

ISSN 2518-1467 (Online),
ISSN 1991-3494 (Print)

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ
ҰЛТТЫҚ ҒЫЛЫМ АКАДЕМИЯСЫНЫҢ

Х А Б А Р Ш Ы С Ы

ВЕСТНИК

НАЦИОНАЛЬНОЙ АКАДЕМИИ НАУК
РЕСПУБЛИКИ КАЗАХСТАН

THE BULLETIN

THE NATIONAL ACADEMY OF SCIENCES
OF THE REPUBLIC OF KAZAKHSTAN

PUBLISHED SINCE 1944

1

JANUARY – FEBRUARY 2021

ALMATY, NAS RK

NAS RK is pleased to announce that Bulletin of NAS RK scientific journal has been accepted for indexing in the Emerging Sources Citation Index, a new edition of Web of Science. Content in this index is under consideration by Clarivate Analytics to be accepted in the Science Citation Index Expanded, the Social Sciences Citation Index, and the Arts & Humanities Citation Index. The quality and depth of content Web of Science offers to researchers, authors, publishers, and institutions sets it apart from other research databases. The inclusion of Bulletin of NAS RK in the Emerging Sources Citation Index demonstrates our dedication to providing the most relevant and influential multidiscipline content to our community.

Қазақстан Республикасы Ұлттық ғылым академиясы "ҚР ҰҒА Хабаршысы" ғылыми журналының Web of Science-тің жаңаланған нұсқасы Emerging Sources Citation Index-те индекстелуге қабылданғанын хабарлайды. Бұл индекстелу барысында Clarivate Analytics компаниясы журналды одан әрі the Science Citation Index Expanded, the Social Sciences Citation Index және the Arts & Humanities Citation Index-ке қабылдау мәселесін қарастыруда. Web of Science зерттеушілер, авторлар, баспашылар мен мекемелерге контент тереңдігі мен сапасын ұсынады. ҚР ҰҒА Хабаршысының Emerging Sources Citation Index-ке енуі біздің қоғамдастық үшін ең өзекті және беделді мультидисциплинарлы контентке адалдығымызды білдіреді.

НАН РК сообщает, что научный журнал «Вестник НАН РК» был принят для индексирования в Emerging Sources Citation Index, обновленной версии Web of Science. Содержание в этом индексировании находится в стадии рассмотрения компанией Clarivate Analytics для дальнейшего принятия журнала в the Science Citation Index Expanded, the Social Sciences Citation Index и the Arts & Humanities Citation Index. Web of Science предлагает качество и глубину контента для исследователей, авторов, издателей и учреждений. Включение Вестника НАН РК в Emerging Sources Citation Index демонстрирует нашу приверженность к наиболее актуальному и влиятельному мультидисциплинарному контенту для нашего сообщества.

Б а с р е д а к т о р ы
х.ғ.д., проф., ҚР ҰҒА академигі
М.Ж. Жұрынов

Р е д а к ц и я а л қ а с ы:

Абиев Р.Ш. проф. (Ресей)
Абылкасымова А.Е. проф., академик (Қазақстан)
Аврамов К.В. проф. (Украина)
Аппель Юрген проф. (Германия)
Банас Иозеф проф. (Польша)
Велесько С. проф. (Германия)
Велихов Е.П. проф., РҒА академигі (Ресей)
Кабульдинов З.Е. проф. (Қазақстан)
Қалимолдаев М.Н. проф., академик (Қазақстан), бас ред. орынбасары
Қамзабекұлы Д. проф., академик (Қазақстан)
Қойгелдиев М.К. проф., академик (Қазақстан)
Лупашку Ф. проф., корр.-мүшесі (Молдова)
Новак Изабелла проф. (Германия)
Полещук О.Х. проф. (Ресей)
Поняев А.И. проф. (Ресей)
Сагиян А.С. проф., академик (Армения)
Таймагамбетов Ж.К. проф., академик (Қазақстан)
Хрипунов Г.С. проф. (Украина)
Шәукенова З.К. проф., корр.-мүшесі (Қазақстан)
Юлдашбаев Ю.А. проф., РҒА академигі (Ресей)
Якубова М.М. проф., академик (Тәжікстан)

«Қазақстан Республикасы Ұлттық ғылым академиясының Хабаршысы».

ISSN 2518-1467 (Online),
ISSN 1991-3494 (Print)

Меншіктенуші: «Қазақстан Республикасының Ұлттық ғылым академиясы»РҚБ (Алматы қ.).

Қазақстан Республикасының Ақпарат және коммуникациялар министрлігінің Ақпарат комитетінде
12.02.2018 ж. берілген № **16895-Ж** мерзімдік басылым тіркеуіне қойылу туралы куәлік.

Тақырыптық бағыты: *іргелі ғылымдар саласындағы жаңа жетістіктер нәтижелерін жария ету.*

Мерзімділігі: жылына 6 рет.
Тиражы: 2000 дана.

