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THE MORAL IMPACT OF NATIONAL MUSIC DURING GLOBALIZATION ERA

Abstract. The article outlines the moral values of the national music in the global era, the samples of the tradition of traditional music, which form the basis of the spiritual heritage. Their ambiguous treatment during the Soviet period keeping the opportunity to influence outlook of growing up generation is shown and critically estimated. The review of ceremonial and genre arts as fundamentals of traditional music is given, the community of musical heritage of the Turkic-speaking people, including Kazakh and Uzbek is shown.

In the context of educational influence also such important component of national music as works of professional composers is presented. Including – operas “Kyz Zhibek” of E. Brusilovsky, “Abay” A. Zhubanov and L. Hamidi's, “Birzhan – Sara” M. Tulebayeva and others among with traditional values and also “Enlik – Kebek”, “28” G. Zhubanova, “Abylay the khan” E. Rakhmadiyeva in the context of their new and relevant impact on public consciousness.

At the same time, the measure of moral influence on society in the conditions of globalization of modern performers and poets of an aitys clears up. In this regard, the special ideological and educational value of the art of an aitys which is defined, first of all, with the scale of the creative talent competing and, secondly, his opportunities in respect of public relations and abilities to influence the development of society is emphasized.

Keywords: song, kuy, composer, the performer, opera, aitys (contention), ritual, tradition, globalization, moral.

Introduction. The sharp changes and the modern adventures of the outside sometimes make us forget about or neglect our national values. Now, on the contrary, when we refuse today's torture and pay attention to our national music, we begin to see its other aspects. In his article “Course towards the future: modernization of Kazakhstan's identity” the President of the Republic of Kazakhstan N. Nazarbayev points out: “Without national and cultural roots, modernization will be left hanging in the air. And I want it to stand firm. History and national traditions must be taken into account. It is a platform which connects our past, present, and future. I am convinced that the most important mission of spiritual modernization is to reconcile the various strands of our national sense of identity and culture” [2]. This view of the Head of the State contributes to revealing moral and spiritual values that influence the national consciousness of the society in the past and in the present. One of the topical issues at the present stage is to analyze the national heritage on the basis of this question and to find the pragmatic characteristics of folk and composer works in the society. On the basis of this article the educational influence of national music, which forms moral and spiritual values, is determined by the traditions of song and kuy music, professional composer's creative and performing art, and generalization and direction of future research.

Methods. The novel methods of historical-theoretical, expert-practical analysis are used in the study of the topic. At the same time systematical-structural, accumulation, scientific complex systematization, chronological, musical-theoretical analysis are used.

The basis of the subject also the scientific historical and theoretical attitudes of domestic and Russian musicologists – A. Zatayevich [2], A. Zhubanov [3], B. Yerkovich [4], B. Amanov and A. Muhambetova [5] etc. In the implementation of the project the explorations of the philology scientists, who have left valuable information about the worldview, mentality, practices, household lifestyle, rites and art of the Kazakh nation, will also be harnessed. In this regard, the valuable works of A. Baitursynov [6], M. Jumabayev [7], M. Auezov [8], S. Kaskabasov [9], U. Kalizhanov [10] should be pointed out.

In regard to the theme under consideration, as the preceding scientific explorations conducted in the world and relating to the research topic the special attention will be paid to the works of Th.Adorno [11], M.Barret [12], A.Bergesen [13], T.Dowd [14], etc., who considered the musical art from the social point of view and revealed the ways of its impact on the public consciousness. It is noticeable that in the works of foreign scientists their statements relate to the disclosure of the educational function of music as a whole. For example, the Hungarian composer Z.Kodály [15] and the German pedagogue and composer C.Orff [16] have proved in their works that the valuable personal characteristics of a human, such as mannerliness, kindness, responsiveness, have been formed through the music.

In the study the fundamental works of Russian scientists will also be explored, their connection with the project theme will be considered since the problem of morality is being noticed in the investigations on musicology, musical pedagogics and psychology. For example, the works of B.Asafyev [17], R.Sachs [18], D.Kabalevsky [19], M.Kagan [20], V.Medushevsky [21] etc. can serve as the basis for the subject presented for the contest. In exploring the Russian and the classical European music there can be found the following lines: "The classical music is the accumulated wealth of the cultural and spiritual life of the European and Russian society of the XVII-XIX centuries which is connected inseparably with the historical and cultural processes. The important sociocultural aspect of the classical music is its spiritual and moral potential which includes the values of the meaning of life, common to all mankind, personal and developing, liberal, traditional, confessional values..." [22, 8]. Thus, at the world level, there can be found some themes that maybe are not identical but very close to each other.

