

SHAMANISTIC RITUAL CEREMONY AND ACCOMPANYING MUSIC AS THE WORLDVIEW BASIS OF TRADITIONAL CULTURE

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1. Introduction

The syncretic ritual actions of shamans, which cover many elements, including a number of purely vocal and instrumental episodes, have ritual significance. In their implementation, vocal and instrumental improvisation plays an important role as an ingredient of the general ritual complex. Shamanic ritual music is an integral part of the life of society, impulse of the soul, product of the mind, part of the philosophical, cosmological and religious picture of the world of the ethnos.

The shamanic rite that influences the spiritual essence is: “a path, through which the Highest Reality of Existence descends” [1]. Exerting the strongest influence on consciousness, ritual music energizes the soul and body, saturating them with sounds of high frequencies, and is not inferior to the *kyuys* (kui is Kazakh folk, folk-professional instrumental music performed on traditional instruments) of Korkut (the legendary Turkic songwriter and composer of the ninth century), Kurmangazy, Dauletkeri and Tattimbet (Kazakh composers of the nineteenth century). As a type of sound activity, the shamanic ritual music which accompanies the shamanistic rite is difficult to explain through the laws of physics and mathematics alone. Differing in the pitch of sound, dynamics of rhythm and special mode, it can revive spirits, and purify and exalt the soul. The means of ritual music are versatile. With the sound of a certain pitch and frequency, aggressive impulses and anger are extinguished, the danger of undesirable manifestations are reduced. Affecting the emotional state, it relaxes, correcting psychosomatic disorders. Performing a regulatory-cathartic function that affects the subconscious sphere, music has a suggestive and intellectual impact.

The traditional shamanic rite, based on the syncretism of syntactically ordered artistic means, implemented in a state of an altered form of consciousness, influences the emotional, figurative, and intellectual sphere of perception. Affecting the subconscious, it: “evokes visual images through subconscious associations” [1]. As a component of traditional Kazakh culture, the shamanic ritual is a specific genre peculiar only to the shamanic tradition, its moral and ethical values in mystical representations acquiring bright emotional and artistic forms and a dominant sacred orientation.

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Sound composition, distinguished by complex specificity in the cultures of many countries, is used in ceremonial rites as a healing process. The muffled sounds of the tambourine, the shaman's low voice with rich overtones, combined with sound vibrations and acoustic effects, affect the sick man's body. Using the tambourine as:

... a resonator, the shaman deflects sound waves to the right and left, down and up, making it seem as if his voice and the sound of the tambourine move from side to side, from bottom to top and back. The shaman's shadow jumping in the twilight creates the impression that he is flying [2].

Differing in a certain structure and a multi-layered sound palette comparable in complexity to Wagner's scores, ritual music, which has an extraordinary healing power, influences the consciousness of those present, postulating a direct connection between the vibrations of certain frequencies and the activity of the centers of psychic energy and chakras [3].

The use of music in spiritual traditions and ceremonial rituals, for healing, has been mentioned in specialized literature [4-5]. Shamanic ritual techniques of ecstasy, varieties of ecstatic experiences, ruling the spirits, establishing contact with the dead, demons and spirits of Nature, going into a trance "during which his soul, as is commonly believed, leaves the body to ascend to Heaven or descend to Hell", are described in the works of Eliade [6].

Being the transmitter and keeper of ceremonial rites, the shaman belongs to a special caste of peculiar guides between the worlds, who is able to heal, help in affairs, sanctify and cleanse homes, send misfortunes to enemies, tell fortunes, foretell the future. Shamans can travel between the worlds with the help of musical instruments, "the mediators between the world of people and the world of Gods" [7] and by "maintaining and preserving harmony in the microcosm", they help "concentrate on subconscious sensations" [6].

Distinguished by the unity of religious, ideological and cultural traditions, internal ethno-cultural semantics, richness of poetic recitation, impromptu of dynamic plot, musical rhythm and philosophical reflection, shamanic music in syncretic unity expresses not just artistic and aesthetic forms, but also the spiritual substance of Kazakh ethnic self-expression and memory, based on the identity of universal projections of the world.

