

Music as the Representative of the World Picture, the Phenomenon of Culture

Aigul Sh. Kossanova^a, Zhanat R. Yermanov^a, Aizhan S. Bekenova^a,
Aizhan A. Julmukhamedova^a, Roza Ph. Takezhanova^a and Saule S.
Zhussupova^a

^aKurmangazy Kazakh National Conservatory, Almaty, KAZAKHSTAN

ABSTRACT

The purpose of this article is to the study of music as a representative of the picture of the world nomadic culture. With a systemic organization, rich expressive means, music reflects the diversity of the world in its complex, subtle and profound manifestations being the artistic value, key world modeling element. Music can satisfy the aesthetic needs of the ethnic group, determine the picture of the world. This research used a set of methods that indicate the aim of the study: systems analysis, dialectic method, conceptual, structural semiotic, and structural-functional analysis, which enable studying music culture as a holistic conceptual and symbolic system. The definition of music is given as a result: it is a dynamic phenomenon that is in constant evolution, the creative process, the product of activity, woven from spiritual identity of the nation; the product of national creative intellectual power; the method of expressing the world of sounds; a way of understanding culture; a potential model of cultural action. The complexity of the ethnic and historical processes on the way of formation and development of the nation generated the originality of its culture. Music, representing the picture of the world, is directly present in it, determines its characteristics.

KEYWORDS

Music of nomads, national instruments, worldview through music, national treasure, musical perception

ARTICLE HISTORY

Received 16 April 2016
Revised 10 June 2016
Accepted 22 June 2016

Introduction

The peculiarity of the picture of the world as the conceptual core of the world outlook lies in its cosmological focus (it is the global image of the world) while being anthropomorphical (it bears the features of specifically human way of world perception) (Serebrennikov 2001). Each type of culture reproduces its own image of the world, its own axiology, directly related to ethnic worldview. The

CORRESPONDENCE Aigul Sh. Kossanova ✉ Aigul_adai@mail.ru

© 2016 Kossanova et al. Open Access terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>) apply. The license permits unrestricted use, distribution, and reproduction in any medium, on the condition that users give exact credit to the original author(s) and the source, provide a link to the Creative Commons license, and indicate if they made any changes.



ethnic component of the world picture represents the view of the world, nature and society that is inherent to members of that culture (Ayazbekova 2011).

The music constitutes the structural-semantic basis of the picture of the world, it is a spiritual and emotional experience, the type of human activity that creates the holistic picture of the world in the unity of feelings and thoughts. Specificity of music is discernible in its ability to appeal to feelings and create the model of the Universe in the system of emotional images (Blades & Montag, 2007). That is why "music is very valuable, for it sustains the link of times «which is the Eternity itself». Music not only represents the world, but influences it with its omnipresence, dissolves both the external and internal bounds of the world and the human, revealing the feeling of connectedness with the Universe and its Mystery» (Ayazbekova, 2011).

If to consider culture as an extensive semiotic system, then music and musical culture can be interpreted as a certain musical concept sphere, reflecting the peculiarities of consciousness, perception, reproduction and transmission of musical information in the culture. The process of development of culture and its musical phenomenon forms a certain musical concept sphere with established ethnic elements, generating an idea on socio-cultural features of musical language of the era or culture. Musical culture is a unique reflection of the cultural, psychological, philosophical, aesthetic, socio-political and other aspects of social organizations and spiritual life, as the stages of its evolution is determined by major milestones of ethnic history (Sheikin, 2012).

Literature Review

Music has always occupied a special place in ethno-cultural traditions, the scale of spiritual values, as it carried «the knowledge of ancestors», which is the indicative of the sacral value of music in the culture (Utegalieva, 2013). Music expressing the harmony of universe, its orderliness, beingness is the basis of the triad: world – human being – artistic value. Music (folk music) characterized by remarkable stability, unerringly «marks» the ethnic origin. This stability makes up the fundamental feature of the folk music, «and the more elusive, flexible, volatile seems the material, the musical sound, the more amazing it is» (Zemtsovsky, 1988).

