

ELEMENTS OF ARCHAIC MUSIC REFLECTED IN PETROGLYPHS AS A PHENOMENON OF CULTURAL HERITAGE, THE ORIGINAL SOURCE OF MATERIAL AND SPIRITUAL CULTURE

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1. Introduction

The purpose of our research is to study the most important components of the cultural heritage of petroglyphs and shamanic ritual culture, which is why we are considering this subject within the research field of history and the theory of culture. The study of rock paintings and ritual culture in the context of ethnographic, folklore, philosophical, psychological and, above all, musical heritage, has still not attracted much attention.

A complex and specific sound palette in many cultures was used in shamanistic rituals by specially trained shamans, suggesting some connection between tones of a certain frequency and individual chakras that affect the state of consciousness. As an important component of culture, shamanistic ritual, as a specific genre, required the presence of spectators. Approaching theatricalized ideas, having a certain dramatic structure and combining canonical and improvisational elements, the ritual ceremony demonstrated the origin of musical thinking itself and the subordination of all kinds of sound and musical activity to the ritual.

The magical effect of music has attracted people's attention since ancient times; the magic felt in 'immateriality' generated some assumptions about its special, un-earthly origin. 'Being a spiritual and emotional experience, music conveyed a complete

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picture of the world in its unity of feelings and thoughts. While appealing to feelings, it created a model of the Universe in the system of emotional images' [1].

Reflecting the connection of times, music, like Eternity itself, affecting the world and dissolving its boundaries, conveyed a sense of belonging to the Universe and its Mystery. Distinguished by an internal integrity and syncretism of life spheres, music did not allow the separation of 'reality from the mythological, the material from the spiritual, the practical, daily, logical and rational, from the sensitive and the emotional' [1].

The spiritual value, correlating with ritual, ethical, cosmogonic features, expressed '...the original harmony of the system: Sound-Culture-Space, finding expression in artistic, cosmogonic, material, spiritual and practical activities' [2].

The way of life, the specificity of spiritual views indicates the initially high status of music. Aesthetic feeling was one of the highest manifestations of spirituality. Musical art, as one of the forms of human activity, was close to '...religious cognition of the world, the ability to reproduce and discover the beauty of man and nature, and it gave the broadest opportunities for creative cognition of these phenomena' [3].

During the time of the primitive communal system, the scenes of hunting, wars, labor processes and ritual ceremonies were reflected in the pictorial activities of ancient man. Natural conditions generated vivid emotional experiences and the desire to fix them with the means at hand. The stylistic richness of cave paintings, which give an idea of the creators' artistic taste of the surrounding reality, testify to a complex worldview, rich imagination and a syncretic musical creativity among the tribes living in the III-I millennium BC. Proof of this is found in works by Margulan [4], Sher [5], Bernshtam [6], Akishev [7], Maximova [8] and others.

A variety of petroglyphs reflecting archaic representations, and ritually magical cult and mystery actions are found all over the world: Kazakhstan (Tamgaly); Mountain Altai (Kuyus); Mai valley; the Aldan tributary; Shiveet-Khairkhan rock; Suruktah-Khaya rock in Yakutia on the river Tocco; Gobustan in Azerbaijan; Khakass-Minusinsk hollow; Alta in Finnmark county in northern Norway; Spain (Altamira cave); Algeria; Tassili-Adjer mountain plateau in the Sahara; France (Caves de Font-de-Gaume, Montespan and others); Siberia, Don (Kostenki); Zalavruga in Karelia, Russia, as well as in Italy, England and Germany. The expanses of Kazakhstan literally abound in rock graphics, carrying coded information. While being sacred concentration centers of the spiritual culture of ancient communities, they represent sanctuaries, where there are '...open-air temples, with the magical properties of a consecrated place' [9].

Representing '...encryption keys, known only among a specific sociocultural commonality of a specific historical epoch' [10] and differing in artistic and sensual imagery and emotional expressiveness, petroglyphs do not cease to amaze the imagination and cause speculation.

