

# **NOMADIC LIFE CYCLE STRUCTURED BY CALENDAR, REPRESENTATIVE OF LEXICAL-SEMANTIC PROCESSES AND GENRE SYSTEMS**

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## **1. Introduction**

In search of the structure-forming core of the traditional culture of the Kazakhs, an appeal was made to the ancient religion of the Central Asian nomads, Tengrianism and its cyclic animal calendar, called *mushel* by the Kazakh people. This made it possible to determine the systemic foundations of the nomadic civilization and provide the key to understanding the origin of musical culture. Gumilyov calls Tengrianism a complete religious worldview with ontology, cosmology, ethics and demonology, dating back to ancient times, no less than Buddhism, Islam, Zoroastrianism, Manichaeism and Christianity.

The study of the Tengrian calendar, genre system and traditional music in the context of traditional culture is relevant in the light of the discovery of the specificity of the musical art of Kazakh nomads and the prospects of its further development in the urban culture of the twenty-first century.

To date, the existing genres and media of instrumental and song creativity of the Kazakhs have been researched to varying degrees. However, the factors that determined the originality and systemic integrity of the musical culture of the Kazakhs have remained unknown, including the Tengrian worldview and calendar. Being the carrier of a holistic nomadic world view, the traditional culture of the Kazakhs is one of the most complete and vivid representations of the culture and mentality of nomads.

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The purpose of our study is to give a holistic description of the traditional musical culture of nomadic Kazakh society, the systemic nature of which is illustrated in the structure of the Tengrian calendar, as a result of Tengrianism and its understanding of time. The objectives of the study include examining:

- 1) the origin, structure and functions of the Tengrian calendar in a nomadic society;
- 2) the structure of calendar time as a system of morphological means that internally bind the language of forms in all cultural spheres;
- 3) the structure of the Tengrian life cycle and the semantics which determined the folklore and oral professional genre system of traditional music, as well as professional bearers of musical and poetic culture, in particular sal, seri, akyn and zhyrau (representatives of the Tengrian life cycle);
- 4) aesthetic and musical-theoretical aspects of the kui (musical composition) in the context of the religious systems of Tengrianism, and nomadic philosophy and aesthetics.

The scientific novelty of this study is reported in the points that follow.

- 1) For the first time in science, the animal calendar was identified as an attribute of Tengrianism, the original religion of the Turkic-Mongolian peoples.
- 2) The role of the Tengrian religion and its calendar were shown to be the basic structures that determined the originality of the culture of the nomads of Central Asia, in general, and of the Kazakhs in particular.
- 3) The origin and functions of the calendar, the reflection of the morphology of Tengrian time in the structure of nomadic Kazakh society, culture, music, and ornamental and visual arts, were made evident.
- 4) The role of the calendar in structuring the life cycle and age stratification of the nomadic society of the Kazakhs was revealed; it was established that the origin and functions of traditional musicians, including instrumentalists, are associated with the representation of the vital interests of clans.
- 5) The structure of the genre system of Kazakh traditional music is substantiated as a reflection of the content of the age stages in the life cycle.
- 6) The ontological status of kui and music-making within the framework of non-dual culture were analyzed. The semantics of improvisational kui and its axiology in the context and subtext of ritualized communication are analyzed separately.
- 7) The historical forms of the religious and philosophical consciousness of the Kazakhs (Tengrianism and Sufism) reflected in kui and the connection between the structure of time and space of kui with the Tengrian picture of the world, are brought to light.
- 8) A description is given of the typological identity of the ontological status, and structural and logical organization of kui and maqom, as a manifestation of the unity of ancient musical and spatial ideas, due to the genetic, historical and cultural commonality of the settled and agricultural cultures of Central Asia.

Ayazbekova defines the highest development of the musical art of nomadic Kazakhs as a "culture of music" [1]. The undoubted value of the cultural heritage of Kazakhstan, and the universal recognition of its contribution to world culture is evidenced by its inclusion in the UNESCO list of intangible cultural heritage among the genres of folk art. "The Art of Performing Kazakh kuis" (the art of Dombra Kui refers to a short solo

composition performed on a traditional pear-shaped, long-necked, two-stringed, plucked musical instrument known as a *dombra*) and “*aitys*”, were recognised at the session of the UNESCO Intergovernmental Committee in Windhoek in Namibia, as unique genres (Figure 1).



*Figure 1. Kazakh folk art of oratory.*

In our opinion, the originality of nomadic culture can be understood from the material of Kazakh musical culture, firstly through the definition of the structure-forming core of traditional culture, and secondly, through the study of the ancient religion of Central Asian nomads – Tengrianism, the cyclical calendar of animals, which is the systemic basis of nomadic civilization, and helps us understand the uniqueness of its musical culture.

The Tengrian worldview determined a system of images, and Tengrian ideas about time and space regulated the laws of musical thinking. The basis of the genre system was the life cycle of nomads, which was determined by the Tengrian calendar. The creators of the calendar were the nomads of Central Asia. Being an attribute of Tengrianism, it was a reason to use the term ‘Tengrian’ and is based on the identification of cultural coordinates belonging to the culture and religion of Central Asian nomads, which determined the space-time localization in the history of world culture. Reflecting the most general cultural universals of the peoples of Central Asia and marking the unity of the Turko-Mongol peoples on the basis of a common type of economy, the Tengrian religion and calendar laid the foundations of nomadic civilization. The instrumental *kui* of the Kazakhs became a musical object, vividly representing the characteristics of nomadic culture and Tengrian attitude. *Kui* is the product of historically changing forms of religious consciousness, the specifics of music-making and the material practice of nomadism, and reflects the structure of Tengrian time and space, and the themes and images of nomadic life, as well as the philosophy of Tengrianism and Sufism.

This study, in fact, covers all the spheres of life of nomadic society in which the musical component is clearly dominant. The integrating method, in which extroverted and introverted vectors are equally active, is relevant now, and the processes of globalization have an intense impact on national culture, identity, and self-identification.

