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## **THE MUSICAL SCIENCE OF KAZAKHSTAN IN THE 1930-1940s**

**Abstract:** *Today ethnomusicology in Kazakhstan has a large-scale resource of various factual materials and a unique database of considerable historical, cultural and scientific value. However the study of the history of musical science of Kazakhstan, exploring traditional music culture, has not yet received full consideration. This article highlights the activities of the first scientific institutions for the study of traditional musical culture and outlines the main directions of development of musical science in Kazakhstan in the 1930-1940s.*

**Keywords:** *musical science of Kazakhstan, traditional musical culture, the fund of recordings of national musical folklore, scientific institutions for the study of traditional music.*

The musical science of Kazakhstan has come a long way of becoming and development - from the medieval treatises on the theory of music by Al-Farabi and Ibn Sina to the Codex Cumanicus and Kutadgu Bilig manuscripts, from the first musical notes of the early 19th century to basic scientific projects and research of the XX-XXI centuries and today it has a large resource of diverse factual material and a unique database of significant historical, cultural and scientific value. Ethnomusicology in Kazakhstan is now receiving special status and significance: the Law on Culture and the state programs “Ruhani Zhandyru/ Spiritual Revival”, “Seven Facets of the Great Steppe” are actively implemented in the country, which solve the problems of preserving traditional culture, spiritual revival, creating conditions for the development of modern national culture and art.

It should be noted that along with the development of a wide range of different issues, there is a number of actual and unsolved problems in Kazakhstan’s musical science. One of them is a comprehensive study of the history of the very music science in Kazakhstan which explores traditional musical culture, which has not yet received historical periodization and comprehensive historiographic and cultural studies. This is due to a number of objective and subjective reasons that are associated with the existence of strict ideological control during the 20th century, forbidden research topics and closed archival materials, which gave certain one-sidedness in highlighting traditional musical culture and hindered the study of its history. In this article we tried to highlight the activities of the first scientific institutions for the study

of traditional musical culture and to identify the main directions of development of musical science in Kazakhstan in the 1930-1940s.

1930-1940-the years of the totalitarian regime were marked by two crimes in Kazakhstan, have put the indigenous population of the republic to the threat of existence. It is about the famine of 1931-1933 and the political repressions of 1937-1938. The humanitarian catastrophe and the greatest tragedy of the Kazakh people of the early 1930s is an objective consequence of the agrarian, personnel, national, cultural policy of Stalin and his circle, implemented in Kazakhstan by F.I.Goloshekin. In 1929 the intellectual elite of the Kazakh society - leaders and activists of Alash-Orda, led by Ahmet Baitursynov, more than 45 people were arrested; some of them were fired on false charges. The rest were sentenced to long periods of time serving the sentence in the gulags far beyond the borders of the republic. Thus, the researches, creative and social activities of the majority of representatives of the Kazakh intelligency were forcibly interrupted. A significant part of both the manuscript and published creative heritage of Alash figures - scientific research, journalistic and polemical articles - was destroyed, or lost and has not yet been restored.

Under the conditions of Kazakhstan, the forcible removal of livestock from the peasants, the transfer to settled nomads, inadequate tasks for meat stockings left millions of people, primarily Kazakhs, without means of subsistence. As a result of compulsory collectivization of agriculture, famine broke out in Kazakhstan in the 1930-1932 years. Losses from hunger, epidemics and other deprivations made up 40% of the population. Political repression and famine caused a massive population outflow. Over one million Kazakhs migrated out of the republic. The scale of the tragedy was so large that the famine of 1930-1932 went down in history as the years of “The Great Famine”, the biggest tragedy of the Kazakh people [1].

In this tragic period for the republic, education, science, culture and art continued to develop intensively. The collection, recording, and study of musical folklore during these years were associated with the transition of studies of traditional music from individual specialists to scientific and creative institutions. However, until the early 1930s, most of them worked autonomously in isolation from each other. The situation changed only with the creation of two new organizations in Kazakhstan: The Radio Committee founded in 1930 in Alma-Ata and the Scientific Study on the Study of Folk Music at the Music and Drama Technical School formed in 1932. Cooperation of these two organizations largely contributed to the coordination of work on the collection, recording and publication of Kazakh musical folklore.