According to sacral ideas, the world was endowed with a creative and generative power; the interaction of the objective state of the world and the subject of its spiritual development with creative practice, manifested itself in artistic thinking. The specifics of work, the way of life itself and natural conditions, influenced the sound characteristics of music, and the appearance of specific types of musical instruments that were distinguished by a certain richness in the timbre of the sound scale: 'from low overtones to "thick", chest sounds with hoarse, high, and strained falsetto sounds' [11,12]. Defining the semantic orderliness of the universe and the harmonious connection between man and the Universe, music did not transform the world, but recreated harmony, and was the subject of aesthetic enhancement.

Hunters, shepherds, and shamans were the first musicians. As time passed, these peoples' tasks were differentiated, which led to the stratification of the syncretism in

work activities. Gradually, workers' tools started acquiring profiled properties, as a result of which all-round craftsmen were replaced by experts: musicians, narrators, masters of musical instruments. In turn, they contributed to the formation and crystallization of instrumentalism, the extraction of overtones and microtone vibrations as an independent type of artistic creativity [13], which gave the sound a special refined color [11]. Expanding the possibilities of purposeful identification of feelings and increasing the effectiveness of emotional expression, a musical instrument was not a momentary explosion, but always an art, a communicative act.

Musical instruments were used in hunting to bait birds and animals by brilliantly imitating their voices. They imitated their singing, the call of birds, animals, the sounds of female animals luring a male, and a calf calling its mother; they were also used in the sphere of work to promote labor and the well-being of the family. Being the basis of the instrumental structure of the shamanic cult, musical instruments were an integral part of the ritual activity and 'contributed to the development of musical forms and performance skills. As a result, the shamanic ritual became melodic and aesthetic' [14].

The singing, and poetic and instrumental creativity of shamans was a model of true improvisation requiring extraordinary imagination and special creative talent. The shaman was a wonderful poet, artist, composer, singer, improviser and a dancer, who brilliantly combined all these qualities. The shamanic chants used during ritual ceremonies were melodic recitations of short *saryns* (a recitative song genre) and were characterized by specific imitation of the voices of animals and birds, and special types of guttural singing. Subordinated to the ritual act, shamanic music was distinguished by a variety of intonation types: melodic intonation, melodic recitation, shamanistic ritual with a *kobyz* (a stringed musical instrument used by a shaman during the ritual process), a tambourine, an *asatayak* (a percussion instrument), singing, verbal communication with the participants of the ceremony. Shamans also used recitative phrases when conjuring the spirits.

The culture of ancient rituals, represented by an impressive volume of petroglyphs, which convey the spontaneous dialectics of multidimensional life, made it possible to trace '...the peculiarities of musical thinking, determine the specificity of culture, the nature of its outlook and aesthetic nature' [15], '...harmony of the universe, orderliness, existence, stability' [16], and features of perception [17]. Having a sacred meaning, this culture became the basis of artistic creation [18].

The methodological setting of this work is the study of ritual musical culture and the ceremonial context in the complex of the principles of historical-ethnographic, structural-semiotic and comparative analysis reflected in petroglyphs. When describing music as being a representative of the picture of the world, we relied on materials from the works of American scientists, such as S. Chianis, the works of the French researcher J. Combarien, the Russian researchers I. Zemtsovsky and I. Macieuski, the Kazakh philosopher S. Ayazbekov, the art historians A. I. Mukhambetova, B. Amanov, S. Utegaliyeva and others, and the pre-revolutionary works of A. I. Levshin.

We considered the abovementioned aspects in the context of musicology, ethnography, cultural studies, philosophy, folklore, cultural history, philology, based on the works of V. Terner [19], P. Radin, E. Emsheimer, M. Eliade, A. Baiburin [20], V.I. Brudnyiy [21], T. A. Bernshtam [22], and Ch. Valikhanov [23].

In identifying the symbolic nature of rock art, we used a semiotic approach, which allowed us to determine the structure of the gestures and establish their semantic content (semantics) and to determine the effectiveness of gestural communication in

the rituals associated with emotionality. An integrated approach, including musicological, informational-communicative, semiotic, semantic, psycho-physiological components contributed to the disclosure of the logic of using pictorial language in petroglyphs, comprehending psychological, technical, and methodological possibilities in creating artistic images. The works of A.Kh. Margulan, A.G. Maksimova, A. Hygene, C.E. Hoopwood, R. Beardmore, K.M. Baypakov, A.N. Maryashev, D.K. Dosbatyrov, etc. were consulted to research the subject of petroglyphs.