Music and its basis – sound with all its components – «is the primary correlate of homogeneous universal principle that is the creative power and being a specific resonator of nature, it inherently has the basis of creation, harmonization of all» (Chianis, 2011).

Pythagoras studied the physical properties of sound and conformity of music of «Harmony of the spheres» on the monochord he invented, he saw the micro-model of the heliocentric concept of the world in it. The scientist «viewed the Universe as a huge monochord with a single string attached with its upper end to the absolute spirit, and with the lower end – to absolute matter. In other words, the string was stretched between heaven and earth» (Ayazbekova, 2011).

The development of the wealth of musical forms of the Turkic peoples emanates from one original sound (Utegalieva, 2013). The sound is the source of all revelation for the masters and it is opened inside them. Approximately in physical terms the sound can be transmitted with the sound "Hu", which is the symbol of the spirit in Islamic mysticism (Combarien, 2008). Kazakhs called kui

“Тәңірдіңкүбірі” (the whisper of Tengri), they worshipped musicians who could hear Tengri.

Being a reflection of a cosmic universe, monochord performed the sacred function of a contact with « higher worlds. These instruments include: «тынгр», «тынгрык», «тынгрын», «тынгрынг», «танкара», «гэнгкэрэ», «тэнкэрэ», «тэккэрэ» and «тонкорю», the etymology of which goes back to the Turkic «Tengri», Kazakh – Tyanyr, Yakut – Tangara, Buryat – Tengeri, Mongolian – Tenger, which means «Eternal blue sky», celestial spirits (Sheikin, 2012). Presumably, the names of these instruments are phonetically derived from the sound emitted by the vibrating string. In traditional society mentioning the name of the supreme spirit or God was a taboo, and it was presumed to talk to «higher worlds» by means of the sounds of an instrument or a specific method of vocal sound production (e.g., throat singing). One-string instruments in this regard were conceived as a micro model of the cosmic monochord, the string of which, as the overtone scale it produces, served as a connecting thread between the different levels of sacred space (Amanov, 1985).

Music and sound, being a specific resonator of nature, caused deep feelings, reflecting the movement of the world being. Considering the picture of the world in the context of cultural and artistic priorities, we compare music in the world picture and world pictures in music. «This pattern can be traced not only in macro level, but also in micro level. A man as a microcosm, a small particle of a whole, consists of 7 "sounding planets". At the level of the subtle energy these “planets” are neural plexus, called “chakra” in Sanskrit. According to Indian philosophy, the chakras harmonize with certain musical sounds that are close in sound to the European «do, re, mi, fa, sol, la, si» or seven basic sounds of the Indian gamma «Sa, Re Ga, Ma, Pa, Dha, Ni» (Kuhn, 2009).

According to the author of the chakras emit «sounds», and each of them is a small representation of certain planet in our solar system. They are Mars, Mercury, Jupiter, Venus, Saturn, the Sun and Neptune or Pluto (Apte, 2004); Pythagoras’ concept on seven “musical” planets is based on these planets. Music was understood as a phenomenon, which is based on the mathematical range, organizing the world order (Shetnikov, 2005).

We view the music as a cosmic phenomenon, as a sound model of the world, the consistent pattern of musical harmony, sound, rhythm and the laws of the universe, reflected in mythological images. Music is a myth, ritual, historical document, indicating the evolution of the world and consciousness. «According to Pythagoras, the cosmos is not silent, the universe has seven planets and each of them is tuned to a particular musical sound. Exploring the harmony of the spheres he derived the ratio of the Solar system corresponding to a musical scale» (Kepler, 1990). The world of musical forms is an ideal world, which synthesizes the rhythmic movements of the cosmic life. It is the music that is laid the initial basis of creation, harmonization of all things, the basic creative force.