2. Methodological frameworks

In this work, we tried to analyze numerous recordings of texts and melodies about the shamanic ritual and spirit, and the concept of the *kamlanie* structure based on cosmocentric, religious, ideological, economic, and socio-psychological aspects.

Shamanic music, existing in syncretic unity with ritual rites, is inextricably linked to an ethnic worldview and to ritual practices requiring the involvement of folklore and ethnographic material.

The main methodological setting of this work is the study of ritual musical culture in the complex of principles of historical-ethnographic, structural-semiotic, comparative, historical and philosophical knowledge of the cultural "code". This made it possible to identify the main characteristics of the musical language, musical thinking, and the genre-specific features of shamanic ritual. A cultural approach is based on a fundamentally new methodological setting – the study of ritual as an archetype of culture, the culminating moment of the interaction of ideas about the material and non-material worlds. It is an important factor that determines the shamanic ritual as an ideological system,

which allows us to consider the relationship between man and space, man and culture, man and music.

The model of the most ancient ritual ceremonies, as an inexhaustible source of ideological, genre, linguistic and stylistic features of traditional musical culture, musical compositional drama, and an integral concept of shamanic music, is given in the aesthetic, and musical and theoretical understanding of this phenomenon.

3. Kazakh traditional shamanic ritual music as a cultural phenomenon

Mysterious, bright shamanic ritual music is capable of expressing the inexpressible – immersing a person in the nature of his own consciousness, meditateness and detachment from the real world.

Affecting the numinous ecstatic state – trance, excitement, divine fear – it provides a unique opportunity to communicate without words. A variety of melodic sounds, giving the effect of overtones and lasting sound, bring not only a great sensual, but also highly intellectual pleasure (Figure 1). “Penetrating into the deepest layers of the human psyche and distinguished by intimacy and softness, they create the impression of surprisingly light, transparent, iridescent sound matter that trembles in the air” [8].



Figure 1. Kazakh traditional shamanic ritual music.

Shamanic ritual music is multifunctional. Performing a variety of psychotherapeutic, psychodiagnostic, correctional, rehabilitative, preventive, spiritual, communicative and intellectual functions, it influences the higher planes of the human psyche, regulates borderline emotional states, and “predetermines the fullness of life, where the spiritual and beautiful is not a separate, independent part, but the very content of life” [9]. Requiring a high concentration of attention, shamanic music “turns off the oppressive dictates of the mind and contributes to the influx of feelings and emotions” [9].

The ideological basis of shamanic representations consists of the religious context of the ideology of the shamanic cult and a complex of mythological plots and representations. The traditional nomadic model of the world consists of the Upper World (celestial world), the Middle World (human world) and the Lower World (underworld). According to traditional beliefs, almost all phenomena of the surrounding world have their own

spirits. The shaman plays the role of mediator between spirits and man. He perceives the Universe-Cosmos as something animate with its own soul and mind, and requiring cult ceremonies, worship and sacrifice [2].

4. The shamanic rite as a sacred art

Thanks to the shamanic ceremonial rite that has come down to us, we can trace the gradual process of the origin of musical language and the formation of musical thinking; the subordination of all kinds of sound technology to the ritual; the composition of the ritual costume, decorated with all kinds of ringing metal ornaments, such as bells, the fangs and feathers of animals and birds, bags of adraspan (a grass that repelled evil spirits), ribbons, scraps of skin and fabric; and the structural form of the ritual process itself.

The shamanic rite assumes the presence of participant-spectators and can be compared with theatrical performances. With a certain dramatic structure, it organically combines canonical and improvisational elements. Several components are required in the composition of curative rites, such as appeals to the spirits, definition of the disease, the shaman's journey into other dimensions, the expulsion of evil spirits, foretelling the future, etc. Their structure typically consists of:

... three parts, built on a certain tempo gradation from a slow to a fast pace and to slow again. The structural model of the shamanistic ritual consists of an introductory part (appeal to the spirits), a central part – the shaman's "journey" – and a final part, which ends the ritual session [10].