2. Literature review

By examining petroglyphs with images of ancient instruments from past ages we can learn about their structure and the music that was performed. The developing performance capabilities of instruments that influence the formation of musical thinking required '...creating and cultivating various instruments, changing a number of typical characteristics, and improving performance techniques and improvisational abilities' [24].

On rock paintings with ritual scenes, shamans can be seen with various musical instruments, such as a kobyz, a dabył (a small-sized percussion instrument, like a tambourine), a daulpaz (a percussion instrument of large size), an asatayak (a ritual noise-producing instrument in the form of a rod and covered with metal suspensions), widely used in ritual practices and testifying to the formation and development of genre and creative foundations. Along with the transcripts of A. Medoev [25], Z. Samashev [26], K.M. Baypakov [27], M.K. Kadyrbaev and A.N. Maryashev [28] and others, we will present our vision of individual pictorial artifacts and consider the role of religious and ideological traditions in the formation of musical culture.

An attempt to decipher the petroglyphs is given in the work of D.K. Dosbatyrov [29], who examines pictorial artifacts in the process of the genesis of circus art and acrobatic elements, which constitute the basis of ancient sacred acts. D.K. Dosbatyrov's view has a reason to exist, but we believe that the music which accompanied the vital process of humanity was paramount. Occupying a special place and, due to its spiritual nature in the context of ancient cosmogonic ideas, music was an organic part of a single life space, a mysterious phenomenon of human existence.

Elements of traditional culture are oriented toward signs, and especially to music. A necessary means of communication is the presence of a language, thus, 'Any system that serves the goals of communication between individuals can be defined as a language' [30].

A. Baiburin identified three 'languages' of traditional culture: verbal (as a combination of verbal and written texts); operational (as a system of rituals, ceremonies, technology, etiquette in their action); subject (as a complex of things) [31]. It also includes a fourth 'language' – a musical one, which includes sounds, homemade styles, tunes and musical genres [32]. According to Konen, we understand musical language as 'a set of artistic techniques and means that make up the unique specifics of music' [33], confirming the opinion of Asafiev [34], who states '...musical language is similar to a verbal one, because it is a communicative system developed for the transmission of special information' [35].

Music genres that convey certain meanings, concentrating clusters of vital, cult meanings, have visible and tangible features – remarkability. 'The conventional signs – archaic styles and melodies used in ritual practice – have meanings of magical reputation.' 'The music of the rituals is directed toward the "numinous" recipients of

the Upper World and provides “communication” with the sacred recipients of the Lower World’ [36].

A ritual relating to the original sources of human culture and being the earliest syncretic sign system with deep meaning [18] can be revealed only ‘in a specific historical and temporal context and in the ritual process’ [17]. A ritual consisting of structural layers of meanings: the upper level (‘common sense’), the level of everyday consciousness expressed in verbal language (superficial, well-known) and the person in charge of the ritual (having esoteric knowledge, using several languages), are important points of the cultural focus.

Structural semantic features of the rituals are discussed in detail in the work of E. Emsheimer [36], and in the studies of M. Eliade [37], T. Lehtisalo [38], and A. Divaev [39]. These works, which reveal the structure of the ritual and its semantics in the metaphysical space, made it possible to determine the significant role of the sacred nature of ritual music in culture and to reveal its connection with the material world of people and the intangible world of spiritual entities.

The ritual ‘preceded the emergence not only of world religions, but also national religions’ [39]. Playing a certain role in culture, it became common in nomadic religious traditions for ‘...the need to know about the Universe with its wonders, the question of life and death in the relationship between people and nature, which led to the birth of shamanism’ [23].

There are many works devoted to the study of the phenomenon of shamanism from different angles: Kirchenr examines the semiotics of the sacral religious ideas of shamanism [40], Eliade revealed features of the archaic technique of shamanistic ecstasy [20]; Willard, Park and Metraux considered totem dances, shamanic rites, household and religious rituals, which played a huge role in the development of musical culture [41, 42]. Having a completely unique role, a high degree of harmony, and being an artistic value, all of which satisfied the aesthetic needs of an *ethnos*, shamanic ritual music was the structuring core of culture [17].