The analysis of the Tengrian worldview and calendar, as factors that determined artistic and imaginative systems and ideas about time and space, and the formation of the kui genre, is aimed at revealing the nature of the non-duality of traditional Kazakh culture, the indivisible bond between art and life, and the dominance of poetry and music in nomadic culture.

Considering kui as a specific genre of Kazakh culture, questions of status, context, subtext, text itself, semantics, axiology, form, the role of individual semantic significant elements – triton, circling, etc., we focused on the significance of the law of similarity as one of most important mythological principles of thinking of the Kazakhs. The study of the Tengrian basis of nomadic culture allowed us to reach a qualitatively new level of study of the traditional musical art, not only of the Kazakhs, but also other peoples.

A specific characteristic of the culture of livestock breeders is the development of instrumental music, which includes a wealth of instrumentation, the sacred status of musicians, the highest professionalism and the presence of complex forms of instrumental music. The centuries-old practice of instrumental performance in the culture of proto-Kazakhs and Kazakhs led to the formation of the kui genre and was polished to classical perfection during its historical development. It reached its heyday in the 18th and early 20th centuries, due to the extensive spread of instrumental music at that time.

Many kuishi (musicians, kui players), such as Korkut, Ketbuga, Sarmalai, Abyl, Dauletkerei, Alikey and others were extremely talented and brilliant composers. Their works, with a pronounced musical and stylistic individuality, strike us with their freshness and richness of timbre colors. The art of the Kazakh kui revealed the calendar basis of culture in the typology and practice of the kuishi in a peculiar genre system, having captured the historically changing forms of music-making, and the figurative-emotional sphere in its syncretic musical-verbal nature.

In this research, we applied an integrated interdisciplinary approach, which involved accessing data on astronomy, religious studies, history, ethnography and nomad studies, folklore studies, oriental studies, aesthetics and age psychology, theoretical musicology, philosophy, aesthetics, cultural studies, musical performance, psychology, semiotics, musical historical comparative studies, art history. The diversity of the interdisciplinary approach was combined with the methodology of building constructive theoretical models and idealizations.

A new paradigm for the study of art, in particular, music, and namely, the dependence of artistic creativity on the whole system of people's life, the study of traditional Kazakh culture and music in its multidimensional, spatial-temporal, multi-level, multi-valued semantic and multifunctional dimension, made it possible to study traditional nomadic music in the context of culture.

## 2. Literature review

The methodological approach of this work involved the study of the Tengrian calendar (Figure 2), which first emerged among the nomads of Central Asia as a peculiar time counting system, and is described in the works of pre-revolutionary Russian researchers [2-5], and Soviet and post-Soviet scientists [6-11]. The calendar is described by



Figure 2. Tengrian calendar.

Shakhmatov [12] as a cultural phenomenon that arose from the specifics of economic management in the particular climatic conditions of the arid zone and as an ethnographic phenomenon in the works of Zakharova [13] and Senigova. According to Tsybul'skiy, the calendar "became widespread relatively quickly among different peoples in almost all of Asia" [14]. He also studied astronomical and mathematical parameters and compared them with the chronology of different peoples around the world. It was studied as a historical and cultural phenomenon of the peoples of countries in South-East Asia by Il'in [15] and Startsev [16]. Starting from the eighteenth century some episodic information about the musical culture of the Kazakhs is found in the works of Russian scientists and travelers, as well as the Kazakh researchers, Valikhanov, Divaev, Levshin, Pallas, Potanin, fon Khornbostel', Eykhgorn and others [2-3,17-21].

The analysis of the scientific approach of Kazakh language research to the study of Kazakh music in the 1920s-1930s is characterized by an insider's view, knowledge of the realities of nomadic culture, an artistic and poetic type of description, organically connected with syncretically mythologized oral knowledge and the richest figurative and expressive possibilities of the Kazakh language. The foundations of Kazakh musicology were laid down in the works of the composer and musicologist Zhubanov, who relied on the rich factual, historical and aesthetic experience of oral folk knowledge [22-23].

Zhubanov's thesis about the unity of the musical culture of the Turkic peoples, professionalism in the traditional musical culture of the Kazakhs and its connection with the music of the peoples of the East, expressed in the 1930s, did not find further development and justification [24]. It is worth noting that the transition to the all-Turkic context took place in the 1960s and 1970s and was vividly illustrated in the research of Sarybaev, who specialized in the study of ancient Kazakh and Turkic instruments. Russian language music studies in Kazakhstan, initiated by Zataevich, are characterized by reliance on the methodology of European science and references to written documentary sources, which at first, did not always provide sufficient insight into the specifics of nomadic culture and music, as it is typologically very different from the cultures of agricultural genesis and European classical music [25-26].

Zhubanov reasonably distinguished the folklore and professional layers in the traditional musical culture of the Kazakhs, but the ban on his work, the spread of a Eurocentric vision in a totalitarian form in science and cultural policy became the reasons why the idea of traditional music as a complete "folk art" was not stable and lasted until the 1970s [22-24].

The division of folklore and professional layers into traditions was 'discovered' and justified by Elemanova [27]. The last third of the twentieth century is characterized by

the emergence of researchers, performers and teachers, whose work and practice aimed to combine views on culture 'from the outside' and 'from the inside'; European methodology with those principles of traditional aesthetics, pedagogy and musical theory that are implicitly contained in the syncretically-mythologized complex of traditional knowledge and practice. This complex methodology, which originated in and dominates Russian-language studies, also penetrates into studies of the Kazakh language.