The Radio Committee, broadcasting of which started to work in the country in 1931, became the first professional institution for collecting, recording and publishing Kazakh folk music. The diverse activities of the Radio Committee were not only aimed at collecting and recording folk music but also at widespread propaganda of recorded samples of traditional culture in concert activities. Famous performers and great experts on Kazakh folk music, the custodians of its centuries-old traditions - Amre Kashaubaev, Isa Baizakov, Yelyubay Umurzakov, Kuan Lekero, Zhushupbek Yelebekov, Tamti Ibrahimova, Zhamal Omarova, Rakhmetzhan Temirzhanov, Uriya Tyrdykulova,

Moldagazy Temirgaliev, Khadisha Syrymbetova, Shayzat Zhakupov and others [2] and professional young musicians - D.D. Matsutsin, I. B. Kotsyk, B. G. Yerzakovich.

Due to the lack of professional recording equipment in the early 1930s, radio concerts were broadcast live. Due to the connection with the specifics of preparing for the air of folk music concerts, a special plan was developed for recording folk songs and instrumental works. Thus, in the process of recording, the note text was recorded very carefully and was forwarded several times along with the performer to achieve the greatest accuracy [3]. The recording of the poetic text of songs and epic tales was carried out together with linguists and philologists. The original lyrics with the interlinear translation are preserved thanks to the work of the poets Hazhken Akhmetov and Nigmat Baymukhanov [4]. The musical and poetic texts of folk songs were pre-recorded, sent to the All-Union Committee on Radio and Radio Broadcasting where they underwent special censorship - all ideologically inappropriate phrases and words were crossed out and replaced by others - and only after such censorship could they receive resolution and do broadcast on radio [5]. In the very first years of their work, the staff of the Radio Committee recorded a large amount of traditional musical culture samples, among which were every day and lyrical songs, musical fragments of epic tales. For example, only B. G. Yerzakovich recorded over 500 songs and about 30 kuis.

At first, artists from the Kazakh Drama Theater were invited to perform, and since 1932, the number of concerts has increased and, consequently, the artistic team has expanded. Radio concerts were very popular and caused active communication with informants - many performers from different regions of Kazakhstan, having shown their own initiative, came specifically to Almaty on the radio to record, thereby preserving the musical works of their local tradition. Thus, thanks to the active educational activities of the Radio Committee, the geography of folklore samples began to expand, and the collection of folk music recordings was replenished with new unique works of various regional traditions and schools.

The versatile activity of the Scientific Researches Cabinet on the Recording and Study of Folk Music (Scientific Researches Cabinet) organized in 1933 and the Experimental Musical and Experimental Workshop of Folk Instruments at the Musical and Theatrical Technical School, the first research organization in the republic dedicated to the problems of folk music and which initiated systematic and planned study of national music folklore, reflected in the preserved legacy of musical records, scientific developments, published collections of academic and methodical literature [6]. Among the main directions of scientific work of the cabinet were identified: the main directions of research work of the cabinet:

1. Collection of folklore materials, their research and publication;
2. The study and improvement of folk musical instruments;
3. Creation and preparation of pedagogical and scientific works.

A. Zhubanov, E. Brusilovsky, dombyra players M. Bukeykhanov, L. Mukhitov, G. Medetov, musical masters - brothers Boris and Emanuel Romanenko were invited to the workshop and Scientific Researches Cabinet for research work. The lack of qualified musicological personnel in the republic is one of the main problems of

musical folklore of that period. In this regard, providing all-round assistance in the development of music science in Kazakhstan, invited musicians paid great attention to the formation of professionally trained specialists in the republic. Since 1935, young professional musicians, D. Matsutsin, B. Kotsyk, were involved in the collaboration in the Cabinet. By 1936-1937 the research room was an independent research institution with research departments - the one for researches, a workshop, a library with a fully comprehensible organizational structure and staffed workforce. As a result of the intensive collecting work of Researches Cabinet in the years 1930-1940, wealth material on various genres of Kazakh folk music was accumulated. It should be noted that the recording of song and instrumental samples of traditional music was not conducted in the context of short-term expeditions but in conditions of constant communication with authentic experts and the best performers of folk music which made it possible to record accurately with long-term observation and to study folklore.

Over the years Researches Cabinet employees recorded over 250 Kazakh songs and kuis. The performance of M. Bukeikhanov by Y.G. Brusilovsky was recorded by Kurmangazy kui - "Teriskakpau", "Kobik shashkan", folk kuis - "Kelinshek", "Zhanakui", "Turikpen kui", 25 kuis was recorded; "Aday", "Akбай", "Kairan Sheshem", "Saranzhan", "Turmeden Kashkan" by Kurmangazy, "Aksholpan" by Mailin, "Konilashar" by Turkesh, "1916 zhyl" by Dina Nurpeisova and others are among them. Wonderful kuishi and singer L. Mukhitov reported almost all the songs of Mukhit Meraliyev. Many songs of Eastern Kazakhstan were recorded from M. Yerzhanov. Thanks to the research work conducted, by the end of the 1930s, the study had collected a significant manuscript fund on various genres of traditional musical folklore and also samples of the work of folk-professional composers.