The sound of bourdon, throat singing, the wealth of forms, melodies, rhythms, tones and their variations, communicated the experience of a higher being and ideological foundations and were directed ‘at the revelation of the soul and the divine spirit’ [43].

While being one of the types of archaic musical culture, accompanied by various instruments, the sacral rite of shamans was a vivid universal exponent of culture. The shaman, as the forefather of all artists, and a demiurge of culture, was able to see the unmanifested part of the universe and communicate with the spirits of ancestors. Magical practice was his prerogative. The leading themes in musical creativity, modeled in rituals and rites, were universality, harmony of the world order, space, society, whose multidimensionality was determined by such aspects as existence, spiritual activities in the context of historical, ethnogenetic, cosmogonic, religious and other generalizations. The ritual ceremonial scene, reflected in the sufficiently large factual material of the rock paintings, testify to the versatility of ritual music, as ‘a key world-modeling element that can significantly determine a picture of the world’ (Figure 1). The conceptual description of the world picture, the peculiarities of the world view with the inherent connection between the upper, middle and lower worlds are given by Ibraev [44] in various types of traditional activities. As a spiritualized Universum, the form of creative consciousness is viewed in the world of Ayazbekova: ‘...in the formation of musical culture, the harmony, the spirituality of Space generated by music was the source and beginning of all other harmonies, and the integrity and sustainability of traditional culture’ [45].

3. Results and discussion

3.1. Evidence of the musical instruments, ritual songs and dance performances

The 'duality' of the world, represented by vertical and horizontal space, was determined by material and existential factors and a spiritual and creative principle. The role of harmonizing space belonged to music and was carried out with the help of certain cosmogonic, demiurgic, life-creating, protective and ritual functions. 'There was nothing in life that could not be known. Everything was subject to unique cosmic laws' [46].

Musical instruments acted as an intermediary between the world of people and the world of gods. Their anthropological construction testified to their connection with cosmic harmony, for example, 'the deck of the kobyz (the shaman's musical instrument) and its two pegs, which regulate two strings, represents the Upper World. The slotted part of the kobyz, like the two halves of the brain, represents the Middle World. The lower world is the bottom of the kobyz and represents chaos. The bow and two strings represent two types of energy – solar and lunar, male and female' [47].

Rock paintings depicting various musical instruments are found in Saimaly-Tash; the Chulak Mountains; Tamgaly Gorge; the valleys of the Terekty River; the Khantau Mountains of the South-West Balkhash Region; on the rocks of Yakutia on the Tocco River; in the Minusinsk Basin in Khakassia; the Ukhtasar Mountain in Armenia; in an engraving at the Tuschibek necropolis in Western Karatau, Mangyshlak, etc. Of particular interest are images in the archaeological complexes of Tamgaly and Kulzhabasy, researched by the European scientists Hoopwood and Beardmore, who believed that 'These areas in southern Kazakhstan contain thousands of petroglyphs dating from the Bronze Age through to the present day, creating a unique record of human activities' [48].

Musical instruments, without losing their signal purpose, were used for hunting and military campaigns. The powerful sounds of the dabyl and dauylpaz instruments (percussion instruments) were aimed at raising the spirit of the warriors before battle, creating a sound effect which was meant to encourage them to fight bravely as well as inspiring fear in the enemy.

One of the brightest rock art museums is that of the Tamgaly, which is the oldest sanctuary included in the World Heritage List by UNESCO. '... the dense and coherent group of petroglyphs with sacred images, altars and cult areas, together with their associated settlements and burial sites, provide a substantial testimony to the lives and beliefs of the pastoral peoples of the Central Asian steppes from the Bronze Age to the present day' [49].

In our work we relied on the archaeological works of A. P. Okladnikov, L. Hermann, E. Emsheimer, Z. Samashev and others, who built their theory on rock paintings concerning the ritual and ceremonial character of the shamans [50]. The petroglyphs depicting a cult rite on the Suruktah-Khaya rock on the bank of the Tocco River in Yakutia are expressive in terms of composition (Figure 1). In the center is the figure of a shaman: in one hand he is holding a tambourine decorated with the image of the sun, represented here in the form of a solar sign; in the other hand he is holding an instrument, resembling a kobyz, used in ritual ceremonies. Next to him there is an equally mysterious figure, holding an object resembling a dombra (a two-stringed instrument); his head is crowned with horns, which are an indispensable feature of the shamanistic ritual.