An understanding of the crisis of traditional culture in the twentieth century, in musical-theoretical and cultural aspects, and the search for ways to revive it, can be found in the works of Elemanova [28], and traditional music in the scientific research of Mukhambetova, Omarov, and Begalinova [29-31]. The works of the following collectors and researchers of the Soviet period, Aravin, Akhmetova, Erzakovich, Elemanova, Zataevich, Zhubanov, Kunanbaeva, Kokumbaeva, Omarova, Raimbergenov give a complete description of the genres of traditional song, instrumental folklore and professional art and offer various classifications of historical and stylistic layers of music: folkloric, oral-professional, song, instrumental, ritual, non-ritual, ancient, modern, local, lyrical, epic, amateur, etc. and folklore, oral-professional, song, instrumental, ceremonial, non-ritual, ancient, modern, local, lyric, epic, amateur, etc. [22-28, 32-38].

Study of the kui genre intensified in the second half of the twentieth century, as highlighted in the studies of Aravin [39], who examined the imaginative system and genres of dombra music; Asafiev [40] studied the dombra structure, rhythmic and formation; the structure of culminations was studied by Alekseev, Baykadamova, Zarukhova, Kopbaeva, and Tiftikidi. All represent achievements in the theoretical and historical study of the heritage from the methodological perspective of European science [41-45].

A wide range of problems is covered within the framework of the complex methodology, which include the genesis and evolution of the kui genre in the works of Mukhambetova [46]; the study of the formation of kui based on mythologized folk terminology and the content of instrumental contests (tartys) was studied by Amanov [47]; burdon polyphony, semantics and the structure of ancient kuis in the context of cosmogonic and religious beliefs were considered by Amanova [48], Omarova [37] and Khaltaeva [49]. Holistic studies of the kobyz (bowed string instrument) and sybyzgy (musical wind instrument) traditions were made by Omarova [37]; regional traditions were studied by Utegalieva [50]; musical thinking and creative processes were analyzed by Utegalieva [50], Sarybaev [51] and the life and work of the prominent kui players were examined in the works of Aituarova [52], Gamarnik [53] and Raimbergenov. The genres of dombra music were studied by Bakhtygalieva [54] and Mukhambetova [55], while the interaction of the traditional kui with European classical tradition and popular music was studied by Aituarova [52]. The study of the urban branch of traditional music was initiated in the work of its creator, Zhubanov. The reconstruction of instruments for the folk orchestra, its history and the problems of orchestral performance were described in the works of Aituarova.

### 3. Results and discussion

#### 3.1. *The Tengrian calendar (mushel) as a basis of the Kazakhs' nomadic civilization*

The Tengrian calendar, known in modern popular culture as the Chinese, Japanese or Eastern calendar, is called the animal calendar in science (according to the name of the year), a calendar of Central Asian nomads (by origin), Jupiter calendar (the planet

that gives a twelve-year cycle), as well as a calendar of the peoples of Southeast Asia (the region where it still exists). The Tengrian calendar, which is called *mushel* by the Kazakhs, originated five thousand years ago in the culture of hunters and herders, from whom the Tengrian religion originated.

### 3.1.1. Creators of the calendar

The Tengrian calendar (for Kazakhs – *mushel*, for Uzbeks – *mudjal*, for Uigurs – *muchal*, for Altai – *muche*, etc.), which is based on Jupiter's twelve-year cycle and Saturn's thirty-year cycle around the Sun, was created by the Turkic-Mongol nomads of Central Asia and used by the Turkic, Mongolian, Tungus-Manchu peoples up to the twentieth century. *Mushel* is the name of the calendar itself and covers a twelve-year period. In the twelve-year calendar cycle, each year has its own weather characteristics which fix periodic fluctuations in the climate of Central Asia under the influence of Jupiter's twelve-year orbital cycle around the Sun and eleven and a half-year-long solar activity cycle. A *mushel* performed the very important function of weather forecasting and made it possible to predict the weather for several years in advance. The calendar was essential as the well-being of livestock breeding depended on it; it was, moreover, possible to regulate nomadic production and economic activity. It was based on deep astronomical knowledge without which farming and the spatial orientation of large masses of people, who wandered several thousand kilometres annually, was impossible.

The twelve-year cycle bears the following animals' names: mouse (*tyshkan*), cow (*syiyr*), leopard (*barys*), hare (*koyan*), wolf (*ulu*), snake (*zhylan*), horse (*zhylky*), sheep (*koi*), bird (*tauyk*), dog (*it*), wild boar (*donyz*). The generally accepted translation of the names *ulu*, *meshin* and *tauyk* – respectively, dragon, monkey, and chicken – give grounds for assertions about the Chinese origin of the word *mushel*. Their semantics in the context of the Turkic-Mongolian languages and culture in an updated translation: *ulu* – wolf, *meshin* – galaxy, *tauyk* – bird. The names of the twelve years (with some variations) were used by the Turkic people to denote smaller cycles, such as the twelve hours of the day and the twelve months of the year. A sixty-year cycle, consisting of five *mushels* in Kazakh is called *tolyk mushel* – a complete *mushel*. For the Uighurs, a twelve-year cycle is called *sap muchal* – which means *mushel* proper, a sixty-year cycle – *devir muchal* – an epochal *mushel*. The names of the longer cycles have survived too: a 180-year cycle (sixty X three) is a *chon muchal* – a big *mushel* and a 2160-year cycle (sixty X thirty-six) is an *esirlik muchal* – a universal year.

According to data in modern science, *mushel* (*mushel* is a 12-year cycle of chronology among the Kazakhs) appeared from three to five thousand years ago. Compared with the hypotheses about the origin of the zodiac, the Kazakh and common Turkic myths and legends about the origin of the calendar [56] and descriptions of ancient calendars [57], suggest that the calendar is over five thousand years old. The analysis of the myths about the first hunt of the Great Hisaga-Tengri, as well as about the dismemberment of the Camel into twelve parts, which became parts of time, indicate a connection between the calendar and the culture of ancient hunters and gatherers, which preceded the nomadic animal husbandry that originated in Central Asia at the beginning of the first millennium BC. Wandering across a vast territory, dependence on climatic conditions and an increase in the number of livestock were all closely interrelated and played a huge role in the lives of nomadic pastoralists.