Редакцияның мекенжайы: 050010, Алматы қ., Шевченко көш., 28, 219 бөл., 220,
тел.: 272-13-19, 272-13-18, <http://www.bulletin-science.kz/index.php/en/>

© Қазақстан Республикасының Ұлттық ғылым академиясы, 2021

Типографияның мекенжайы: «NurNaz GRACE», Алматы қ., Рысқұлов көш., 103.

Главный редактор
д.х.н., проф. академик НАН РК
М.Ж. Журинов

Редакционная коллегия:

Абиев Р.Ш. проф. (Россия)
Абылкасымова А.Е. проф., академик (Казахстан)
Аврамов К.В. проф. (Украина)
Аппель Юрген проф. (Германия)
Банас Иозеф проф. (Польша)
Велесько С. проф. (Германия)
Велихов Е.П. проф., академик РАН (Россия)
Кабульдинов З.Е. проф. (Казахстан)
Калимолдаев М.Н. академик (Казахстан), зам. гл. ред.
Камзабекулы Д. проф., академик (Казахстан)
Койгельдиев М.К. проф., академик (Казахстан)
Лупашку Ф. проф., чл.-корр. (Молдова)
Новак Изабелла проф. (Германия)
Полещук О.Х. проф. (Россия)
Поняев А.И. проф. (Россия)
Сагиян А.С. проф., академик (Армения)
Таймагамбетов Ж.К. проф., академик (Казахстан)
Хрипунов Г.С. проф. (Украина)
Шаукенова З.К. проф., чл.-корр. (Казахстан)
Юлдашбаев Ю.А. проф., академик РАН (Россия)
Якубова М.М. проф., академик (Таджикистан)

«Вестник Национальной академии наук Республики Казахстан».

ISSN 2518-1467 (Online),
ISSN 1991-3494 (Print)

Собственник: РОО «Национальная академия наук Республики Казахстан» (г. Алматы).

Свидетельство о постановке на учет периодического печатного издания в Комитете информации Министерства информации и коммуникаций и Республики Казахстан № **16895-Ж**, выданное 12.02.2018 г.

Тематическая направленность: *публикация результатов новых достижений в области фундаментальных наук.*

Периодичность: 6 раз в год.
Тираж: 2000 экземпляров.

Адрес редакции: 050010, г. Алматы, ул. Шевченко, 28, ком. 219, 220, тел. 272-13-19, 272-13-18.
<http://www.bulletin-science.kz/index.php/en/>

© Национальная академия наук Республики Казахстан, 2021

Адрес типографии: «NurNazGRACE», г. Алматы, ул. Рыскулова, 103.

Editor in chief

doctor of chemistry, professor, academician of NAS RK

M.Zh. Zhurinov

Editorial board:

Abiyev R.Sh. prof. (Russia)
Abylkasymova A.E. prof., academician (Kazakhstan)
Avramov K.V. prof. (Ukraine)
Appel Jurgen, prof. (Germany)
Banas Joseph, prof. (Poland)
Velesco S., prof. (Germany)
Velikhov Ye.P. prof., academician of RAS (Russia)
Kabuldinov Z.E. prof. (Kazakhstan)
Kalimoldayev M.N. prof., academician (Kazakhstan), deputy editor in chief
Kamzabekuly D. prof., academician (Kazakhstan)
Koigeldiev M.K. prof., academician (Kazakhstan)
Lupashku F. prof., corr. member (Moldova)
Nowak Isabella, prof. (Germany)
Poleshchuk O.Kh. prof. (Russia)
Ponyaev A.I. prof. (Russia)
Sagiyani A.S. prof., academician (Armenia)
Taimagambetov Zh.K. prof., academician (Kazakhstan)
Khripunov G.S. prof. (Ukraine)
Shaukenova Z.K. prof., corr. member. (Kazakhstan)
Yuldashbayev Y.A., prof., academician of RAS (Russia)
Yakubova M.M. prof., academician (Tadjikistan)

Bulletin of the National Academy of Sciences of the Republic of Kazakhstan.

ISSN 2518-1467 (Online),
ISSN 1991-3494 (Print)

Owner: RPA "National Academy of Sciences of the Republic of Kazakhstan" (Almaty).

The certificate of registration of a periodical printed publication in the Committee of information of the Ministry of Information and Communications of the Republic of Kazakhstan No. **16895-Ж**, issued on 12.02.2018.

Thematic focus: *publication of the results of new achievements in the field of basic sciences.*

Periodicity: 6 times a year.

Circulation: 2000 copies.

Editorial address: 28, Shevchenko str., of. 219, 220, Almaty, 050010, tel. 272-13-19, 272-13-18,
<http://www.bulletin-science.kz/index.php/en/>

© National Academy of Sciences of the Republic of Kazakhstan, 2021

Address of printing house: «NurNaz GRACE», 103, Ryskulov str, Almaty.