The focus of Scientific Researches Cabinet in the second half of the 1930s was the problem of studying the art of folk professional composers and akyns. The collection and publication of works of akyn creativity was given socio-political importance [7]. Contests and shows of folk art that were held in the republic were a form of popularization of traditional music and the rich source for recording and studying folk music in Kazakhstan which revealed talented performers and composers. One of such major events was the First All-Kazakhstan meeting of folk-art figures which took place in 1934. The participants of the meeting from the whole republic attended by prominent masters of folk music are akyns-improvisers - Isa Baizakov, Zhambyl; dombraplayers Zhappas Kalambaev, Daulet Myktybayev, sybyzgy players Ishak Valiev, singers - Garifulla Kurmangaliyev, Ali Kurmanov etc. Systematic recording of samples of musical art was organized by Cabinet and presented at such contests; there was a lot of work on the study of the accumulated material and its publication.

The achievements of the collective work and the accumulation of significant material in the folklore collections created the conditions for the usage of songs and kuis in the composer's work. For example, Y.G. Brusilovsky in his operas "Kyz Zhibek", "Zhalbyr", "Yer Targy" and in a number of instrumental and symphonic works masterfully uses Kazakh folk songs and kuis. Recorded by E. Brusilovsky songs "Shirkin-ay", "Bayanzhan", "Zhylykybay", "Edilbay", "Karakoz", "Tolkyma" in

the instrumentation of A. Zhubanov became a part of the repertoire of folk instrument orchestra named after Kurmangazy.

Along with the creation of systematic schools of playing folk musical instruments the Cabinet set the task of creating educational literature for special music schools, primarily publishing textbooks in the Kazakh language in the most important branches of musicology. The publication of the first textbook by A. Zhubanov, “The ABC of Musical Literacy” refers to 1932. It should be noted that both the development of problems of the theory and methodology, and the study of individual issues of folklore and the development of scientific and creative thought in this area became a kind of preliminary stage, and A. Zhubanov's research works published in the following decades - “Kazakh folk composers” (1942), *Strings of Centuries* (1958), *Kurmangazy* (1960), *Nightingales of Centuries* (1967), textbooks by L. Hamidi: “A textbook and collection of tasks on instrumentation”, “Etudes for dombra”, “School of dombra playing” (1951), collections “Kuis of Kurmangazy” and “Kuis of Dauletkerey” based on materials of Scientific Researches Cabinet became a great result of the preparatory work carried out by scientific laboratories of folk music in the years 1930-1941.

Considering the important role of instrumental art in the Kazakh traditional culture the issue of the reconstruction of national musical instruments was emphasized in the Resolution of the collegium of the People's Commissariat of Education of the Kazakh Autonomous Soviet Socialist Republic of 1930 [8]. In this regard, one of the important activities of the research cabinet and experimental workshop was the study and improvement of national instruments. The invited master specialists brothers B. and R. Romanenko created a family of improved dombras: prima, tenor, alto and bass, with the help of instrumental musicians A.K. Zhubanov and M. Bukeikhanov. In the process of successful work the masters managed to retain the national color and original softness of the timbre, enhance the sound resources of the dombra, expand the range, increase the additional *pern* (mood) on the fretboard and enter the chromatic scale into the instrument. It is important to note that these improved instruments became the basis for the creation of the First Orchestra of Folk Instruments, which was organized and headed by Ahmet Zhubanov.

The first records of samples of folk art on records were of historical importance in the study of Kazakh folk music: “There were made 44 records. Among the performers are the orchestra of folk instruments conducted by A. Zhubanov, the choir and orchestra of the Kazakh Musical Theater, soloists K. Baiseitov, Y. Umurzakov, I. Valiev, K. Medetov, U. Kabiguzhin, etc.” [9].