Results. When analyzing musical genres, the special attention will be paid to such problems as musical features of zhys and dastans, traditional songs and kuys, instrumental and vocal genres of the chamber and major forms (quartets and quintets of string and brass instruments, chamber orchestras).

The following lines are indicative of formation during the Soviet period of the wrong view about the instructive songs: "The content of the instructive songs is based on the matters of moral, social and family life of the Kazakhs. During the pre-revolutionary time in the conditions of almost general illiteracy, the instructive songs strongly influenced the formation of the mental and spiritual identity of the people. The adherents of the predominant at that time feudal and bai ideology had taken advantage of that fact. The singer and akyns of the bais polluted the instructive songs with the religious verses from the Koran, glorification of the customs and traditions that were advantageous for the exploiters, idealized a nomadic life" [15, p.26]. Such remarks shape the negative attitude of the future generation and the society as a whole towards the national moral and spiritual values. In this regard, the given project is significant.

It is possible to find examples of morality from the ritual, home, work songs that have become a national heritage. For example, "Toibastar", "Zhar-zhar", "Synsu", "Aryz olen", "Betashar", "Estirtu", "Zhoktau", "Zhubatu", "Zar", "Dauys", "Konil aitu" the educational aspects of the songs. The content of the "Betashar" is given clearly among the folklore samples. In the text of the Betheshian Empire, a new commandment for a newly married woman is quoted and the future task is taken into account. Here is an example of the "Kazakh Music" anthology:

БЕТАШАР (II)

Асықпай $\text{♩} = 70$

Оу! А - ғы - та - йын са - рын - ды, І - шің - де - гі
 5 за - рың - ды. Сый - лап а - та, е - нен - ді, Құр - мет - теп күш - ті
 9 жа - рың - ды. Ту - ган соң қыз - ды ү - зат - кан, Бұ - рын - нан үл - гі
 13 қа - лын - ды. Ке - лін - шек бо - лып бұр - же - ніп, Ба - сы - на же - лек са - лын - ды.

Here are some of the ethical norms, the aspirations of the young woman, the moral chain, the moral qualities, the virtue of the elder and the young, the special place in the education of the mother. At the same time, the educational meaning of the Turkic-speaking peoples' songs is similar to each other. For example, the moral value of the Kazakh "Betargar" model is similar to the song "Kelin salom" in Uzbek music.



Also due to folklore, belonging to everyday songs "Besik zhyry", "Tusau kesuzhyry", "Sanamak", "Alip-bi", "Zhumbak", "Otirik olen", "Talapker" the specimen points in the specimen are shown. Doctor of Art B. Yerazakovich about the song "Talapker": "The instructive maxim is full of the song "Talapker" ("Rushing forward"). It contains a whole code of everyday ideas about what is needed for a happy life of a person. It has an Epicurean attitude to life, an approving attitude toward the carefree pastime of people of the sulfuric type" [4, p.30].

The moral values of Kazakh music are socially-socially (tiger, younger, poor, rich, poor, nature, love, humanity), ethical (hospitality, hospitality, respect for the elderly, sincerity", "charity", "beauty"), as well as pedagogical (teacher and student), can be seen in artistic and content issues.

The XIX century is a peak of a flowering of the national and professional written works. The sufficient research on this period may be noticed in the works of the first and the only academician in the field of domestic art studies A. Zhubanov. In the project presented for the contest the works of Birzhan sal, Akhan seri, Zhayau Musa, Mukhit, Baluan Sholak, Aset, Madi, Estai, Abai and Shakarim, Abyl, Makhambet, Kurmangazy, Dauletkerei, Tattimbet, Esyr, Kazangap, Dina, Sugur are planned to be considered from their moral and spiritual potencies, the influence of their works on the formation of aesthetic, philosophical and humanitarian and humanistic tendencies in the society. The spirit of the era and the positive impact on the younger generation will be revealed in the specified works. The studying of the new works of the contemporary authors (N. Tlendiev, K. Akhmediyarov, S. Zhampeisova, B. Zhussupov, B. Tleukhan, etc.) will be programmed from these points of view.