A.Zh. Kaztuganova¹, A.K. Omarova¹, R.U. Stamgazyev², D.F. Karomat³, D.A. Nurbaeva²

¹Institute of Literature and Art named for M. Auezov, Almaty, Kazakhstan;

²Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan;

³Institute of Art Sciences, Academy of Sciences of Uzbekistan, Tashkent, Uzbekistan.

E-mail: zhasaganbergen@mail.ru, aklima_omarova@mail.ru, stam_67@mail.ru,

dilkaramat@gmail.com, d.nurbayeva@mail.ru

ETHNOMUSIC, ETHNOPHORE, ETHNOGRAPHER

Abstract. The article presents issues related to the study of the triad of «ethno music, ethnophor, ethnographer» in the axiological aspect. Their research is updated in connection with the consideration of the trinity of «ethno music, ethnophor, ethnographer» in the global world from the point of view of the spiritual and cultural values of the Kazakh people aimed to increase their importance in modern society. The necessity of theoretical understanding of the problem «ethno ear» («auditory abilities of the ethnoss») is revealed - which is a common «tool» in the trinity of the concepts of ethno music, ethnophor and ethnographer, which is the rationale for such important moments related to national identity as «intonation specificity», «culture of listening / listening», «memorizing skills», «ways of articulation», etc. It is emphasized that in the course of analyzing the genres that form the basis of ethno music, it is advisable to re-examine the contribution of outstanding personalities – those people who have managed to transmit them to the present day, and those who have been able to record them. Moreover, not considering the examples, methods of upbringing, lifestyle and worldview, customs and traditions of the ancestors only as a shady of images of the distant past or book values, but working to ensure their real «return» to everyday life through the firm fixation in the minds of the younger generations. Thanks to this, one can awaken the respect for the national cultural heritage in young people. In the course of the development of these issues by genre directions, the works of domestic researchers, scientists from foreign and CIS countries were taken into account. The main theses of the article can serve in the future as a guide and necessary support for students of traditional music, secondary specialized and higher educational institutions, Master, PhD students and teachers.

Keyword: ethnomusicology, ethnophor, ethnographer, spiritual values, global peace, cultural heritage.

Introduction. In the global world, especially in the last decade, the information exchange is becoming rapid, computer technologies and Internet sites are developing and are being actively introduced into society, including those which are duplicating the mainstream media – radio, television, newspapers and magazines. As a result of this, there is interaction and rapprochement of cultures and traditions of different peoples. In the process of such cultural exchange, the appearance of artificial works is noticeable in which the original nature of national music is lost. Of course, when we see the unacceptable essence of an alien, we begin to realize the need to evaluate the spiritual values of the own nation in their original form.

Over time, we become convinced that the works that truly reflect the artistic identity of a particular nation are of great interest in the world than those which have gained wide popularity and emerged in the process of exchange, in line with hybrid/ or multi-genre trends (ethno-rock, ethno-fusion, ethno-pop, neo-ethno-folk, ethno-electronics, modern-ethno-jazz duet). Although, there are also people who are fond of discovering the unfamiliar, mastering the instruments of other nations. In addition, the appearance of multi-genre, multi-style works, which arise as a result of various experiments which are linking the folklore heritage and traditional music of the nation with the culture of a foreign country, leads to the loss or even destruction of a rich national heritage. From this point of view, the question of the purity of the nature of the national heritage, the authenticity of its performance, and recording in its original form becomes the priority issue.

These problematic issues, leading to the theme “Ethno music, ethnophore, ethnographer: cultural and spiritual values of the Kazakh nation in the global world”, emphasize the relevance of the fundamental study of the still unstudied trinity in the chosen scientific and theoretical context.

The first President of the Republic of Kazakhstan, N.A.Nazarbayev, noted that the “national code”, which dates back to ancient times, has been preserved in the cultural heritage of the people: “Even largely modernized societies contain cultural codes, the origins of which are rooted back in the past. The first condition for the modernization of a new type is the preservation of their culture, their own national code” [1]. It is important to look at our ancient traditional music from the point of view of the national code and, at the same time, recall the names of those people who worked to preserve the originality of these values, recording them in their original, genuine form.

The main aim of the research is to study the Kazakh *ethnomusic* – the patterns of folklore heritage and the works of traditional art that form its basis; the works of *ethnophores* – who have mastered and absorbed the steppe culture of famous figures, unique personalities whose names are still unknown; *ethnographers* – who worked selflessly to record, compile and store information from the point of view of cultural and spiritual values in the global world.

Methods. Description of the main scientific issues and hypotheses of the research, the justification of the research strategy and approaches, the types of studies used in the research (descriptive, correlation and / or experimental), the sequence of studies;

Understanding the specifics of Kazakh traditional culture in the trinity of “ethno music, ethnophore, ethnographer”, which predetermines special attention to such a category as “ethno ear” can provide a qualitatively new level of comprehension of the nature of national music as an object of study, its genre, stylistic and regional diversity.