We find similar images in the Kulzhabasy petroglyphs (Figure 2). According to Z. Samashev, the shaman was depicted while carrying out ritual and ceremonial actions and performing a ritual song to the accompaniment of ocarina-shaped musical instruments. This drawing is distinguished by its elegance and compositional completeness and is



Figure 1. Image of a shaman with a musical instrument shaped like a kobyz. Suruktah-Khaya Rock near the Tocco River, Yakutia.



Figure 2. A shaman dancing with an ocarina-shaped musical instrument. Kulzhabasy petroglyphs.



Figure 3. A shaman holding an asatayak. Petroglyphs found near Colombian Plateau.

evidence of the birth of musical genres formed in ceremonial practice. Hermann thinks that 'Tamgaly was a place of worship for the sun' [51].

Images of shamans with various musical instruments are also found on the Colombian Plateau (Figure 3). James D. Keyser in his work 'The Indian Rock Art of the Columbia Plateau' gives a detailed description of the ritual ceremony [52] which strikes one with its scale and gigantic scenes that depict figures of animals, demonstrating the impressive professionalism of these ancient artists, and their ability to use the natural area and the texture of the stone.

The sounds produced by instruments such as the *kobyz*, *asatayak*, *dabyl*, and *dangyra*, whose effects were enhanced during the ritual ceremony, were indispensable attributes. The *kylkobyz* (an ancient Turkic bowed string instrument), which was distinguished by the special character of the sound, had a special role during these practices. Its mysterious and magical timbre literally fascinated and hypnotized the listener, and bestowed a 'mystical', 'weird' quality upon the music [53]. Sounds produced as a result of gently shaking the *asatayak*, induced rhythmic movements which served to drive away evil spirits. Instead, the powerful beats on a tambourine, which was similar to the *daulpaz* and *dabyl*, and designed to intimidate or scare away evil spirits, was replaced by a mysterious sounding *kobyz*, which attracted spirits, symbolized the fight against evil. The emotional and figurative structure of the rite was embodied in musical acts – *aruahs* – which had a magical effect. Gradually increasing the intensity of the musical accompaniment, this expressive performance helped the shaman enter a state of ecstasy. Music was the most effective means of helping the shaman to fall into a trance, and acting as a link between the worlds, it was the most important component of the ritual and symbolized the fight against evil. The emotional and figurative structure of the rite was embodied in musical compositions, artistic images, and in rhythmically clear sounds, 'The shaman, having taken the *kobyz* in his hands, ...began to play, sing, gently swing, and then make various body movements' [54]. Extracting overtone sounds, microtone 'vibrations', tones, overtones and even microtones, the shaman added a special, sophisticated flavor to the sound.

3.2. Solar signs

The well-being of society depended on the sacred meaning of the rite of consecration. According to R.A. Amanova, '...the stratification of the syncretism of work activities, the division of labor, the transformation of universal instruments into profiled ones, the replacement of those with universal characteristics with specialists – musicians, narrators, masters of musical instruments – led to the formation, and crystallization of instrumentalism as an independent kind of artistic creation' [55].

The petroglyphs of Tamgaly, in the cave paintings of the Chu-Ili mountains, depict shaman figures that perceive the world

around us as a single, integral space and participation of their own lives in the existence of the Universe; the solar signs and a halo of sunrays indicate this (Figures 4A and B). Worship of the sun was born in Neolithic times.



Figure 4A. Shaman tambourine with solar signs (housed at the Siberia Kemerovo Regional Museum).



Figure 4B. The petroglyphs of Tamgaly.

Solar signs were used as protection, symbolizing safety and foreshadowing the victory of good over evil. The sun personified the power that creates life, hence the circularity of most ancient dances; a circle was seen as a symbol of the sun, light and life. In the mountains of Karatau there is a multi-figure composition (Figure 5) depicting people holding hands, performing choral songs, circular dances: '...a desire to show the movement of the heavenly deity of the Sun' [28].