By the mid-1930s, the Scientific Researches Cabinet carried out a large-scale and diversified amount of work, successful implementation in all areas - collecting, research, teaching, educational and methodological and educational activities of the research office, updated the task of expanding the structure of the organization, increasing staff and budget, that is the reorganization of the cabinet at the Institute for the collection and processing of Kazakh musical folklore [10] which was timely relevant and promising. The Cabinet of folk music became a center of widespread propaganda and popularization of Kazakh traditional art, focusing on the active publication of the

collected material in subsequent years. One of the important tasks of the Scientific Researches Cabinet was to educate young staff, musicologists and folklorists from among students of the musical and drama technical school, and to attract a wide circle of people to the solution of diverse scientific problems. Musical-ethnographic material and poetic texts collected by the cabinet formed the basis for scientific research and works, pedagogical manuals and reports. For a relatively short period of its activity, the Scientific Study made a great contribution to the development of Kazakh musical culture, leaving a rich heritage, which is a valuable source for the work of composers, musicologists, folklorists and performers. Thus, the theoretical and practical base necessary for the further development of the Kazakh musical culture and science was created.

During the World War II, in 1944, the Alma-Ata State Conservatory was opened. Since 1945, research on Kazakh traditional music has been carried out in the art history sector of the Kazakh Republic's Academy of Sciences. In the same year, on the initiative of A. Zhubanov, the folklore study and recording room in the Alma-Ata State Conservatory were organized, which continued the collecting, research and teaching activities of the first scientific institutions for the study of traditional musical art of Kazakhstan - the Radio Committee and the Scientific Researches Cabinet.

Thus, the 1930-1940s became a period of intensive development of music science and musical folklore studies in Kazakhstan.

1. The development of musical science in Kazakhstan in the 30-40s of the 20th century signify a special phenomenon that had a decisive influence not only on the art and science of its time, but also on the subsequent stages of the development of Kazakh culture.

2. The uniqueness of the first stages of the formation and development of Kazakh music science is that the first people in this field became the elite of the nation, highly educated intellectuals who speak several European and Eastern languages, scientists and writers, remarkable experts, performers and carriers of Kazakh traditional culture, leaders of the educational movement Alash Orda.

3. The work of the Republican Radio Committee, which carried out a number of important functions in collecting, recording and popularizing Kazakh musical folklore, was of great importance.

4. The first scientific center, professionally engaged in the study of Kazakh traditional music, was a Research Cabinet of folk music at the Musical and Drama technical school. His role in the history of the development of musical science in Kazakhstan is very significant. The Scientific Cabinet made a great contribution to the development of theoretical problems of Kazakh musical folklore studies and to the study of its history. A number of initiatives in the field of studying Kazakh traditional musical art have not lost their significance today.

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### **МУЗЫКАЛЬНАЯ НАУКА КАЗАХСТАНА 1930-1940-Х ГОДОВ**

**Аннотация:** *Этномузыкознание в Казахстане сегодня располагает масштабным ресурсом разнообразного фактологического материала и уникальной базой данных, имеющих значительную историко-культурную и научную ценность. Однако изучение истории самой музыкальной науки Казахстана, исследующей традиционную музыкальную культуру, до сих пор не получило всестороннего рассмотрения. В представленной статье освещена деятельность первых научных учреждений по изучению традиционной музыкальной культуры и обозначены основные направления развития музыкальной науки Казахстана в 1930-1940-е годы.*

**Ключевые слова:** *музыкальная наука Казахстана, традиционная музыкальная культура, фонд записей, музыкальный фольклор, исследование традиционной музыки.*

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### **1930-1940-CI İLLƏRDƏ QAZAXSTANIN MUSIQI ELMİ**

**Xülasə:** *Bu gün Qazaxıstan etnomusiqişünaslığı müxtəlif faktoloji materialların geniş və tarixi əhəmiyyətli, mədəni və elmi dəyərli unikal məlumat resursuna malikdir. Lakin, Qazaxıstan musiqi elminin tarixini öyrənmək, ənənəvi musiqi mədəniyyətini araşdırmaq indiyə qədər hərtərəfli tədqiq edilməmişdir. Məqalədə ənənəvi musiqi mədəniyyətinin öyrənilməsi üzrə ilk elmi müəssisələrin fəaliyyəti işıqlandırılır və 1930-1940-cı illərdə Qazaxıstan musiqi elminin inkişafının əsas istiqamətləri nəzərdən keçirilir.*

**Açar sözlər:** *Qazaxıstanın musiqi elmi, ənənəvi musiqi mədəniyyəti, milli musiqi folkloru, səs yazıları fondu, ənənəvi musiqinin öyrənilməsi*

**Rəyçilər:** *sənətsünaslıq üzrə fəlsəfə doktoru, professor Lalə Hüseynova  
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