The shamans' song, and poetic and instrumental creativity, as an example of true improvisation, requires a special imagination and the extraordinary creative talent of the poet, a master of words, the qualities of an actor and composer, a unique sense of rhythm, brilliant improvisational abilities, choreographic intelligence, and knowledge of psychology. Shamanic art is like a one-man theater. With great:

... magical power, he can create an effect that it is not him playing the kobyz (stringed bow instrument), but a kobyz itself telling the story: the plaintive moan of a deer which has lost its calf, a longing camel grieving the death of its colt, the funeral cry of the mother who has lost her only son [11].

It is the philosophy of life, "encoded into a complex symbolism of sounds, in which consciousness completes what was heard into a complete associative row" [12] and generalizing "this and the other world into a single artistic system of images" [13]. Archaic shamanic melodies, created in analogy with melodic recitations – spells and short songs (saryn) – are distinguished by an imitation of the voices of animals and birds, with various types of guttural singing. Subordinated to the ritual action, shamanic saryns have different types of intonation: melodic intonation and recitation, rituals with the kobyz (stringed bow instrument), shamanic guttural singing, communication with the participants, and a recitative form of spirit incantation [14].

Sound used in the rite, with its exceptional sacral power, produces a unique effect. Powerful tambourine strokes are aimed at horrifying and scaring away evil spirits; the mysterious sound of the kobyz fascinates, with its magical and mystical influence; the melodious ringing of the asatayak (a stick with kongyrau bells) attracts spirits (aruahs). With minimal means, a simplified sound palette and a special vagueness and their emotional and aesthetic orientation, saryn melodies bring a peace of mind, rising above everyday life to higher spiritual spheres.

Alkey Margulan wrote that during communication with the aruaahs, “the shaman used a kobyz and with its help went on a journey in search of the soul of the sick; a key tool in the search for the missing (sick) soul is the kobyz, the sound of which contributes to the shaman’s entry into different spheres” [15]. Thanks to the sacred sounds of the kobyz, a person acquired or lost certain qualities and achieved fundamental changes, not only in his character but also in his attitude to life. Karakuzov and Hasanov believe that the structure and harmony of the instrument were subsequently transferred to:

... the Kazakhs’ idea about the Universe and cosmic harmony: the soundboard and the two pegs, regulating the two strings, refer to the Upper World, the hollowed-out part of the kobyz, which are like the two halves of the brain, represent the Middle World. The Lower World is represented by the bottom part of the kobyz, which is nothing else but water (Chaos) [16].



Figure 2. A baksy with a kobyz.

Wearing shaman robes, shamans seem to change their essence, the shaman gains a connection with the world of the dead, with the spirits of their ancestors. Playing the kobyz, swinging the *asatayak*, hitting the tambourine with particular speed and force, and changing the rhythm, the shaman helps people to immerse themselves in the inner world, and by creating certain images, puts people in a trance (Figure 2).

The shaman’s prerogative is a magical practice. As a skilled magician, he “honors the gods of the Upper World and defeats

the evil lustful spirits of the Lower World”; in the Middle World he can propitiate the “masters of the earth”. Sitting astride the kobyz, he travels the worlds of the boundless Universe. Serving funeral rites, he accompanies deceased souls into the Underworld; he is often found at the bedside of the seriously ill and “... at wedding feasts. For the former he performs the function of a healer, and for the latter he participates as a priest or a sorcerer, predicting the future of the newly wed” [17]. “Against mystical forces the shaman opposes the superior mystical power of his witchcraft and the gift of foresight” [18].

The sacred kobyz, “designed to support the delimitation of the worlds” in order to assert the harmony of the Cosmos with all its anthropomorphic features, is a participant of the shamanic actions. It can participate in equestrian competitions, as when on one occasion, a shaman made a kobyz participate in a competition instead of himself and when other participants found out, they tied his kobyz to a tree. “People gathered at the finish line, watching in terror, as the kobyz victoriously galloped in a cloud of dust dragging an uprooted tree” [19].