In accordance with the main goal of the research, the issues of “ethno music, ethnophore, ethnographer” are considered in the context of historical, social, philosophical, psychological, pedagogical, philological, ethnographic and ethnological sciences.

In the study of the folklore heritage and the works of traditional art, which form the basis of the Kazakh ethno music, from the point of view of cultural and spiritual values in the global world, historical-theoretical, systematic methods of analysis are used;

When studying genre nature, regional features of the works, ways of forming and developing society, as well as the concepts of “kissa tunes”, “makams of epic traditions”, “sal-sere institute”, “individual kuyshi schools” formed according to the stages of development of traditional art, they are used comparative approaches to the development of these concepts;

Along with the study of the works of famous figures who have mastered and absorbed the steppe culture, who made an invaluable contribution to the design and storage of information recorded from ethnophores, as well as unique personalities whose names are still unknown, expert analytical and axiological research principles are applied.

Theoretical issues common to the trinity of “ethno music, ethnophore and ethnographer”, such as “intonation specificity”, “listening/ listening culture”, “memorization skills”, “articulation methods” and other system analysis methods developed in the field of musicology are used for interpretation of the important points.

The first President of the RK, N.Nazarbayev, in his article “Look into the Future: Modernization of Public Consciousness” noted: “Without reliance on national and cultural roots, modernization will hang in the air. History and national traditions must be taken into account. This platform connects the horizons nation past, present and future” [2]. History, worldview, customs, language, mentality, religion, culture, national art can be known through ethno music – the spiritual heritage of the people. In research we divided Kazakh ethnic music into two areas: folklore and traditional music. Both directions are based on oral creativity, roots back in antiquity and currently finds its continuation as a national treasure. Gilbert Rouget defined ethnomusicology as a science, noted that the oral tradition, which was spread before the formation of written culture, is the music of a particular ethnos, concludes: “Ethnomusicology is the musicology of unwritten music” [3, 677 p.].

The Kazakh folklore heritage has inhabited the Great Steppe since ancient times includes songs, kuy, epic, terme, kissa, dastans, aitys, tolgau. Musical folklore is the research subject of individual scholars works: A.Zataevich, G.Erzakovich, A.Baygaskina, A.Temirbekova, T.Bekhozhina, M.Akhmetova,

B.Karakulov, etc. This research includes folklore patterns transmitted by ancestors century by century, which are still relevant today education, upbringing, life activities, worldviews, which carry important information that bring this spiritual heritage to the minds of the independent country young generation. Among the works related to wedding ceremonial songs are studied “Toi bastar”; “Zhar-Zhar”; “Synsu”; “Betashar”, to mourning rituals “Estirtu”; “Zhoktau”; “Zhubatu”, children's folklore “Besik zhyry”; “Tusau kesu zhyry”; “Zhumbak”, belief songs “Badik”; “Arbau”, “Baksy saryndary”, calendar songs “Zhaz keledi, alakai!”, “Kim kalai dauystai bileidi?”, holiday and nature renewal songs “Maldyn toldeui”; “Toigeleu”; “Shoreleu”, about Oraza ait “Zharamazan”; “Bata”, etc.

The second direction of ethnic music is associated with traditional art. The period of professional composer development creativity in traditional art was in the 19th century. The study of this period can be seen in the works of A.Zhubanov, Z.Kospakov, K.Zhuzbasov, A.Seidimbek, B.Amanov, A.Mukhambetova, S.Elemanova, A.Kunanbaeva, S.Utegalieva, R.Nesipbai. Outstanding creative personalities Birzhan-sal, Akhan-sere, Zhaiu Musa, Mukhit formed the “Sal-Sere Institute” and the unique kuyshi Abyl, Kurmangazy, Dauletkerei, Tattimbet, etc. founded “kuyshi schools”. In the works of zhyrau “tunes of kissa”, “makams of epic traditions”; “terme and tolgau texts” beautiful and elegant, melodic-intonational, exemplary-educational, spiritual, lyrical motifs are passed from generation to generation as an edification of the ancestors. With the revival of national culture the works of zhyrshy, sal-sere, singers and kuyshi transformed into masterpieces. The creations of traditional composers are analyzed in this research of spirituality and cultural value.

Centuries-old patterns of folk and traditional music in the cultural space became the basis for new directions and genres (traditional, academic/classical, mass/pop). This is noticeable in the work of professional composers of the 1920-30s of the XX century formed in the European written tradition. Based on S.Kuzembay, A.Ketegenova, U.Zhumakova, A.Omarova’s research, the works of composers within the framework of the topic are considered within the sides of creativity are revealed which were previously neglected.