The experience of absolute existence is expressed by traditional musicians in the richness of forms, melodies, rhythms, tone and their modifications. Turkic music, bourdon, throat singing, falsetto, and others, developed in the course of millennial development, are intended to give an idea to the listener not on the absolute sound perceived by physical ear, but to turn him to the experience of higher being. The properties of music as immateriality, stability,



typicality, for multicity are key to not only «full-blooded existence of the ethnic group» (Zemtsovsky, 1988), but also to the reconstruction of the model of systemic integrity called «ethnos». The ethnic component of the world picture represents the view of the world peculiar to the members of this culture, their concepts, nature and society.

In Kazakh tradition music occupied a very important place and it is connected with the peculiarities of nomadic civilization, as well as with those ideological foundations that determined the altitude and a special status of music (Levin, Daukeeva & Kochumkulova, 2016; Amanzhol, 2011). «Music is a special substance; it has no prototypes in nature. It's most important task is the cognition of the world, expressed in a special form... Music is the means, used to disclose the human soul and the divine spirit inherent in it» (Blades & Montag, 2007).

In Kazakh traditional world picture music plays a completely unique role, with no analogues in world literature, «being not only artistic value that satisfies purely aesthetic needs of the ethnic group, but as the structuring core of culture, a mental core of society, a harmonizing core of the universe» (Ayazbekova, 2011). Such versatility gives grounds to consider the uniqueness of spiritual culture as a key world modeling element that can independently and significantly shape the world picture of traditional music.

The nature of music goes far beyond the conventional philosophical, cultural and art historical analysis; it is characterized by exceptional polymorphism and multi-functionality (Deutsch 2013). In the context of ancient knowledge elements, music is the basis for in-depth study of the cultural-historical continuum, where one can find answers to the pressing questions of worldview (Zemtsovsky, 1988). Music that is connected with all sciences and arts is the basis for them; the confirmation is an aggregate study of the numbers, musical harmony, the structure of the highly artistic musical works that underwent the test of time (Kepler, 1990). The versatility and harmony of world order were one of the leading themes in music art.

Aim of the Study

To study music as a phenomenon that affected the establishment of nomadic culture.

Research questions

What are the features of nomadic music?

What did music identify for nomads?

Method

This research used a set of methods that indicate the aim of the study: systems analysis, dialectic method, conceptual, structural semiotic, and structural-functional analysis, which enable studying music culture as a holistic conceptual and symbolic system.

The analysis of the esthetic aspect of nomadic music is based on the interdisciplinary approach, which combines a set of various directions in the investigation of this problem, on historical, semiotic, and cultural approaches.

The definition of music is given as a result:

music of nomads, national instruments, worldview through music, national treasure, musical perception.

Data, Analysis, and Results

The perception of music as a phenomenon that carries information about space reaches us from the depth of ancient times. It is narrated in many extant myths, ancient manuscripts. They view the music not only as a kind of language that conveys the idea of space, but also as a field, where the space is created as an ontological reality. The impact of music on consciousness is associated with acoustic characteristics of the sound. An important step in the study of the nature of music was the analysis of musical associations, which links together: the picture of the world – the human body – sound structures – their materialization in space, the structure of the instrument.