Figure 3. The baksy, Oken.

The famous female shaman Kubul (born in 1970, Kyzylorda) (Figure 4), who belonged to the category of black shamans, had an extraordinary ability to expel evil spirits from the body of the sick; she was also a soothsayer.



Figure 4. The baksy, Kubul.

shamanic manifestations, with the exception of ventriloquism, which is considered completely inaccessible to women.

According to the stories of old informants, one of the popular shamans among Eastern Kazakhs was Kaiyrkhan (Figure 5), a baksy from the Tauke tribe (born in 1986, Shymkent), who people sometimes called “bala baksy” (baksy child), because he had started his shamanic activities from a young age.

Kazakhs called only “the most capable healers, baksy (Figure 3), a person capable of falling into a special, ecstatic state, and in this state, was able to communicate with the other world” [20]. A shaman has the gift of poetry, and a knowledge of myths and legends; he is a musician, actor, singer, priest, healer, magician, diviner, the representative of a mysterious knowledge, a teacher, storyteller, counselor and guardian of cultural traditions (i.e., religious cult, primitive science, medicine, music and poetry), all in one person.

It is believed that women have closer contact with spirits, usually evil spirits. A woman is more often influenced by harmful creatures, because it is easier for them to enter her (these ideas are related to the physiological characteristics of women; it is believed that a woman is greatly ‘exposed’ to spirits during childbirth and during the menstrual period). Hence the conviction that black shamans originate from female shamans. Female shamanism is considered to be of lower quality and requires a shorter period to ‘grow inspiration’; it is also accompanied by less torment than male shamanism. However, female shamans can achieve a high degree of art in almost all



Figure 5. The baksy, Kaiyrkhan.

... Kaiyrkhan treated infertility along with other diseases. A bai Sherubai's younger wife (tokal) did not have a child for a long time. The appeal to the saints and mullahs did not yield results. Sherubai then sent his men for the baksy, Kaiyrkhan. Upon arrival, Bai ordered a white yurt to be placed in the village. Alone there, the baksy spent three days summoning his jinns. On the fourth day he ordered a young woman to be brought into the yurt. As soon as it got dark, the baksy started his "game". There was a fire in the hearth in the middle of the yurt, and not far from it sat the young woman. People were sitting around. The baksy, sitting opposite the woman, began to play [21].

Kaiyrkhan's words to invoke the spirits were:

*Oh, my Sholak, where art thou?
Lead me to the disease
Oh Sarbalak! Where art thou?
Lift me up, lift my spirit up!
Do not be afraid of jinns and shaytans!
Start your action! [21].*

After a while his eyes rolled; holding a kobyz in one hand, he started running around the hearth and the sick, then his voice gradually dropped, and he started frothing at the mouth. Squatting down, he entreatingly and pityingly uttered the following words, "Have you come?" [21].

Then he asked to be given a colorful lasso. He wrapped this lasso around the waist of the woman seven times and tightly tied the end of the lasso. Then again, with the accompaniment of the kobyz, running around the woman, he sang:

*Oh, my Sholak, where art thou?
Untie the ends of the lasso.
Untie the knots
Of numerous diseases
In the waist of the woman.
Oh Baba Tukti,
Shashty Aziz,
Forgive her, if she has sins [21].*



Figure 6. The baksy, Suymenbai.

Then he removed the lasso from the woman's waist, threw it into the fire and thus ended the treatment [21].

A shaman depicts the emergence of another patron spirit with a change in the melody and lyrics of the song, and the peculiar striking on the dabyl (instrument). Since spirits "dwell" in the images of various animals and birds, sound imitation (as well as the movements and facial expressions of the shaman) is very specific and accurately represents each animal. One shaman, Suymenbai (Figure 6), could reproduce the sound of:

... the singing of the cuckoo, the ominous laugh of the owl, the howling of the wolf, the cry of the crane, the crow flapping its wings, etc. It seems that the people sitting in the yurt are surrounded by a gathering of spirits, animals and birds [22].

