазсырная и других. Фольклор и мелодии Великой степи должны обрести “новое дыхание” в современном цифровом формате» [1, 4 с.]. Главная цель предпринимаемых в настоящее время коллективных усилий ученых-фольклористов (филологов и искусствоведов) – собрать древние мотивы казахского народа, определить лучшие их варианты в обрядах и обычаях, кюях для кобыза, домбры, сыбызгы и сазсырная, эпоса и песенной поэзии, представить избранные образцы в нотной записи, аудио-, видеоматериалах и научных комментариях на трех языках (казахском, русском и английском) в цифровом формате как актуальную интеллектуальную продукцию.

Анонсируемые положения и результаты, имея общегуманитарную направленность, значимы в национальном и международном масштабе. Лучшие образцы музыкального наследия казахского народа, впервые представленные в «Ұлы даланың көне сарындары» («Древние сарыны великой Степи») в цифровом формате с нотными текстами, адаптированными научными комментариями на трех (казахском, русском и английском) языках, востребованы не только в учебно-образовательной и педагогической деятельности профессорско-преподавательского состава разнопрофильных ВУЗов, в широких кругах общественности, но и в процессе их популяризации в мировом пространстве.

Ключевые слова: мотив, песня, кюя, эпос, фольклор, обряд, традиция.

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