Analyzing West Kazakhstan kuis, B. Amanov (1985) for the first time drew up the chain: myth consciousness– structure of the human body – musical form – musical instrument. The author believes that all components are holographic all interrelated. In the studies of Y.N. Kholopov & V.N. Kholopova (2013), we can find the analysis of music as an expression of structures of stellar combinations, the expression of a special flow of time. According to A. Mukhambetova (2002), musical tradition and culture in general are an expression of the picture of the world, focused in Tengrian calendar – the node, that reflects lifestyle, ideas about the structure of space and time, age stratification of society, the genre system and types of music carriers. B.I. Karakulov's (2003) works are dedicated to fundamental property of matter – symmetry and its reflection in the structures of music. I.V. Matsievsky (2007) introduced the term “contonation” into musicological lingo, complementing Asafiev's concept «intonation» with a perception of music as an expression of sensation of spatial volume. Timbral aesthetics of kobyz, the figurative structure of its sound are lined up not only vertically (the basic tone and its overtones), but also in conjunction with basic tone and its noise side tones (the hissing sound of rubbing bow hair with string hair) (Amanzhol, 2011). According to the author, the overtones are associated with the vertical of the body or of the universe, and the tone and noise side tones- with the body and its subtle layers - aura, mental body. An orientation into the «inside» of a space, towards more subtle layers of matter can serve for association as a prospect of connection with ideological levels with religious significance of sacred connection, connection with the space of other dimensions.

The natural environment created its own specific sound palette that determined the peculiarities and nature of the music being created. Sound perception of the natural environment left a significant imprint on the logics of nomads' sound thinking» (Barfeld, 2011). Loud and long lasting sounds performed magic function: with their fascinating properties, they could act as a signal, a kind of a call that can transmit information over long distances.

The numerous myths of Turkic peoples relate the emergence of music with higher divine forces. According to the myth, Korkut arrives at the earth on a white bird and landing on the banks of Syr Darya, plunges his kobyz into the middle of this river, thereby opening the act of Implementation, setting the initial parameters of the Universe from Nothingness. According to S. Ayazbekova (2011): «Life emerges through music».



With its systemic organization, the richness of expressive means, the music reflected the diversity of the world in its complex, subtle and profound manifestations; being the artistic value, the key world modeling element, it is able to satisfy the aesthetic needs of the ethnic group, to determine the picture of the world.

The Turkic peoples relate the emergence of music and musicians with higher divine forces. From these myths we learn that Korkut was legendary patriarch, talented musician, storyteller, inventor of the first musical bowed instruments – kobyz. His name was known to many Turkic-speaking peoples, the rumor on his divine music, stopping the time, fascinating people and animals and even death, spread in all four parts of the world. «Even the Syr Darya detained its flow for a while, the birds subsided».

According to the myth Korkut arrives at the earth on a white bird and landing on the banks of Syr Darya, plunges his kobyz into the middle of this river, thereby opening the act of Implementation, setting the initial parameters of the Universe from Nothingness. According to S. Ayazbekova (2011): «Life emerges through music». In the myth about Korkut music appears as a kind of door (portal) through which one can step to the space with other dimension, where the logics of death doesn't work (Amanzhol, 2011). Korkut had the absolute ear; his divine music, stopping time, fascinated people, animals and death.

Korkut sacrifices his winged riding camel Zhelmaya – the space, phenomenal world, since the camel symbolizes both the time cycle (twelve-year cycle) and the unity of the upper, middle and lower worlds. Zhelmaya is a shaman's soul, artistic inspiration, spiritual potential. “Zhel” means “wind”, “blow”, and the particle “maya” is derived from nostratic root meaning of the cosmic force generating this world.

Death is powerless while Korkut's kobyz is playing. Korkut returned from the periphery to the center of the world, to the earthly paradise, where linear time is cancelled and there is no death. The axis of the universe passes through the center of the world, where the Tree of Life grows. Korkut's music is the source of cosmic and life rhythms. The sacrifice of Zhelmaya and Korkut “sitting” on the water carry encoded information on Korkut's transition – incarnation from the manifested to unmanifested. Korkut playing kobyz is completely in other space and time, beyond the human passions, birth and deaths. His komuz telling an eternal story on the transience and changeability of life reacts to the things happening around. Korkut's kui is a life searching for its absolute beginning; breaking through to other worlds, kobyz faces the horror of meaningless end.