5. Korkut: the first musician, mentor and patron of Kazakh shamans and traditional performers

The picture of the world of magic and the sacred shamanic rite would not be complete without examining the mysterious phenomenon of Kazakh culture and the mythical figure of Korkut, who lived in the ninth century. From legends we learn that Korkut was a legendary sage, a talented musician, a storyteller, the creator of the world's first musical bow instrument, the kobyz, the divine purpose of which is to serve as a means of communication with the spirits. "His name was known to many Turkic-speaking peoples, and the rumor about his unusual music that enchanted people" [23] spread to other parts and peoples of the world beyond the Turkic-speaking population. The veneration of Korkut among the Kazakhs is closely connected with shamanism, during which the baksy invokes his spirit to help them during their rites, playing the kuis (an instrumental genre) created by Korkut.

6. Connection of Korkut's music with the Universe

Korkut's music (Figure 7) became a life-giving principle and the symbol of sacredness and divinity in the culture of Turkic people. Hence the uniqueness of the nomadic representation of the creation of the world "through music, as the quintessence of any harmony" [23]. In the myths of the people of the world, it is a kind of portal, through which it is possible to enter the space of other dimensions, where the logic of death "does not work". The similar semantic layer is observed in ancient Greek myths about Orpheus, who immersed himself in a space that went beyond death with the help of music [24].



Figure 7. Korkut Ata and music.

In the three-level structure of shamanic kuis, we can see “a musical projection of the Trinity of energy fields of the inner (human), earthly and cosmic worlds” [24]. The phenomenon of shamanic music consists in the possibility of “union, fusion with the Cosmos, which is not cold and far, but full of sympathy and empathy, when personal spiritual experience becomes the property of the world and the Universe itself embraces listeners with soft warm sound vibrations” [25]. The legends talk about the mythical character of Korkut, his birth and longevity. According to some legends, he lived 295 years.

The pregnancy of Korkut’s mother lasted three years and nine days, with contractions occurring once a year. Finally comes the time of birth. When the contractions started, there was thunder, lightning, and a great storm. As soon as the baby was born, he immediately began to speak. At first the terrified people thought that it was a monster. Only later, convinced that it was a human child, they calmed down [19].

As soon as Korkut was born, the wind stopped blowing, the clouds parted, the sun came out, and the world around sparkled and revived. From early childhood, he was on a par with flying birds, running animals, the blowing wind, and falling rain. He got on well with the surrounding nature and grew up with it [19].

Muhtar Auezov tells the following legend. Korkut from his youth could not “come to terms with the transience of human life and decided to fight against the inevitability of death. Tormented by his thoughts and driven by the dream of immortality, Korkut leaves the people, but everywhere death is waiting for him [26]. In literary and scientific sources Korkut is described as a prophetic singer, a Holy elder, Tabib, a wise shaman, soothsayer and healer [27]; the elder of the tribe, an oracle, combining the qualities of a sorcerer, sage and musician [28]; in the epic, he is a singer-storyteller, advisor of the Khan, sorcerer, healer, white-bearded elder, wise sage, prophetic singer and soothsayer [29]. The historian Rashid-al-Din, in the preface to the book *Book of Dede Korkut* (Azerbaijani: “Kitabi Dədə Qorqud”), writes that Korkut was a wise prophet, “everything he said came true” [29].

An important point in the legends about Korkut is the search for immortality. This legend was recorded for the first time in the nineteenth century by Walikhanov and Divaev. There is also a musical piece for kobyz, Korkut-kui, which was described by Zhubanov in his book *Strings of centuries* (Figure 8).

Korkut sacrifices his favorite camel Zhelmaya, lays a carpet on the surface of the water, and sitting on the carpet plays a kobyz, the upper soundboard of which is made of Zhelmaya’s skin. Death lies in wait for Korkut, but throughout the day and night Korkut continues to play the ‘Song of life’ with his kobyz, and as long as this song sounds, death does not dare to approach him. And when exhausted, for a moment, death, taking the form of a poisonous snake that stings him, Korkut dies. From this moment on, the music victoriously struggles with death. Where music sounds, death has no power [30].