P.Aravin, B.Erzakovich note Russian and foreign travelers M.Gotovitsky, R.Pfennig, N.Grodekov, A.Alekterov, S.Rybakova, A.Divaev, D.Lvovich, A.Eichhorn and others, who expressed their opinion on Kazakh musical heritage. The manuscripts of Alash figures, writers, scholars, ethnographers and ethnomusicologists about spiritual and cultural national values will be examined from a new perspective. For the first time, these materials will be published in the collection “Source of spiritual values”. In joint monograph as a result of basic research, recording methods, ear features, generalization and systematization methods of ethnographers and ethnomusicologists will be justified and reflected from the scientific aspects.

Study of the issue of ethnomusic in the foreign countries started earlier. It should be relayed on *the world's leading researches*. If among foreign scholars who conduct the research using anthropological methods in ethnomusicology, we can mention J.Rouget [3], D.McAllester [4], J.Ran [5], then in the field of Russian ethnomusic the basis for the formation of historical and theoretical justification was developed by B.Asafiev [6], K.Kvitka [7], I.Zemtsovsky [2], I.Matsievsky [8]. In heritage of different peoples, every day there appear more and more works in the field of musicology related to ethnomusic. For example, the works of T.Galtseva [9], N.Almeeva [10], etc. There are separate article “Globalization and ethnomusicology” [11] and appeared as the initiator within studies on ethnophores and ethnographers. Their conclusions can serve as a methodological basis.

Results. The foundations of ethnomusic, which are based on history, worldview, lifestyle, customs, language, mentality, religion, culture, the national art, in turn, clarify the folklore heritage and traditional music. Since any work can be considered as a “historical document” that provides information about a particular era and reflects the uniqueness of a particular nation. Such spiritual sources include religious makam, baksy saryn, songs, terme, tolgau, epic, dastans, kissa, covenants, kuy, etc. [12]. Therefore, it is planned in the frame of the research to study the nature of these genres, stylistic trends, regional features, ways of their formation and development of nomadic society. In addition, the traditional creativity of Kazakh folk composers, formed on the basis of folklore heritage, will be analyzed in the context of spiritual and cultural values. Among the considered are the theoretical interpretation of the “Makams of epic traditions”, “the institute of sal-sere”, “individual kuyshi schools”, “kissa tunes”, etc.

Today, the names of ethnophors - masters of art who have deeply mastered the subtleties of national music – are not often mentioned. Among them, along with celebrities, there are also persons who are unknown to date. Even if only famous people are taken into account, for many it remains unknown what kind of works they specifically promote. This issue has not been addressed in the history of music for various reasons. If in this regard, in Soviet times it was not customary to speak for political reasons, then from the moment of gaining independence the problem was mostly simply forgotten. Through analysis of the transferred works, the worldview, musical abilities, psychology and culture of performers will be shown. Through the study of their musical preferences and issues related to human musical anthropology, the secrets of the “creative laboratory” of ethnophores should be revealed. The necessary clarification of the problems of creating one's own work and the creative process will be proposed, in which national values are reproduced and improved, which are formed almost from birth, are divided at the level of the immune system into “own” and “alien”, transmitted as a rich spiritual heritage from father to son.

The spiritual and cultural masterpieces of the Kazakh people began to be recorded in the late XIX and early XX centuries. The manuscripts of Russian and foreign travelers, figures of Alash, scientific writers, ethnographers and ethnomusicologists about Kazakh music, preserved in the collections of national archives, testify to this. These works contain information about the musical history and traditions of the ethnos, and the collections of ethnographers and ethnomusicologists along with musical notation patterns of national music contain information that has been preserved to date on ethnophors. Due to the fact that so far they have not been considered from a scientific point of view, documentary evidence will be selected on the methods of collection and systematization, methods of documentation, the peculiarities of auditory perception of ethnographers and ethnomusicologists, as well as biographical data of ethnophores.

To illustrate this we present two different transcripts of a single kuy:

P. Aravin

ҚЫЗ-АКЖЕЛЕН
Душа-девица

Легко и подвижно $\text{♩} = 132$

K. Akhmediyarov

ҚЫЗ АҚЖЕЛЕН
I-түрі

КӨТЕРІКІ КӨНІЛМЕН $\text{♩} = 170$

From a theoretical point of view in the study of orally spread works of “ethnomusic, ethnophore and ethnographer”, the most important issue of the “auditory abilities of an ethnos,” “ethnoear”, which has turned into an invisible force in the world of music, will be revealed. Its research leads to the expansion of the range of issues related to other nationally distinctive realities – “intonation specificity”, “listening/listening culture”, “memorization skills”, “methods of articulation”, etc. The reason is that “ethnic hearing” as said I.I.Zemtsovsky, “is considered the first and main identifier of an ethnic group”. It determines the musical worldview of the nation – the basis of the improvisational art of the entire ethnic group.

The field of ethnomusic requires interdisciplinary research. In this regard, these issues in the research are considered within the framework of historical, social, philosophical, psychological, pedagogical, philological, ethnographic and ethnological sciences using the time-tested principles of comparative and system analysis, historical-theoretical, practice-oriented, source study methods.