In a world where everything has a beginning and end, only Korkut's kobyz and his kuis, cruel in its frankness, are perpetual. Listening kobyz truly means being drawn into a specific reality, experiencing the fear of death and forlornness in the world of suffer and longing for the eternal, the absolute with an open heart. And if one has enough strength to endure, to pass this ocean of suffering through the heart, the music of pain will eventually turn to a consolation, a light sadness, a joy of sadness. The old men told that in the old days the wise man who had gathered all the human sufferings in their hearts, left their villages and played kobyz in secluded places, dissolving “rapkary” the accumulated pain through music.

In the ancient Greek myth Orpheus plunges into death through music. Divine Kambar was riding along the mountains and saw a deer, which, leaping from cliff to cliff, crashed. Its gut stretched between the stones. At this moment the wind blew and they sounded like strings. «Күнүн басы – Камбар-кан» («Beginning of the world is Kambar Khan») – said Kambar. Music is not only what is perceived by ear, but also the perceived inaudible vibrations (Merriam, 2009). The author believes that the music that we perceive is the part of a divine music of spheres, a combination of natural vibrations.

There are many legends and stories about the music and musical instruments that compare kobyz sounds with the noise of the wind, in its power it is equal to natural phenomena. «Music was distinguished by the volume, multiplicity, spatiality of the sound stream, refinement of tone color, that allows to subtly experience the reality» (Utegalieva, 2013).

Kobyz was the musical instrument of ecclesiastics of ancient Tengrian religion; it was made from «integral piece of wood. According to ancient beliefs of many nations, only integral piece preserves a tuneful soul of a wood. The function of musical instruments of all nations of the earth is to be a mediator between the human world and the world of the Gods». «Anthropological design of the instrument structure proves its connection with the cosmic harmony: the head and two pins placed on it that are adjusting two strings, indicate the Upper world. The hollowed part of the kobyz, like two halves of the brain, represents the Middle world. The lower world - the bottom of the kobyz, is none other than water – Chaos. The touch of the bow and two strings is like an integration of two types of energy – solar and lunar, masculine and feminine» (Mukhambetova, 2002).

In an Indian myth, Narada, Brahma's son, wanted to become a musician, and having reached a certain level, he wanted to participate in a contest with the great singer Tumburu. Around Tumburu's house he saw many maimed men and women:

«Some of them did not have hands, the others did not have legs, the third were cut off their legs, wrested eyes. There were also the people without breast and even head among them, some had missing fingers. When Narada saw those crippled people, he asked them: «Who made this to you?» And they replied to Narada: «You did. We are the raga men and women. You sing us wrong, and now, look what we have become! When Tumburu starts singing, the ripped parts grow back again». As we can see from this example, music is understood as an anthropomorphic entity.

So, in Turkic world view, music is the root cause of the emergence of the world; we view the music in unity with the world picture of the Kazakh ethnos, that was formed by the proto-Kazakhs by VII century (the times of Korkut's demiurgic activities.) Music represented certain cultural paradigms, orientations: the integrity of the cognition of world by a man, his/her life in it, specific unity of man with the world, not segregating oneself from the world. The peculiarities of formation of the ethnic group and its culture depend on the way the man sees the world, on how he explores it and shows in his activity. The specific features of the music were formed on the basis of the traditional lifestyles of the Kazakh nation. The concepts of space and time provide an opportunity to understand what features determine the model of the world, depicted in traditional music. The dominating idea of nomadic life behavior is



the understanding of the interconnectedness, interrelation of earthly life with the universal, cosmic spheres. The level of this comprehension on its own causes the feeling of deep piety, but what impresses more is the spirituality of everyday life by the harmony of these relations; it is, in a sense, is the basis of nomadic philosophy (Amanzhol, 2011).

This approach makes it possible to reveal the system of views to the world that prevailed in traditional music. Being the bearer of spirituality, creativity, philosophical understanding, the role of music is to transfer the subtleties of intonation, the sophistication of rhythm, improvisation, implemented in the national performance. Music and poetic word were eternal «accompaniments» of Kazakh life in nomadic society. There was a good reason for Confucius to assume: «If you want to see if a nation is well governed, listen to its music».