In writing the project, the phenomenon under study will include the pieces of music covering the interval from song to opera, from kuy to symphony. As we know, the XX century is characterized by the shift towards the European system of notation and, in this regard, new genres – operas, symphonies, chamber compositions, cantata, and oratorios – emerge and are created in Kazakh music. The creation of the composers and their followers, which in the 1930s started up the Kazakh composer school of professional music of written tradition, was based on the eternal national and moral spiritual values. The reflection of moral and spiritual postulates formulated with the help of national life experience and wisdom becomes the main idea of the operas, symphonies, cantatas, oratorios and other larger compositions of the founders of the written professional music – Y. Brusilovsky, A. Zhubanov, L. Khamidi, M. Tolebaev, Q. Khojamyarov, B. Baikadamov, S. Mukhamedzhanov, G. Zhubanova, Y. Rakhmadiyev. For example, in operas "Kyz Zhibek" of Y. Brusilovsky, "Abai" of A. Zhubanov and L. Khamidi, "Birzhan and Sara" of M. Tolebaev, which have become a pearl of the Kazakh stage, the scenes filled with the peculiar educational meaning are considered in the new way along with the traditional values. The creative direction of the professional composers of written tradition is determined and the instructive function, proving the comprehensiveness of national musical language in the period of the maturity of authors in terms of knowledge and practice, harnessing the techniques of composing, in operas "Enilik-Kebek" and "28", symphony "Zhiger" of G. Zhubanova, operas "Alpamis", "Ablai Khan", of Y. Rakhmadiyev, oratorio "The voice of the centuries" of S. Mukhamedzhanov, symphony "On the zhailau" of K. Musin, opera "Domalak ana" of D. Botbayev are also revealed in many ways. If during the period of getting the independence of Kazakhstan the followers of the older generation composers were M. Sagatov, B. Bayakhunov, M. Kus-

sainuly, B.Kydyrbek, V.Strigotsky-Park, S.Yerkimbekov, A.Raiymkulova, S.Abdinurov, A.Toksanbaev, K.Setekov, then the composers of younger generation T.Andosov, O.Khromova, A.Abdinurov, B.Khasangaliyev, G.Sekeyev in their works managed to develop moral and spiritual values on the new level from a position of contemporary tendencies.

In the implementation of the project the hortative traditions in the kuys of the famous kuys-composers of 1970-1980s N.Tlendiev, K.Akhmediyarov, S.Zhumazhanuly, A.Zhaiymov, M.Kussaiynuly and also the circulated among the people songs of N.Tlendiev, Sh.Kaldayakov, S.Baiterekov, Y.Khassan-galiyev, B.Oraluly, T.Sarybayev The educational meaning of patriotic songs that is popular among the people can be called.

The instructive significance of the aitys art which often brings up the social and public matters of the Kazakh spiritual life is being identified by exploring the peculiarities of such aityses as badik, Zhar-zhar, aitys between animals and people, aitys of the dead and the alive, aitys-riddle, aitys between the girl and the boys, aitys of akyns. Aitys as the meaningful phenomenon, which is a verbal competition between akyns, firstly, raises the akyn art, secondly, contributes to the moral and spiritual educating of the society. In the past there lived and created their compositions such famous akyns as Zhanak, Sabyrbai, Shoze, Suyunbai. To date this long tradition is continued with dignity by such akyns as Asiya, Aselkhan, Konynsbai, Bayangali, Alfiya, Abash, Mukhamedzhan, well as poets are part of the art of the global era.

Conclusions. The process of development of national music in the formation of the Kazakh competitive society is in line with the state programs adopted in the country. The head of the state N.Nazarbayev says: “Nowadays, when one talks about the impact of foreign ideological influences, we should keep in mind that these cover certain values, cultural symbols of other nations. Only our own national symbols can oppose them” [2]. The history of the national music development is very rich which contributes to moral upbringing of the young generation allowing to cognize not only the values but the examples of spirituality. We can forever renew the ancestral heritage by absorbing the educational qualities of national values into the consciousness of young people who make the future of Kazakhstan.

As a result, we offer the following conclusions:

- We can transform sociocultural, ethical, aesthetic national heritage into a viable treasure through moral, spiritual, moral, spiritual values in the songs of national heritage;

- The moral and spiritual values are reflected (samples of religious chants, terme, tolgau, zhyr, dastans, blessings (bata), guidance (osiet), nazyms and also of the culture of songs and instrumental educational and persuasive kuys, written works of professional composers of such genres as opera, symphony, oratorio, cantata) as a result of the artistic and societal society, we create a highly competitive.