Figure 8. Korkut kui.

Dede Korkut played kobyz and life awakened again. Dede himself forgot both the grave, and death, and eternal separation. Again, he lived in a beautiful world, resurrected by the strings of the kobyz, in the world of brave dzhigits (zhigit from the Turkic young man, good man – a word used in the Caucasus to denote a skilled and brave horseman, over time, it was used to call brave men in general), generous warriors. Korkut’s music attracted all earthly creatures – flying birds, running animals. All in whom life glimmered, gathered on the bank of the river Syr-Darya and listened to the kobyz. Death came to take Korkut’s soul, but it couldn’t – it didn’t have the strength to approach him. Dede Korkut played the kobyz and the trees straightened, branches covered with leaves, flowers lifted their heads on the slopes, grasses came to life, and cold water started running in the dry brooks [31].

There are several versions of the myth about Korkut. Each refers to the recreation of Cosmic Harmony. They have one common feature, “for Kazakhs, non-being is harmonized and turned into Space only by Music. According to the myths about Korkut, the creation of the world is connected with music and occurs at the moment when Korkut plunges his kobyz into the waters of the Syr-Darya.” The world is permeated with music from the kobyz; the “center” of the earth is a place of “concentration of cosmic energy forces” [32].

Korkut’s kuis, which give the effect of overtones with a lasting sound, are able to express the inexpressible immersion into the nature of one’s own consciousness, and into the deeper layers of the human psyche. They can lead to numinous experiences, trance, ecstatic states, excitement, divine fear, detachment from the real world and from empirical reality.

Thus, the kui can be seen as a repository of deep layers of culture, an indispensable foundation of psycho-emotional and spiritual experiences, and artistic and aesthetic forms of manifestation of the “ethnic self”.

In the Neolithic era, the shaman was aware that the human body is a vibrating system and, shamanic kuis are vibrations which are synchronized and ordered in a

special way, directly affecting the mood and spiritual state of man. Quiet melody at the beginning of the kui, factors into the creation of a certain atmosphere, preparing listeners for further actions. The main part stimulates certain emotions, conjuring up the necessary associations and memories of the shocks one has experienced. At the end, there is a slow, soothing, stress-relieving and relaxing melody, creating an atmosphere of tranquility and well-being. Reflections of the kui factor contribute to the knowledge of new, unexplored secrets of the human soul and the discovery of various aspects of the human psyche.

The sound fabric of the shaman's kui is characterized by "refinement, transparency and a certain minimalism, as well as seemingly inconspicuous techniques and means of expression" [33]. Filled with boundless expressiveness, they create a powerful energy field. One special quality of the kui is the richness of overtones and its velvety sound, which are so diverse that it is difficult to determine the components. Subtly conveying different shades of mood, "the elusive verge of contact of the visible world and the world full of mysteries of the otherworldly", the kuis, like elegies, are fraught with magical power, hidden drama, and the elusive mystery of being. The shamanic kui lies beyond causality. It is a gift of higher powers. Its impact is magic. Performing the role of "a means of transport" it helps the shaman to travel to the world of higher spheres, the world of spirits.

As an outstanding personality, the shaman has a number of qualities:

... faith in the existence of a Supreme deity, Tengri, whose image is associated with the "blue sky", faith in the continuation of life after death; knowledge of the vast pantheon of spirits, the representatives of which, in accordance with the dualistic concept, are evil and good [15].

The knowledge of a specific tradition is needed too: therapeutic practices, trance, dream, shamanic techniques, and secret language. The shaman creates his ritual dance by putting meaning into his every movement and joining all movements into the conception of a "man's harmonious relationship with the world around him, his level of worldview, his intellect." [34].