In the minds of ancient nomads Cosmos appeared as an interrelation of the multidimensional vertical (three-term model of the world) and the horizontal space; «duality» of the world is connected with it either, that is determined, from the one hand, by material-existential factors, and from the other, by fundamental factor – the spiritual and creative beginning. Music harmonized this duality by means of sacral functions: cosmological, demiurgic, creative, protective, inspiring, initiating, ritual, meditative and other functions harmonizing Space. The world in nomadic culture was represented as aspirated universe, as a form of creative consciousness. In formation of the proto-Kazakh musical culture the harmony, the spirituality of the Space generated by the music was the source and beginning of all other harmonies. There is a similar harmony between man and the world, man and society. Similar is the harmony of system «the Creator (Tenir) – performer (kasiettiadam) – listener», causing the integrity and sustainability of traditional culture (Ayazbekova, 2011).

So, myths give a general idea of what music is: an expression of ideas about the world; the human body; it is an information field that makes it possible to transfer to other dimensions and levels of matter; the relationship of musical sounds with spatial concepts; physical and psychological characteristics.

The musician communicated with the unmanifested part of the universe by means of musical art, aesthetic effect on the spirits contributed to successful «communication». The main task of music as a special substance is «a cognition of world, expressed in a special form... Music is a means, used to disclose the soul and divine spirit inherent in it. Fundamental properties of the folk music is an amazing stability, unerringly «marking» ethnical background.

Music as a cultural phenomenon, being the quintessence and the way of human activity, determines and synthesizes all other forms of world cognition. Covering cultural meanings, music is a valuable means of understanding culture. The role of culture as the complex, multifaceted phenomena in formation and shaping of the music is exceptional. Music not only captures, expresses and forms, but develop sits elfin the culture, reflecting the culture and its mediated reality. In turn, music significantly influences the formation of culture. General world perception, uniting the members of a particular culture determines the shape of the world. Comparing different cultures and their worldview we can reveal the specific national peculiarities of world perception. Music appears to be a creative, constructive, form-building, national comprehension of the world.

The feature of the mythological model of the world is a method of world cognition, actualized through myth and mythology, determined by mythological type of thinking. Analyzing the mythological model of the world, V.N. Toporov (1997) defines it as «a shortened and simplified reflection of all ideas about world within this tradition, taken in their systemic and operational aspects». In this model the "world «is understood as the interaction between the man and environment, where «human» structures and patterns are projected to the environment. Music representing one of the characteristic features of mythological model of the world, expresses the identity and interconnectedness of the macrocosm and microcosm. "Mythological model of the world is always focused on the ultimate cosmological nature of the being: everything is connected with cosmos, derived from it and is verified and confirmed through the correlation with the cosmos" (Douglas, 1987).

In the context of ancient cosmological views, a huge layer of music appears to be an integral, organic part of a single living space. Occupying a special place in the system of values and priorities of the culture and due to its nature, ways of existence, music is the most spiritual of the arts, one of the mysterious phenomena of human existence.

Music occupied an important place and it is connected with the peculiarities of nomadic civilization, which included the Kazakh ethnos, as well as with those ideological foundations that determined the altitude and a special status of music. The ancient Kazakhs were the largest Turkic-speaking ethnic group and the largest nomadic ethnic group in the world. Their musical culture was the typological pattern that represents the culture of the nomadic society as such. In ancient proto-Kazakh culture, music was an integral part of the tribal life; musicians and singers were treated with a big reverence, as they were considered as mediators between the human and the divine world.

Contributing to harmonization of existence, bearers of music were the object of reverence; protecting and guarding the person, music accompanied him from birth to death. As the creators of culture, creators of spiritual values, *baqshy*, *zhyrshy*, *akyn*, *kuishi*, *anshi*, *sal* and *sere* were the bearers of musical traditions of the ethnos, the expressers of ideology; their worldview has always been determined by the communication, cognition and self-realization of a man in the world. Traditional musician was accepted as "the chosen one", endowed with the divine gift; an all-rounder with different knowledge.