N. A. Struchkova believes that '...the function of a circular dance in the form of an endless circle is associated with the cult of worshiping Heaven and Sun. Being a mystic form of hymn singing, it is an expressive means creating an artistic image of a solar deity' [56]. She considers the circular dance of *osuokhay* (Yakut dance) to be a special form of ritual behavior used during these rites.

The interpretation of the solar sign in the shape of a circle is reflected in the dance songs of various nations. The hands of the shaman in a rounded form are the 'solar circle', plastically reproducing a cosmogonic motif, symbolizing the sun as a symbol of life. The image of a sun-headed deity beating a tambourine hanging on a belt is also found in the Tamgaly Gorge (Figure 6) [57].



Figure 5. Warriors, singing and dancing before a battle. Petroglyphs in Karatau, Kazakhstan.



Figure 6. Sun-headed deity. Tamgaly, Kazakhstan.

Petroglyphs from Arpauzen (Figure 7) [25] represent a group of people, in the center of which is the figure of a shaman with raised arms, symbolizing his appeal to the supreme deity. Before the battle, the shaman, surrounded by warriors, asks for blessings by performing a ritual dance, with an *asatayak* in his hands; his movements are filled with expression and vivid imagery.

Z. Samashev believes that these are two groups of masked characters, demonstrating strength and power to each other by performing a military dance 'directed' by the central figures of the shamans from the two tribes (one of them is holding a rod in his hand) [26].



Figure 7. 'The battle of tribes'. Petroglyphs from Arpauzen, Kazakhstan.



Figure 8. Ritual dance. Tamgaly, Kazakhstan.

A series of ritual dances under the leadership of shamans is depicted in the Tamgaly petroglyphs (Figure 8). All participants in the composition are moving in circles. Seized by a single impulse, they demonstrate courage and power under the awesome sounds of the *daulpaz* (a huge percussion instrument).

3.3. Functions of other ritual attributes

Each attribute of the ritual had its own function: a tambourine and *kobyz* acted as a means of transportation to other worlds, while a headdress, a ritual mask and a ritual cloak with *konyrau* bells hanging on them, made up the aesthetic aspects of the theatrical and entertainment side of the various forms of shamanic art. Being endowed with supernatural power, with the help of which the shaman foreshadowed the future and moved into the other world, he acted as a soothsayer, healer, hypnotist and artist; he represented a whole dramatic mystery accompanied by the sound of various musical instruments, singing and ecstatic dancing.

Forming a peculiar language of magical symbols, carrying 'a mystical beginning, the shamanic rite represented a theatrical act' [58].

Distinguished by a 'high degree of dramatization', the shaman's action implied the presence of outstanding performing skills and improvisational abilities which combined ecstasy and drama. The Shaman's ability to think in sensual images, control the sphere of the subconscious, together with his artistic type of thinking and behavior, allowed him to skillfully combine rhythm, words, music and dance' [59].

The movements of the anthropomorphic characters found on the petroglyphs in the mountains of Kulzhabasy (Figure 9) strike the observer with their emotional expressiveness. The choice of location is not accidental – around the sacred circle we see a large number of people performing ritual ceremonies – sacrifices [26].



Figure 9. Petroglyphs of Kulzhabasy, Kazakhstan.

3.4. The image of the shaman

As a musician and healer, the shaman attached great importance to the magical and acoustic effects of musical instruments, along with reflex and associative reactions aimed at increasing the response in sick people. He also used relaxing sounds, harmonizing the sick person's condition, simultaneously using suggestion and hypnosis.

Only a chosen individual, who could master ecstatic practices, could become a shaman:

'When the fog covered the ground in the evening,
A shaman who could see through the ground came.
A large birch-bark tambourine was hanging behind his back.
Then the great shaman Tordoor started spinning over the fire.
His clothes are rustling,
And the tambourine is booming like thunder.
The shaman is calling for the help of the spirits...' [4].
[Excerpt from the Altai epic "*Maadai-Kara Kaan Kara-Kul*".]

One of the engravings in 'The Ritual Dance of the Shamans' depicts a cult scene (Figure 10), in which the shaman, with a tambourine in his hand, is performing a dance in front of the sacrificial horses, and the figures of heavenly gods and dancing people [4].