### 3.1.2. The structure of mushel time

The calendar is “an organized memory of culture, its most universal characteristic and form of self-evaluation” [58]. Each of the 12 animals in the cycle is designated as being clean (adal), edible (plus) or unclean (azhal), and inedible (minus). In the first half of the cycle, four years out of six are negative and two are positive, and in the second half, for four positive years there are two negative years (Table 1).

Table 1. Alternation of the years – azhal (+) and adal (-) – in the calendar.

|       |     |         |      |      |       |       |       |        |      |     |      |
|-------|-----|---------|------|------|-------|-------|-------|--------|------|-----|------|
| 1     | 2   | 3       | 4    | 5    | 6     | 7     | 8     | 9      | 10   | 11  | 12   |
| Mouse | Cow | Leopard | Hare | Wolf | Snake | Horse | Sheep | Galaxy | Bird | Dog | Boar |
| -     | +   | -       | +    | -    | -     | +     | +     | -      | +    | -   | +    |

There is a disruption in the rhythm of alternating pluses and minuses leading to the asymmetry of parts, forming an evolutionary concentration of the plus structures at the end of each cycle. A mushel consists of hierarchically coordinated, similar cycles. A small daily cycle is twelve hours, an average annual period is twelve months, a large one is twelve years. All structural elements of these cycles have animal names. These cycles and a sixty-year-old tolyk mushel is the time for man. The longer 180-year and 2160-year cycles are the time of the people, aruakhs (ancestral spirits) and the cosmos.

### 3.1.3. Aspect of time in mushel and traditional culture

Spengler believes that the structure of time is morphological, which means connecting the language of all cultural forms. The characteristic features of the mushel time are, that it is live, qualitatively inhomogeneous; totally cyclic; similar; hierarchical; infinite; non-continuous; alternative-evolutionary and characterizes the fundamental properties of the national thinking of the Kazakhs. Uniform morphological characteristics were revealed in the rite of the toy bastar; transforming the end of the real toy (festivity) into the beginning of a new virtual toy serves the purposes of magic programming; bifunctional imposition of the beginning and the end transforms the time of this toy into a cyclic, infinite, non-dual-continuous process, in which, in an evolutionary way, the necessary events and actions are reproduced; in the custom of adoption by the grandparents of their first grandson, who becomes a bifunctional son – a grandson, removing the gap between the time of children and the time of grandchildren, turning him into an infinitely endless, continuous time of descendants; in the decorative and applied art of the Kazakhs with its principle of equilibrium background and pattern; peering into an ornament, a person begins to involuntarily perceive it as a background, and what used to be a background – as an ornament; the bifunctionality of the ornament and background is a manifestation of the principle of combining the beginning and the end, in a time of perception; it can be seen in a variety of household customs and practices.



The understanding of cyclical time as an attribute of traditional peasant cultures, which do not lose their connection with natural-biological time, collides with positions according to which cyclicity is a property of historical time. The latter positions are particularly pronounced in the research of modern scientists such as Kvasha, Pantin, and Lapkin.

### **3.2. *The Tengrian calendar (mushel) and the genre system of traditional music***

Let us consider the life cycle of the Kazakhs consisting of twelve-year mushels. First, the age stratification of society, then the connection between the life, behavior and creative work of professional carriers with the life of age clans, the genre system of folklore, and lastly, the professional music of oral tradition that grew out of this connection.

#### **3.2.1. *The calendar basis of life cycle and age levels with their behavioral stereotypes***

Kaznacheyev and Spirin consider that “higher cosmic forms of being, permeating the whole world with common principles, are revealed in lower earthly forms” [59]. The macrocosm cycles are associated with the life cycle of a nomad. The age clans existing in society with their imaginative and emotional attitude to the world, behavioural stereotypes, differentiated life goals and objectives are related to the concept of Tengrian time, since the basis of the structure of the life cycle consists of twelve-year periods. Due to their psycho-biological and socio-practical coordinates, the spiritual horizons of age clans and their way of life influenced the formation of different types of professional carriers of musical art, genetically associated with age clans, with their worldview and world outlook. A syncretic magic-aesthetic practice was realized in the verbal song and instrumental complex of shamans, baksy, sal and seri, akyns (poets-improvisers and performers of songs among Kazakhs, Kyrgyz and some other Turkic peoples), zhyrau (Kazakh poet and folk singer), reflecting the life experience of age groups. The bearers of traditional instrumental culture called kuishi stood out from this syncretic practice. The life cycle determined the genre and figurative system of traditional instrumental music.

Mushels are limited stretches of life covering a certain age level associated with biological and social manifestations. The first mushel consists of the period from 1-12 years – the stage of childhood; the second stage from 12-24 years – youth; the third and fourth stages 24-36 years and 36-48 years – the period of maturity; the fifth stage from 48-60 years and beyond – old age.

Each mushel, as a relatively qualitative age state of a person, means transitions from one stage to another (mushel zhas), understood as death in one capacity and birth in a new one. Important rites were associated with transitional periods, such as the celebration of the thirteenth birthday of a boy. Sitting on horseback in full combat gear meant that the youth could take part in military campaigns together with adults and conduct cattle raids (barimt), to have a family. The Kazakhs had their children married early, from the age of fifteen. Entering the mushel of maturity after the transition period (the twenty-fifth year) was also formalized in a ceremonial, as a farewell to bygone youth and its mourning. This is evidenced by the abundance of folklore songs on the theme ‘twenty-five’, and the tradition of men writing songs dedicated to their twenty-fifth birthday.