The research, associated with the humanitarian sphere also in demand in the modern society development, economy, technology. In the global world can be competitive only due to their spiritual and cultural values. The President K.K.Tokaev’s proposal on the introduction of dombra lessons in the school curriculum is very relevant as a sign of the need to pay attention to the spiritual and cultural values that distinguish a nation. The First President’s words are very convincing: “When people today talk about the impact of alien ideological influences, we mustn’t forget that they are based on certain values, cultural symbols of other peoples. Only own national symbolism can resist it” [1]. The representation of the national brand on the world market should be based on the spiritual and cultural values of people. The publication of an archival materials collection and a collective monograph about trinity, for subjects of modern society may be of interest as a basis in practical activities, life guidelines, internal impulses. The historical and theoretical issues of the research, aimed at preserving, developing and recognizing the nation, can contribute to upbringing of national spirit through the formation the formation in the minds of present and future generations of a sense of respect and appreciation. The significance of the theme of the research at the national and international levels is evidenced by the development of issues of “ethnicity of hearing”, “musical features”, “listening culture”, “memory skills”, “articulation techniques”, etc., that have not been studied in the trinity context.

The research theme, results achieved, new publications will affect the research work, the level of scientific and technical potential. It’s necessary to know, see and remember the condition, prerequisite for scientific work in various fields is the national wisdom. “... ideally, the humanities are united by the study of “ethno” on their specific material, that is, ideally, everyone recognizes the universality of the ethnic category, regardless of the variety that cannot be taken into account, its specific manifestation and myriad of other ethnic displacements” [2, p.2]. Activities in scientific organizations and collectives working in the field of the humanities philosophy, cultural studies, religious studies, philology, linguistics, literary criticism, art criticism, history, psychology, anthropology, ethnography, cognitive science may foster a sense of patriotism. The results of this study can be used as a textbook in the education system. Scientific articles, conference reports, specific findings and archival data published in a monograph and collection will be a worthy contribution to the national science development

Conclusion. The main idea of research is considering the trinity of “ethnomusic, ethnophore, ethnographer” in the global world in spiritual-cultural values view of Kazakh nation, increasing their importance in modern society. During analysis of genres make up the ethnomusic basic in national identity system, explore outstanding personalities contribution, people managed to convey them to present time and recorded. Without considering examples, upbringing methods, lifestyle, worldview, traditions of ancestors as ghostly images of past or book values, it’s necessary to ensure their real “return” to everyday life through a fixation in minds of younger generations and awaken respect for cultural heritage.

The immediate results of the research include, firstly, new methodological approaches to science, new factual materials that allow the use of various directions (in the research field and performing arts), and secondly, in the educational process in the taught disciplines – “History of Kazakh music”, “Folk art”, “Methods of designing notes”, “Ethnosolpeggio”, “Ethnoorganology and the history of instrumental music”, etc., can be used in diploma, master and doctoral works (theoretically and practically, from the point of view of using information, musical materials) on the spiritual and cultural values of the Kazakh people. In addition, the results of the research can be very valuable when used in interdisciplinary fields, in television programs dedicated to the spiritual and cultural heritage. In the field of education and science,

the qualitative results of basic research aimed at improving the qualifications of students, Master and PhD students can be revealed quantitatively. Qualitative and quantitative characteristics of direct and indirect research results will be obvious over time.

**А.Ж. Қазтуғанова¹, А.Қ. Омарова¹,
Р.Ө. Стамғазиев², Д.Ф. Каромат³, Д.А. Нұрбаева²**

¹М.О. Әуезов атындағы Әдебиет және өнер институты, Алматы, Қазақстан;

²Құрманғазы атындағы Қазақ ұлттық консерватория, Алматы, Қазақстан;

³Өзбекстан Республикасының Ғылым Академиясы Өнертану институты, Ташкент, Өзбекстан