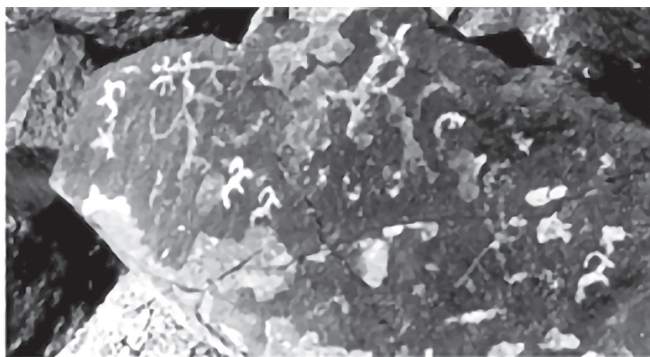


Figure 10. Moment of sacrifice. Petroglyphs of Sary-Arka, Kazakhstan.

The petroglyphs of the Altai Mountains (Figure 10) depict the moment of sacrifice [60]. The figure of a shaman with a long tail is of particular interest. His hands are in a horizontal position; the fingers of one hand are splayed; in the other hand he is holding a tambourine. A number of animals, spellbound by a magical dance, are meekly reaching him for slaughter. The dance theme is peculiar to many monuments of rock art. Expressive plasticity and virtuosity of the dancing figures that strike with their artistic expression, represent a certain sequence of practical actions constituting a functional and structural unity.

4. Conclusions

The study of cave paintings reflecting ritual Kazakh culture made it possible to use new approaches which revealed the internal patterns of its composition and structure and are associated with ancient religious ideas. The 'logic' of the rock paintings, which convey the 'grid of coordinates' that help Kazakh people to understand the world, space and world order, testifies to the origin of musical, dancing, poetic, and dramatic forms.

Music as an integral component of all rituals has managed to preserve the genre and semantic features of musical and poetic texts thanks to the specifics of its language.

A certain musical conceptual sphere was formed as culture gradually evolved, in which ethnic elements and features of musical language from the past were fixed and shaped. The musical instruments depicted in the cave paintings were thought to be a micro model of space and were a link between the different levels of sacral space.

Understanding and deciphering the cultural significance of the semantic codes of petroglyphs can be achieved through immersion in culture. With their amazing stability and being an independent entity, cave paintings contribute to understanding the diversity of sounds, through which a person 'fits into' and 'enters' the world of feelings and spiritual values, reflecting the foundations of the life philosophy of distant ancestors. Being a semiotic system, petroglyphs convey the peculiarities of perception and reproduction of artistic and aesthetic information and allow us to define the role of music as the eternal 'accompaniment' of life. Being a source of information and a creative and form-building comprehension of the world, cave paintings are a valuable means of understanding material and spiritual culture. Petroglyphs open up a world based on the structural-symbolic system of ritual music with features from ritual contexts. Considering the sacral nature of ritual as an archetype of culture, we have tried to identify the role of music, which occupies a special place in ritual culture due to its spiritual nature, richness of styles and performing diversity. The ritual ceremony, aimed at restoring balance and world order with the help of a peculiar language, expressed certain ideas which helped people to come into contact with otherworldly forces from the higher, middle and underground worlds. Over the centuries, the ethnic features of rituals have taken shape in crystal clear form; in a relatively "pure" form, they reflect important features of ancient culture, general trends in musical formation and musical thinking.

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Summary

This article examines the process of development of musical culture; the evolution of the functional features of a musical instrument (production, cult, aesthetic); the gradual allocation of a musical instrument from among ancient syncretic sound production and magic complexes and its formation as a professional instrument; the influence of the natural environment on the sound palette; the birth and realization of the specific role of music characterized by the spatiality of the sound stream and influencing the formation of worldviews and culture. The article proves the necessity of studying petroglyphs as a sign system, as the initial stage in the formation of musical art.

Riassunto

Questo articolo esamina il processo di sviluppo della cultura musicale; l'evoluzione delle caratteristiche funzionali di uno strumento musicale (produzione, culto, estetica); l'influenza dell'ambiente naturale sulla tavolozza sonora; la nascita e la realizzazione del ruolo specifico della musica caratterizzato dalla spazialità del flusso sonoro che influenza la formazione delle visioni del mondo e della cultura. L'articolo dimostra la necessità di studiare i petroglifi come sistema di segni, come fase iniziale nella formazione dell'arte musicale.