The cosmic-conditioned, biologically manifested and socially fixed division of human life into mushels became the basis for the rigid stratification of Kazakh society according to the age principle. The mushel age defined the value status of a person, their social role, style of behavior and communication and responsibilities in relation to various age groups. For the elders it was honour, respect and unquestioning obedience; for the young, care. Childhood ended at the age of twelve, but a person of this age was not yet considered a full member of society. Their world consisted of amusing carefree games, fun, entertainment, basic skills of social behavior learnt within the family circle, where love for relatives and respect for elders were cultivated, and simple tasks were taught. At this age, children understand what is happening in the adult world, but they are not yet allowed to make serious decisions and participate in adulthood.

The period of youth from twelve to twenty-four is full of freedom, entertainment and games with peers, but this freedom had its own permissible boundaries based on the ritual confrontation between the groups of boys and girls intending to start a family. At this age a person got married. Getting married at a young age, the bride said goodbye to her family and her youth, performing ritual songs (*synsu, korysu, aryz olen*), whereas for boys the farewell to youth came later, at twenty-five years.

Maturity from the age of twenty-five to forty-eight takes a period of two mushels and is distinguished by social activity and purposefulness; *karasakal* (black beard), a man of mature age is a full participant in all spheres of public life. The activity of a woman during this period is limited to her family, where, as a member of a new clan, she begins a new life cycle, the birth of children and their upbringing. Performing the folklore of their age she participates with them in the mushel. The border between the two mushels, the age of thirty-seven is considered a dangerous age. According to Kazakh ideas, during this period, for a woman it is particularly difficult to become pregnant and go through childbirth. Old age, from forty-eight to sixty years and beyond, is the period of residence of all previous mushels, surrounded by loving and caring relatives and children, they are white-bearded (*aksakal*), able to wisely evaluate and have a great understanding of life. Wisdom, life experience and knowledge gained in the process of life allow them to become perfect advisers, assistants, leaders, seeing more because of their age and proximity to the world of their ancestral spirits (*aruakhs*), whose holiness spreads over them. The behaviour of the elders is dominated by detachment from worldly passions and remoteness from the world of everyday fuss. As residents of this world, they were the living representatives of the other world. Their old age was surrounded by universal respect, and, according to Akatayev, "was the first privilege in the clan collective" [60].

A life cycle is the basis of the genre system of traditional Kazakh music in the unity of poetic song and instrumental culture. The quality of its time periods directly influenced the semantics of the respective genres with their characteristic set of linguistic means. They included the groups of children's, and young and old people's songs, with their clearly traceable steady intonation and thematic complexes. The genres serving special periods of time, the segments of proximity of the world of *aruakhs* (an alternative spelling for the Arawak tribe) or transition into it, are also united by a system of stable intonation complexes. The intonation of these songs always expressed lament. Such are the bride's laments (her ritual death and transition from clan to clan), songs that refer to 'twenty-five' (the ritual death of a young man and his transition to a new age group), songs about old age and imminent death, songs which sooth pregnant women, the sick and the dying and finally, ritual funeral songs themselves. The intonational unity of all these genres is explicable in terms of their correspondence to the time periods of the life cycle, saturated with the semantics of real or mythological death.

### 3.2.2. *Life cycle and the formation of types of carriers of traditional art*

The close connection between the stages of the life cycle is demonstrated by the main types of carriers of the spiritual culture of the people, professional singers and instrumentalists, whose creativity is focused on the way of thinking and feelings of a particular mushel, reflecting a certain life experience. The age-related behavioral stereotypes that consistently change during the life of an ordinary person are opposed to the activity and behavioral stereotypes of *sal/seri*, *akyns* and *zhyrau*, which remained unchanged throughout their lives, regardless of their real personal age. These types of carriers, demonstrating the syncretism of the religious-magical and the artistic, in their life and in their works, are directly related to the primitive gender and age stratification of society and their magical effect extended to certain levels of karma. The following is a brief description of each.

- *Sal and seri*: the sphere of their magical activity is the natural and biological level of the physical world and the magic of fertility, constant communication with young people allowed them to influence personal and family karma.

- *Akyns*: the sphere of their magical activity – society, the magic of family and kinship ties (the *betashar* rite), social relationships within the ethnos (*aitys* – akyns' song competition) were their prerogative. Affecting the family and more broadly, the collective karma, they regulated social ties through the astral world.

- *Zhyrau*: the sphere of their concern is the survival of Kazakhs among other peoples, global politics, military magic, predicting the outcome of military battles, as well as the future of the people, the impact on national and state karma through communication with the *aruakhs*, with the mental world.

The genesis of *sal* and *seri*, *akyn* and *zhyrau* goes back to cult activity, which to a certain extent equates them with the *bakysy* (shamans).

On the basis of cult relics, it is possible to reconstruct the ancient system of religious and magical Tengrian figures, hierarchical in spiritual and practical areas. The spiritual experience of traditional society evolved as an inseparable unity of sacred and artistic components, the ratio of which in the activities of the carriers has historically evolved towards the strengthening and dominance of the artistic principle.

### 3.2.3. *Annual cycle*

In the culture of nomadic Kazakhs, the annual cycle regulating economic activities and migration influenced the seasonal timing of the performance of musical and poetic folklore and oral-professional genres. The existence of both cycles – annual and life – in the culture of sedentary and nomadic pastoralists is a manifestation of the unity of human culture. But their functions in the cultures of nomads and farmers are multidirectional. The life cycle of nomads is the basis of genre-formation while the annual cycle plays the role of regulating a seasonal cyclization of repertoire; for sedentary peoples, on the contrary, the annual cycle is the basis of genre-formation while the life cycle is a regulator of age cyclization of song repertoire. The transition from one age group to another constantly and naturally entails a change in the repertoire and style of singing, as well as a value orientation of singers [61]. In both types of cultures, the temporal coordinates of calendars underlying genre formation are definite and strict, whereas the temporal coordinates of calendars underlying cyclization are more blurred and varied:

- Calendar type: annual calendar; life calendar
- Culture type: nomadic, pastoral
- Basis for the cyclization of genres (seasonal)
- Basis for genre formation: sedentary, agricultural
- Basis for genre formation: cyclization of genres (age)

### 3.2.4. Types of carriers and genre system of instrumental music

The genres of instrumental music include:

- *zhanyltpush* (tongue twister, high tempo, recitative)
- *toi-bastar* (a kui opening a festivity)
- *tartys* (contest kui, like aitys)
- *zhyr-kui* (a kui implementing the features of epic recitation)
- *akzhelen* (mournful kui of a bride saying goodbye to her family)
- *koshtasu* (farewell song)
- *tolgau* (contemplation song)
- *zhoktau*, *estirtu*, *zhubatu* (instrumental doubles of funeral rite songs).