ЭТНОМУЗЫКА, ЭТНОФОР, ЭТНОГРАФ

Аннотация. Мақалада аксиологиялық аспектіде "этномузыка, этнофор, этнограф" триадасын зерттеуге байланысты сұрақтар берілген. Олардың зерттеулері қазіргі қоғамдағы маңыздылығын арттыруға бағытталған қазақ халқының рухани-мәдени құндылықтары тұрғысынан жаһандық әлемдегі "этномузыка, этнофор, этнограф" үштұғырлығының қарастырылуына байланысты өзекті болып отыр. "Интонациялық ерекшелік", "тыңдау / тыңдау мәдениеті", "есте сақтау дағдылары", "артикуляция тәсілдері" және т. б. сияқты ұлттық бірегейлікке байланысты маңызды сәттердің негіздемесі болып табылатын этномузыка, этнофор және этнограф ұғымдарының үштұғырлығындағы "этно есту" ("этностың есту қабілеті") проблемасын теориялық тұрғыдан ұғыну қажеттігі анықталды. Этномузыканың негізін құрайтын жанрларды талдау барысында көрнекті тұлғалардың, оларды бүгінгі күнге дейін жеткізе білген адамдардың және оларды жаза алғандардың үлесін қайта қарастырған жөн. Сонымен қатар, ата-бабалардың мысалдарын, тәрбие әдістерін, өмір салты мен дүниетанымын, әдет-ғұрыптары мен дәстүрлерін алыс өткеннің немесе кітап құндылықтарының көлеңкелері ретінде қарастырмай, оларды жас ұрпақтың санасында берік бекіту арқылы күнделікті өмірге нақты "қайтаруды" қамтамасыз ету үшін жұмыс жасау. Осының арқасында жастардың ұлттық мәдени мұраға деген құрметін оятуға болады. Осы мәселелерді жанрлық бағыттар бойынша әзірлеу барысында отандық зерттеушілердің, шет елдер мен ТМД елдерінің ғалымдарының еңбектері ескерілді. Мақаланың негізгі тезистері дәстүрлі музыкалық университеттердің, орта арнаулы және жоғары оқу орындарының студенттеріне, магистранттарға, аспиранттар мен оқытушыларға басшылық және қажетті қолдау бола алады.

Түйін сөздер: этномузыка, этнофор, этнограф, рухани құндылықтар, жаһандық әлем, мәдени мұра.

**А.Ж. Казтуғанова¹, А.К. Омарова¹,
Р.У. Стамғазиев², Д.Ф. Каромат³, Д.А. Нурбаева²**

¹Институт литературы и искусства им. М.О. Ауэзова, Алматы, Казахстан;

²Казахская национальная консерватория им. Курмангазы, Алматы, Казахстан;

³Институт искусствознания АН РУз, Ташкент, Узбекистан

ЭТНОМУЗЫКА, ЭТНОФОР, ЭТНОГРАФ

Аннотация. В статье представлены вопросы, связанные с изучением триады «этномузыка, этнофор, этнограф» в аксиологическом аспекте. Их исследование актуализируется в связи с рассмотрением триединства «этномузыка, этнофор, этнограф» в глобальном мире с точки зрения духовно-культурных ценностей казахского народа, направленных на повышение их значимости в современном обществе. Выявлена необходимость теоретического осмысления проблемы «этно - слуха» («слуховых способностей этноса») - общего «инструмента» в триединстве понятий этномузыки, этнофора и этнографа, являющегося обоснованием таких важных моментов, связанных с национальной идентичностью, как «интонационная специфика», «культура слушания / слушания», «навыки запоминания», «способы артикуляции» и др. Подчеркивается, что в ходе анализа жанров, составляющих основу этномузыки, целесообразно заново рассмотреть вклад выдающихся личностей-тех людей, которые сумели передать их до наших дней, и тех, кто сумел их записать. Причем, не рассматривая примеры, методы воспитания, образ жизни и мировоззрение, обычаи и традиции предков лишь как тени образов далекого прошлого или книжных ценностей, а работая над обеспечением их реального «возвращения» в повседневную жизнь через твердую фиксацию в сознании подрастающих поколений. Благодаря этому можно пробудить в молодежи уважение к национальному культурному наследию. В ходе разработки этих вопросов по жанровым направлениям были учтены труды отечественных исследователей, ученых из зарубежных стран и стран СНГ. Основные тезисы статьи могут

служить в дальнейшем руководстве и необходимой поддержкой для студентов традиционных музыкальных вузов, средних специальных и высших учебных заведений, магистрантов, аспирантов и преподавателей.

Ключевые слова: этномузыка, этнофор, этнограф, духовные ценности, глобальный мир, культурное наследие.

Information about authors:

Kaztuganova Ainur, Candidate of Art Sciences, Institute of Literature and Art named for M. Auezov, Almaty, Kazakhstan; zhasaganbergen@mail.ru; <https://orcid.org/0000-0003-1248-2759>;

Omarova Aklima, Candidate of Art Sciences, Associate Professor, Institute of Literature and Art named for M. Auezov, Almaty, Kazakhstan; aklima_omarova@mail.ru; <https://orcid.org/0000-0002-8681-2207>;

Stamgazyev Ramazan, «Honored Artist» of the Republic of Kazakhstan Associate professor, Kurmangazy Kazakh National Conservatory, stam_67@mail.ru; <https://orcid.org/0000-0003-0723-4929>;

Karomat Dilorom, PhD, Institute of Art Sciences, Academy of Sciences of Uzbekistan Tashkent, Uzbekistan; dilkaramat@gmail.com; <https://orcid.org/0000-0002-9025-6194>;

Nurbaeva Dinara, Kazakh National Conservatory named after Kurmangazy, Almaty, Kazakhstan; d.nurbaeva@mail.ru <https://orcid.org/0000-0003-4671-5397>

REFERENCES

[1] Nazarbayev N. (2017) Course towards the future: modernization of Kazakhstan's identity. Egemen Kazakhstan. 12 april, №70(29051). Wednesday. p.1. (in Kaz.).