He has the knowledge of an oracle, a mystic, and is a master of ecstasy with a knowledge of ritual ceremonies (the ability to enter into a trance). A shaman has magical and supernatural powers. He serves as a mediator between the spirits and gods; he protects from evil spirits and helps find missing cattle; he averts misfortunes; he can tell fortunes, predict the future, heal tribesmen; he is a good musician, poet and artist; he can understand the language of animals and birds and imitate their behavior; he has a good imagination, and the gift of poetry and music; he masters hypnosis, concentrates attention, and controls the whole process. These qualities are perceived as a fact of the condescension of the spirits toward him.

The universal and existential meaning of ritual music, combined with socio-cultural, aesthetic and psychological factors, allows "the manifested and unmanifested world, the categories of time and space", and the categories of death and immortality to be perceived.

Travelling to "other worlds", communicating with spirits, "entering the image" are like theatrical actions. There is no difference between existence and art. Shamanic activity is part of life itself:

... Imitation of the animals and birds' behavior, and sounds, in the context of ritual practice plays a special role in the transformation of the shaman and symbolizes the "appearance" of patron spirits. Shamans can engage in communication with other worlds; they live and act in a different sphere, transforming themselves into another being. This other world is the world of spirits, and the other realm is the realm of magic [35].

During the rite, the shaman keeps everything under control, and is sensitive to the behavior of those present; he manipulates with physiotherapeutic means and improvises on musical instruments. Using all sorts of phrases, theatrical movements and gestures, he revives the spirit and pacifies the agitated psyche. With the help of calm and tranquil rhythms, suggestion and hypnosis, requiring special natural qualities, and knowledge of the magic of improvisational art, he fascinates people, birds, and animals.

Korkut's shamanic kuis are especially rich in cathartic impact. Listening to them, people experience an emotional reaction that can relieve stress, anxiety, irritability, and other affective states. Pacifying and awakening strong feelings, the kuis bring peace, relaxation, and influence the mental and bodily state.

Shamanic kuis with carefully calibrated musical and dramatic compositions, and specifically complex laws of construction, increase emotionality and the theatrical effects, which are saturated with specific means of expression. They can be attributed to works of art, gifts of higher powers, an "encyclopedia" of unique types of intonation, outstanding vocal and instrumental forms, and brilliant recitative inserts.

7. Conclusions

The study of the shamanic rite as a complex phenomenon within the research field of history and theory of culture, allowed us to consider the evolution of the functional purpose of music in the ritual, style and characteristics of musical language, and its sacred role as a sound constitution.

The musical component of the shamanic rite is characterized by a rich system of sound images, a specific language of communication, and the supernatural world, and is also the oldest layer of spiritual culture with special conservative elements that allow it to be considered as part of the universe. With the high level of musical thought developed in the syncretic unity of the shamanic ritual, music is closely connected with the worldview and ritual practice of the people. Thanks to the preserved rituals, we can judge the patterns of musical language; have an idea about the technique of ecstasy, spiritual and mystical content, the system of worldview, connection with the other world and its role in the social structure of society.

Through the dialectic of the sacred, and knowledge of folklore, myths, epic, and psychology, the shaman uses music in such areas as psychotherapy associated with the psycho-emotional sphere – with its help, psychological defects are corrected; it impacts stressful situations and increases the reserve capacity of the body. The shaman, as a brilliant specialist in the human psyche, can 'see' it, and recognize its form and purpose. He can activate interpersonal communication by providing contact communication, positive changes in emotional, intellectual, and personal aspects, and self-esteem.

Possessing a phenomenal technique, amplitude, fantastic speed, and power, the shaman extracts sound filled with inner freedom and powerful energy. The apogee of the shaman's virtuoso instrumentalism is represented by numerous interludes with a precisely calibrated plot and thoughtful drama, distinguished by refinement, transparency and a certain minimalism; overall, they create a powerful energy field in the flow of information.

With the help of musical instruments associated with cult actions and astral representations, the anthropological construction of which testifies to the connection with cosmic harmony, the shaman involves people in joint meditation. In elevating the soul and pacifying the heart, he establishes a sacred connection with the higher worlds.