Instrumental music has also developed its own specific ways of reflecting the world, which evolved into a genre that has no analogues in song art:

- the magical practices of the baksy go back to the genre of *kosbasar* and *konyr* (kui of a calm tempo, meditative nature, often with mournful intonations)
- genres associated with the sound-depictive beginning and the world of animals, dating back to the oldest beliefs and cults (swan “*akku*”, white female camel “*boz ingen*”, grey goose “*konyr kaz*”, etc.)
- the carefree spirit of youth is reflected by *biy kui* (dance kuis), *sylyldak*, *bylkyldak* (dynamic kuis, the lyrics of which are painted in the hedonistic tones characteristic of the worldview of sal and seri)
- the dramatic, dynamic sense of life of mature age has been embodied in the genres of *teris-kakpai* (dynamic kuis, performed with a stroke of *teris kagys* (strumming pattern)
- *shalkyma* (inspirational), *balbyrauyn* (cheerful and dynamic kuis).

### 3.3. Semantics and axiology of the kui genre

The word kui has Turkic roots. Kui, a melody performed on dombra and other musical instruments is the oldest and most original genre of Kazakh art. Being a specific national genre, it can be considered in the context of the spiritual culture of the related Turkic peoples, connected not only by genetic but also cultural and historical kinship. The most important category of the worldview is embedded in the semantic meaning of the term kui, which is “state”. Kazakh everyday expressions such as “Kal-zhag dai kalai?” (“How are you?”) addressed to a person, and “Auarai kui” (weather conditions, addressed to the outside world) preserved the universalism of the ancient category that combines micro- and macrocosm. Kui as an open syncretic artistic system becomes

an important semantic factor in music. The vectors, by which the semantic polysemy of music is directed, go in different directions. This can be a horizontal vector, when a kui is perceived by each listener in the light of his life experience and fate; the vertical vector is particularly important when semantic pluralism is directed from specific meanings to universal ones. The status of kui in culture is dual: 1) it belongs to the world of art and is part of a specific moment in the life of people; 2) its aesthetic perfection is a necessary condition for the entry of a musician and a listener into the meditative experience of the existence of life.

The improvisational nature of a kui is a reflection of the non-duality of art and life, which determines the polysemy and multi-level nature of its meaning. The openness of the artistic system of kuis gives them, for traditional perception, not so much aesthetic values, but life values (life values are an internal compass by which a person compares his actions and deeds. They serve as a support for us, and by following them, we begin to live a more fulfilling and productive life. Values are material and spiritual. Spiritual values have a moral and ethical origin, and are seen as being more important than aesthetics. The kui itself, as the most important part of life, influencing and harmonizing it, is aimed at eliminating physical and mental illnesses. Until the end of the twentieth century, the Kazakh kui conveyed the ancient essence of the music of the Turkic: the feeling of being a stream of divine states, the pure conductor of which is music.

### 3.3.1. *The Kazakh kui – a philosophy on two strings*

Tengrianism is the most ancient religion of the Kazakhs; its followers were the shamans (baksy), and their cult instrument was the kobyz. Omarova proved that in the ancient kobyz kuis created by the first shaman, Korkut, a diverse set of musical themes developed, related to the main categories of the Tengrian worldview: the theme of evil intonation associated with funeral wails; the theme is the antipode, opposition to evil; the theme of balance; the subject of goodwill. The invariable order of musical themes in various kuis made its sound magic. The 'correct' musical presentation of the plot (the Kazakh kui) itself was an act of maintaining order and harmony in the world. The main themes are characters that go back to the story of the shamanic beginning of the world, to the myth of Korkut, the creator of the kobyz.

In the twentieth century, the destiny of the traditional culture of the Kazakhs shared the tragedy of its social destiny. From 1916-1945, the number of people steadily decreased, due to the two World Wars. The relevance of the oldest stratum of the worldview as the ethics of intrageneric communication and family ties, lies in the fact that it was a reaction to social difficulties, a necessary condition for the survival and self-preservation of the people. At the same time, with the degradation of higher, religious forms of ideology, tribal ethics became the leading organization of the worldview.

### 3.3.2. *The structure of kobyz kuis in relation to the practice of shamanism*

The melodies of shamanic rites, vocal and kobyz saryns, differing in the presence of a triton (Latin *tritonus* – consisting of three tones), which is a musical interval, its qualitative value being equal to three whole tones, in the melody and structure of the whole were a precise multiple variation of the repetition at the same height of one motif, ending with the introduction of a new, final motif. In the movement of musical thought, emphasis was placed on the quantitative accumulation of material, and not on its qual-

itative transformation. The themes of kobyz kuis are built like saryns. Within the whole kobyz tradition, all the themes of kobyz kuis are revealed by monocadance, which is built on the basis of the gradual filling of the quint range from levels I to V with the subsequent descending sounds according to their duration. In repeating a motif, the last sound of the first wave (key-tone) often serves as the initial sound of the second wave. A free adherence of cadence to any intonational predecessor reveals its function as a sign of completion and ending. The exact repetition of motifs does not end, but is interrupted by the introduction of a motif sign. The mono-cadence of kobyz music and the nature of thematic development are two sides of the same process. The described monocadance (monocadans (MK) – from darkness to light) has the semantics of spinning. In the complex of shamanistic representations, a magical meaning is attached to physical spinning.