- To comprehend scientifically such phenomena as koshtasu – farewell, ant – oath, osiet – guidance, kargys – curse, tuszhoru – interpretation of dreams, shashu – throwing of presents that carry out and educational function in larger stage pictures and by establishing a meaningful meaning of aitys in Kazakh spiritual life, we can form a society that can evaluate, develop, deliver and value our national values.

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ЖАҒАНДЫҚ ДӘУІРДЕГІ ҰЛТТЫҚ МУЗЫКАНЫҢ ТӘЛІМДІК ЫҚПАЛЫ

Аннотация. Мақалада жаһандық дәуірдегі ұлттық музыканың өнегелік құндылықтары, рухани мұраның негізін құрайтын дәстүрлі музыканың үлгілері белгіленген. Бұл шығармаларға Кеңес кезеңінде қалыптасқан теріс пікірлер қарастырылып, келешек ұрпақтың санасында кертартпа ой салу тарапы сынға алынған. Дәстүрлі музыканың негізінде ғұрыптық және тұрмыстық үлгілерге шолу жасалып, түркітілдес халықтарындағы музыкалық мұрамен сабақтасатындығы көрсетіледі, ішінара қазақ және өзбек музыкасындағы ұқсастық аңғарылған.

Ұлттық музыканың бір бөлігін құрайтын кәсіби-композиторлардың шығармашылығындағы тәрбиелік мәнге ие туындыларға көңіл бөлінген. Олардың ішінде, қазақ сахнасының жауһарларына айналған Е. Брусиловскийдің «Қыз Жібек», А. Жұбанов пен Л. Хамидидің «Абай», М. Төлебаевтың «Біржан-Сара» операларындағы және т.б. салт-дәстүр құндылықтарымен қатар, Ғ.Жұбанованың «Еңлік-Кебек», «28» опералары, Е. Рахмадиевтің «Абылай-хан» операларының өзіндік тәрбиелік мазмұнға тола көріністері бүгінгі қоғам санасында жанаша қабылдану және жаңаша саралау мәселелері белгіленген. Сонымен қатар, қазіргі кездегі дәстүрлі орындаушылар мен айтыскер ақындардың жаһандық дәуірде қоғамға өнегелік әсері айқындалады. Бұл ретте, айтыс өнеріндегі тәрбиелік тарапы біріншіден ақынның талантын шыңдайтын үлкен өнер жарысының өнегелік тұстарын жатқыза, екіншіден қоғамға үндеу салып, қоғамның санасын қалыптастыруға үлес қосатыны айқындалған.

Түйін сөздер: ән, күй, композитор, орындаушы, опера, айтыс, ғұрып, дәстүр, жаһандану, тәлім.

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МОРАЛЬНО-ЭТИЧЕСКОЕ ВОЗДЕЙСТВИЕ НАЦИОНАЛЬНОЙ МУЗЫКИ В ЭПОХУ ГЛОБАЛИЗАЦИИ

Аннотация. В статье охарактеризован ценностный ранг национальной музыки в эпоху глобализации через образцы традиционной музыки, составляющие основу духовного наследия. Показана и критически оценена их неоднозначная трактовка в советский период, сохраняющая свою возможность воздействовать на

мировоззрение подрастающего поколения. Дан обзор обрядовых и бытовых жанров как основы традиционной музыки, показана общность музыкального наследия тюркоязычных народов, в том числе казахского и узбекского.

В контексте воспитательного воздействия представлена и такая важная составляющая национальной музыки, как творчество профессиональных композиторов. В том числе – оперы «Кыз Жибек» Е. Брусиловского, «Абай» А. Жубанова и Л. Хамиди, «Биржан – Сара» М. Тулебаева и другие в ряду с традиционными ценностями, а также «Еңлік – Кебек», «28» Г. Жубановой, «Абылай хан» Е.Рахмадиева в контексте их нового и актуального воздействия на общественное самосознание.

В то же время проясняется мера морального влияния на общество в условиях глобализации современных исполнителей и поэтов айтыса. В этой связи подчеркивается особое идейно-воспитательное значение искусства айтыса, которое определяется, в первую очередь, масштабом творческого дарования состоящегося и, во-вторых, его возможностями в плане связей с общественностью и способностями влиять на развитие общества.

Ключевые слова: песня, кюй, композитор, исполнитель, опера, айтыс, обряд, традиция, глобализация, мораль.

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