Distinguished by a variety of sounds, from thunderous strikes with a sharp rattle to the gentlest rustle and a continuous soft caressing sound accompanied by a light jingle, shamanic music harmonizes states of being, influences the imagination, develops intuition, and directs psychic energy into the world of thought, imagination and feelings. By grasping the innermost movements of the listening audience, the living thread of aesthetic empathy that predetermines the spiritual rise, this music represents the result of creation, a unique phenomenon, an energy weapon with a magical destination.

Shamanic kuis, as the most ancient and archaic musical expression in musical folklore, serve as the basis of spiritual culture, and help in successfully orientating oneself in the world. Determining the life values of the ethnic group, it protects social and physical well-being. Striking with its functionality, information content, capacity, spatial energy and philosophical meditateness, and its irrepressible and hard driving rhythmic energy, as well as regulating tension, the shamanic kui designs the energy field of inseparable worlds: Music and Life, Music and Man, Music and Cosmos, and connects the Present with the Eternal, the Earthly with the Cosmic.

In this work, we have discussed the shamanic ritual, its spirit, and the concept of its structure, based on cosmocentric, religious, ideological, economic, and socio-psychological aspects. Our research is devoted to the mysteries of the sacred musical world of the shamanic ritual, and the ultimate state of the shaman as a musician, their spiritual world and cultural environment; the understanding of the morphology and semantics of the use of music in rituals; the formation of a cultural code and stylistic features, genre forms, musical thinking and language, individualized and personally colored vocal and instrumental improvisation.

The functional character of shamanic music, characterized by the melodic brilliance of lyrical forms, the harmony of its musical rhythm and the elegance of its musical language, inscribed in the structure of the world, allows us to consider it not only from a purely aesthetic perspective but also from one that is world-creating, world-modelling, world-presenting, and world-harmonizing.

Shamanic music, which provides a link between Man and the Cosmos, existed in an oral culture, and due to its momentary nature, could not preserve its original essence. Passing from generation to generation, acquiring new forms, and meanings, it still lives in the preserved materials of notation and records of shamanic rituals, never ceasing to amaze with its compositional integrity, multi-layeredness, cosmocentrism, marginality of spatial zones, and scale and universality.

Authors' contributions

Ainur Mashimbayeva, Arita Baisakalova, Aigul Kossanova, Gulsara Absatarova, Botagoz Utebayeva and Svetlana Janseitova, participated equally in writing and editing the article, and studying the scientific literature on the topic. All authors have read and approved the final manuscript.

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Summary

This article is a comprehensive study of shamanic ritual music in syncretic unity with ritual rite, which is inextricably linked with an ethnic worldview. The aim of this work is to identify and substantiate the need to study ritual music based on a fundamentally new methodological setting – the study of ritual as an archetype of culture, determination of the compositional structure and semantic filling. The research is devoted to the mysteries of the sacred musical world of shamanic ritual, the ultimate state of the shaman as a musician, his spiritual world, cultural environment, the understanding of the morphology and semantics of the use of music in ritual, the formation of a cultural code, stylistic features, genre forms, musical thinking, musical language, means of expression, individualized and personally colored vocal and instrumental improvisation.

Riassunto

Questo articolo è uno studio completo della musica rituale sciamanica in unità sincretica con il rito rituale, che è indissolubilmente legato alla visione etnica del mondo. Lo scopo di questo lavoro è: identificare e sostanziare la necessità di studiare la musica rituale sulla base di un'impostazione metodologica fundamentalmente nuova; lo studio del rituale come archetipo di cultura; determinazione della struttura compositiva, riempimento semantico. La ricerca è dedicata ai misteri del mondo musicale sacro del rituale sciamanico, allo stato ultimo dello sciamano come musicista, al suo mondo spirituale, all'ambiente culturale, alla comprensione della morfologia e della semantica dell'uso della musica nel rituale, alla formazione di un codice culturale, caratteristiche stilistiche, forme di genere, pensiero musicale, linguaggio musicale, mezzi di espressione, improvvisazione vocale e strumentale individualizzata e colorata personalmente.