The terms *bas-orta-saga*, meaning top-middle-bottom, and *bas-keude-ayak*, meaning head-chest-legs, go back to the most ancient pre-Islamic cosmological Turkic beliefs; similar terms are found in Uzbek musical culture. Kui terms, which go back to the terminology of the “World mountain” or the “World body”, indicate the connection between music and cosmology, which is essential for all musical cultures of antiquity. Vertical-spatial terms very accurately reflect the main feature of the kuis’ musical stylistics, which is the high semiotic character of the space.

The types of presentation of the temporal process (initial, developing, final) representing the logic of the temporal process are poorly differentiated in kuis. To a certain extent this logic is accomplished through spatial functions (the bottom is the beginning of the kui, the middle is its continuation, and the *saga* is its culmination). The lack of differentiation of temporal functions is an integral feature of the art. In this art, time is a function of space, the duration of the kui depends on its space, that is, the number of zones that are captured by its development (similar to the exposure of a polyphonic fugue). The spatial-functional opposition in the range from bottom-up to top-down is deeply rooted in the depth of musical culture in its common Turkic layers. Galitskaya believes that it completely dominates the formation of the traditional melos of the Turkic language with its principle of lower keynote [62]. The material of the Kyrgyz kui shows the impact spatial-semantic beliefs have on the sphere of genre formation: for the kui of the kambarkan genre the lower position is specific (according to folk terminology - *moyun-kui*), for *tolgoo* and *kerbez* - medium (*bel-kui*), for *boto* and *shyngarama* - upper (*ayak* or *kokyrok kyui*) [63]. And only in the light of the impact of the register on the Kyrgyz kui genre is it possible to explain the originality of the beginning of the Kazakh genre of *kosbasar*, which is played from the middle of the *dombra* neck. The terminology of the Kyrgyz kui goes back to the ancient Turkic world body: “*moyun* - neck”, “*bel* - belt”, “*ayak* - leg».

Cosmological ideas about musical space are a common ancient Turkic heritage, which determined the names and the structure of the parts of the kui. In the peripheral phenomena of the culture of the Central Asian *makomat* (Central Asian vocal-instrumental genre with a wide use of improvisation and a cyclic structure of works), in the Uygur names of the ensemble of percussion instruments the triad of *bass-orta-ayak* is found in a holistic, unchanged, ancient form: “*bash nagora*” (main mountain, the lowest sound), “*uttura nagora*” (middle mountain, medium register), “*ayak nagora*” (closing nagora, high register sound). The Uzbek names are “*bash nagora*”, “*urta nagora*”, “*ayak nagora*”. This is the same system of musical space with a similar understanding of the top and bottom (the reverse of modern ideas) both in Kazakh and Kyrgyz instrumental playing. The commonality of formation recorded in the canonical signs of parts of kui is a different historical and cultural realization of common logical-semantic principles.

### 3.3.3. *The Tengrian calendar and time in the traditional musical culture of the Kazakhs*

Statics in the material embodiment of the bifunctional section is combined with the dynamics of its perception in various contexts of a holistic musical form. The universal way to preserve the continuity of infinite and cyclical time is to completely overcome dualism, to combine and transform the ends of several cycles into the beginnings of others. According to the law of similarity contained in the structure of Tengrian time, this morphological principle spread to all spheres of Kazakh life connecting the 'language of the forms of all cultural spheres', be it verbal or musical language, economic skills, everyday communication, demographic traditions, ritual practice or art, and artistic life. Vividly and consistently embodied in the structure of artistic forms, this principle gave the art of the Kazakhs a unique originality.

Tengrian ideas about the two-member vertical structure of the world, embodied in the images of the World Mountain and the World Body, determined the composite structure of the *dombra kuis*. Shamanic practice with its general idea of "magic circling" influenced the development of the ancient *kobyz*, *sybyz* and *dombra kuis*. In *kobyz kuis*, the principle of living qualitatively inhomogeneous time embodies improvisation, variant changes permeate all levels of the 'acoustic text' of the *kui* - agogical, dynamic, intonational-rhythmic, modal and formative [64].

- 1) Total cyclicity is manifested at the level of formation of the *kobyz kuis*, in which the basic principle of development is the unchanging and varied repetition of intonation cells. In the structure of comprehensive *kuis*, cyclicity is implemented at the level of using moncadance as the final element of the most varied topics. Being at the basis of the similarity of all *kobyz kuis*, this level of cyclicity combines them into a single supertext, creating a special musical and stylistic integrity of shamanic music based on the religious ideas of Tengrianism.
- 2) Cyclicity is a matrix on which all hierarchical levels of *kobyz* music are built – the repetition of one sound can form thematic constructions, intonation repetition is the basis of theme formation, repetition of key themes in various *kuis* is a manifestation of Tengrian ideas.
- 3) Total cyclicity permeates all hierarchical levels of *kobyz* music.
- 4) The repetition of intonation cells, interrupted by the introduction of moncadance, is a manifestation of the principle of infinite time.
- 5) In the structure of moncadance, 'infinite' repetition is based on a bifunctional combination of the final and initial sounds of repetitive intonations, which is directly manifested as a non-dual-continuous flow of time in which the beginnings and ends of cycles are combined.
- 6) The variant-evolutionary principle is implemented in *kobyz kuis* by successively changing musical images and thematic formations, in full accordance with the legends, which are the external engine of mosaic-formed musical plots; the order of the main themes (thesis, antithesis, equilibrium, blessing) that migrate from *kui* to *kui*, is unchanged. Their 'correct' sequence plays the role of a musical information code, which is 'launched' into the world for its regulation.