[2] Zemtsovsky I. (2002) The apology of hearing. Music Academy. No. 1. P.1-12. ISSN 0869-4516 (in Russ.).

[3] Rouget G. (1970) Transcrire ou decrire/ Echanges et communications. Paris, P.677 (in Eng.).

[4] McAllester D. (1979) The Astonished Ethno-Muse // Ethnomusicology. No 2. P.182. (in Eng.).

[5] Rahn J. (1987) Ethnomusicological Approaches to Western Art Music. The World of Music. No. 1. (in Eng.).

[6] Asaf'ev B. (1971) Musical form as a process: In 2 books 2nd ed. Leningrad. 376 p. (in Russ.).

[7] Kvitka K (1973) Introductory remarks to musical and ethnographic research. Quickack. Elected Tr.: In 2 t. Moscow, T.2. P.3-28. (in Russ.).

[8] Matsievsky I.V. (1983) Formation of system-ethnophonic method in organology. Methods of studying folklore. Leningrad. P.143-170. (in Russ.).

[9] Galtseva T.E. (1994) Ethnocultural specificity of musical perception: author's abstract. Cand. Moscow. 23 p. (in Russ.).

[10] Almeeva N.Yu. (1999) Ritual folklore in the ethno-cultural context: (To the question of regional ethnomusicology). Music science of the Middle Volga region: Results and prospects. Kazan. P.64-67 (in Russ.).

[11] Omarova A.K, Kaztuganova A.Zh., Karomat D.F. (2020) Globalization and ethnomusicology. The Bulletin of national academy of sciences of the RK.ISSN 1991-3494 Volume 2, Number 384, 216-221. <https://doi.org/10.32014/2020.2518-1467.61>(in Eng.).

[12] Omarova A., Kaztuganova A., Akimzhanov B., Sultanova A., Zhamanbalinov E. (2020) Kazakh musical and poetic art in the context of globalization Opción, Año 36, Especial No.26: 387-406 ISSN 1012-1587/ISSNe: 2477-9385 (in Eng.).

Publication Ethics and Publication Malpractice in the journals of the National Academy of Sciences of the Republic of Kazakhstan

For information on Ethics in publishing and Ethical guidelines for journal publication see <http://www.elsevier.com/publishingethics> and <http://www.elsevier.com/journal-authors/ethics>.

Submission of an article to the National Academy of Sciences of the Republic of Kazakhstan implies that the described work has not been published previously (except in the form of an abstract or as part of a published lecture or academic thesis or as an electronic preprint, see <http://www.elsevier.com/postingpolicy>), that it is not under consideration for publication elsewhere, that its publication is approved by all authors and tacitly or explicitly by the responsible authorities where the work was carried out, and that, if accepted, it will not be published elsewhere in the same form, in English or in any other language, including electronically without the written consent of the copyright-holder. In particular, translations into English of papers already published in another language are not accepted.

No other forms of scientific misconduct are allowed, such as plagiarism, falsification, fraudulent data, incorrect interpretation of other works, incorrect citations, etc. The National Academy of Sciences of the Republic of Kazakhstan follows the Code of Conduct of the Committee on Publication Ethics (COPE), and follows the COPE Flowcharts for Resolving Cases of Suspected Misconduct (http://publicationethics.org/files/u2/New_Code.pdf). To verify originality, your article may be checked by the Cross Check originality detection service <http://www.elsevier.com/editors/plagdetect>.

The authors are obliged to participate in peer review process and be ready to provide corrections, clarifications, retractions and apologies when needed. All authors of a paper should have significantly contributed to the research.

The reviewers should provide objective judgments and should point out relevant published works which are not yet cited. Reviewed articles should be treated confidentially. The reviewers will be chosen in such a way that there is no conflict of interests with respect to the research, the authors and/or the research funders.

The editors have complete responsibility and authority to reject or accept a paper, and they will only accept a paper when reasonably certain. They will preserve anonymity of reviewers and promote publication of corrections, clarifications, retractions and apologies when needed. The acceptance of a paper automatically implies the copyright transfer to the National Academy of Sciences of the Republic of Kazakhstan.

The Editorial Board of the National Academy of Sciences of the Republic of Kazakhstan will monitor and safeguard publishing ethics.

Правила оформления статьи для публикации в журнале смотреть на сайте:

www.nauka-nanrk.kz

ISSN 2518-1467 (Online), ISSN 1991-3494 (Print)

<http://www.bulletin-science.kz/index.php/en/>

Редакторы *М. С. Ахметова, Д. С. Аленов, А. Ахметова*
Верстка на компьютере *А.М. Кульгинбаевой*

Подписано в печать 10.02.2021.
Формат 60x881/8. Бумага офсетная. Печать – ризограф.
20,17 п.л. Тираж 500. Заказ 1.