Tengrianism is the path of evolutionary neutralization of contradictions leading to the dynamic equilibrium of polar forces. This blessed order must be repeated in all subsequent time cycles.

#### 4. Conclusions

This study is based on a vast amount of historical material that goes beyond musical art proper; the cultural and philosophical context encompasses significant layers of cosmogenesis, mythology, religion, ecosystem, social and economic ties, which go back in time to the core of traditional nomadic society and man in his diverse relations with the outside world. Important conclusions have been made revealing the essence of Tengrian civilization, namely a civilizational (and not theological) incarnation of Tengrianism defining all the main paradigms of nomadism; the genesis of the animal calendar; the originality of the perception of time as a biological, social and artistic coordinate; the calendar represented by human life cycles; the genres of Kazakh traditional culture systematically understood as correlates of the ages and stages of human life; the analysis of ontology, axiology and theology of kui.

The study of the structuring role of the life cycle in the culture of nomads allowed us to substantively compare the cultures not only of the peoples of Central Asia, but also the genesis of their agricultural and nomadic culture.

The 12-year cyclical animal calendar was created more than five thousand years ago by the nomads of Central Asia and spread to Southeast Asia, Siberia and the Caucasus, as an attribute of Tengrianism, the religion of the Turkic-Mongolian peoples. The Tengrian religion and its calendar, known as the Kazakh Mushel, became the basis of the culture of the nomadic Kazakh ethnic group. Laws are encoded in the structure of the calendar's timeline regarding evolution, karma, hierarchy, similarity, cycle, free will, and sacrifice. According to O. Spengler, the time structure of the calendar is a system of morphological means that internally connects the language in all cultural spheres. In nomadic Kazakh society, Tengrian time was reflected in the socio-political structure, in personal, tribal and ethnic relationships, the structure of the army, as well as in the system of images and expressive means of decorative and applied arts, traditional customs and rituals, and moral and ethical standards.

The time cycles of the mushel were the basis for the formation of the life cycle of the Tengrians – childhood, youth, maturity, old age, at the heart of which lies a periodization of 12-year cycles. The life cycle of a nomad, which underlies the genre system and is structured by the Tengrian calendar, has a huge informational and semantic code, both as an individual nation and the whole of humanity and is a priority in the study of the cultural heritage and intellectual values of the Turkic people.

It follows from the above that the age stratification of a nomadic society, with the age clans on which the system of folklore genres was based, reflected the perception of the life of the various age groups and their pattern of stereotyped behavior. The world of youth is found in the lyrics (creativity of sal and seri); the world of maturity is a drama (for example: wedding betashar, competitive aitys and tartys of akyn and kuishi); the world of old age is an epic (creativity of zhyrau). All the above-mentioned types of worlds allow us to trace the structuring role of the life cycle in the culture of nomads.

So, the Tengrian calendar, as ancient Turkic cultural heritage giving a cosmologized idea of musical space and time, and correlating with the formative principles and compositional structures of genres, determined the structure of time and represented a cyclical matrix, in which the hierarchical levels of musical development were built.

The culture of the Kazakh nomadic cattle breeders was notable for the variety of musical instruments and the development of instrumental music. The non-duality of traditional religious culture determined the structure of music-making in situations of ritualized life communication. Improvisation, as a defining quality of traditional perfor-



mance, reflected the connection of the semantics of the kui with the content of concrete life communication. The peculiarity of kui is that in the context of the religious systems of Tengrianism, it transformed the philosophy and aesthetics of nomads into a musical and figurative content and formal structure. In particular, cosmologized ideas about musical space and time are a common ancient Turkic heritage, which led to the similarity of form-creating principles and compositional structures of kui.

The models of Kazakh traditional musical culture, the structure of the genre system and the typology of professional carriers, as well as the art of kui, require further concretization both in historical and regional terms. They can then be used for a comparative study of the ways of forming musical professionalism and types of professional figures in various cultures, as well as an in-depth comparative study of the specifics and characteristics of the development of musical cultures of the nomadic and sedentary peoples of the Central Asian region.

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### Summary

The appeal of cultural heritage as a creative product, an “intellectual potential” having centuries-old traditions and unique value, such as the Tengrian calendar, is especially relevant today. The Tengrian calendar is a genre system of traditional music and the work of professional singers and instrumentalists, which represent lexical-semantic processes. The role of the Tengrian calendar in structuring the life cycle and age stratification of nomadic society is undeniable and necessary for the preservation of identity, as well as being a contextual connection with modernity. Possessing a huge field of information and semantic code, the Tengrian calendar, as a component of the spiritual and intellectual world process, is worthy not only of preservation and development, but also of comprehensive scientific research. The article studies the problems of traditional Kazakh culture belonging to the super-ethnic civilization of nomadic peoples. Based on the study, it was found that the calendar played a role in structuring the life cycle and age stratification of nomadic Kazakh society.

### Riassunto

Il fascino del patrimonio culturale come prodotto creativo, un “potenziale intellettuale” con tradizioni secolari e valore unico, come il calendario tengriano, è oggi particolarmente rilevante. Il calendario Tengrian è un sistema di generi di musica tradizionale e il lavoro di cantanti e strumentisti professionisti, che rappresentano processi lessicali-semantic. Il ruolo del calendario tengriano nella strutturazione del ciclo di vita e della stratificazione per età della società nomade è innegabile e necessario per la conservazione dell'identità, oltre ad essere un collegamento contestuale con la modernità. Il calendario tengriano, come componente del processo mondiale spirituale e intellettuale, possedendo un enorme campo di informazioni e codice semantico, è degno non solo di conservazione e sviluppo, ma anche di una ricerca scientifica completa. L'articolo studia i problemi della cultura tradizionale kazaka appartenente alla civiltà superetnica dei popoli nomadi. Sulla base dello studio, è emerso che il calendario ha svolto un ruolo nella strutturazione del ciclo di vita e nella stratificazione dell'età della società nomade kazaka.