Reflecting nationally specific vision of the world, Kazakh music that covers cultural meanings, is a valuable tool for understanding own culture. The study of music in the context of culture involves an analysis of the following categories: self-awareness, identity, national character, the influence of cultural factors on cognitive processes (perception, categorization, memory), on verbal and nonverbal communication; intercultural and international communication.

Discussion and Conclusion

The specific features of music were formed on the basis of the traditional lifestyle of Kazakh nation. The concepts of space and time provide an opportunity to understand what features determine the model of the world, depicted in traditional music. Music is the connecting link between man and the surrounding world through a cultural niche represented by music. Each culture is national, its national character is expressed in music by means of special



vision of the musical world, and therefore music has an «internal form» peculiar to every nation as an expression of «national spirit», its culture.

According to S. Ayazbekova (2011), ethnic identity of music was determined by the world picture that was formed by the ethnos and factored into the determination of its spiritual identity. The study of the musical world picture brought us to a subtle, but very real phenomenon called «national spirit», reflecting «the spiritual world of the nation –from elementary sensations and the highest motives to a complicated intellectual activity». One can comprehend and determine the cultural significance of music only by immersing into the culture, using the semantic codes of culture. Reflecting a way of thinking, attitude, mentality of the nation, the music paints the model of the musical world into «national and cultural colors» using the system of its meanings and associations.

Music can: perform the function of cultural signs and serves as a means of representing the basic units of culture; reflect cultural-national mentality of its bearers; it mediates the processes of reflection of musical reality and a method of transmitting musical tradition; explicates the cultural significance of the conceptual units of musical knowledge; it is the main form of objectification of musical consciousness of many generations of people.

Implications and Recommendations

Cult urological approach to the study of music allowed to describe: the values of national culture, features of ethnic stereotypes, the specifics of mentality, national character; the national peculiarity of the sound reflection of the world – the special importance of cultural connotations, the estimated characteristics of which date back to the axiological system of national cultures; specific cultural concepts that constitute the content of the conceptual model, the axiological picture of the world reflected in music, etc.

Summing up the above, we provide the definition of music: it is a dynamic phenomenon that is inconstant evolution, the creative process, the product of activity, woven from spiritual identity of the nation; the product of national creative intellectual power; the method of expressing the world of sounds; a way of understanding culture; a potential model of cultural action.

The complexity of the ethnic and historical processes on the way of formation and development of the nation generated the originality of its culture. Music, representing the picture of the world, is directly present in it, determines its character is tics. It's impossible to assess the depth and comprehension of the meaning of world picture of traditional music without the knowledge of the history of our ancestors, their style of thinking. The origins of culture are reflected in the myths; they are the reflection of the philosophical, ethical, psychological, cultural, political and social aspects of the spiritual life of the nomadic people.

Disclosure statement

No potential conflict of interest was reported by the authors.

Notes on contributors

Aigul Sh. Kossanova is an Associate Professor of Department of Folk Singing, Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan.

Zhanat R. Yermanov is a **Head of Department** of Wind and Percussion Instruments, Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan.

Aizhan S. Bekenova holds a Master Pedagogical Sciences, Associate Professor of Department of String Instruments, Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan.

Aizhan A. Julmukhamedova holds a Research of Department of String Instruments, Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan.

Roza Ph. Takezhanova holds a Research of Department of String Instruments, Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan.

Saule S. Zhussupova holds a PhD, Associate Professor of Department of Music Education and Pedagogical Innovations, Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan.

References

- Amanov, B. (1985). *Compositional terminology of dombra kuis*. Alma-Ata: Oner, 463 p.
- Amanzhol, B.T. (2011). Principles of teaching musical subjects in the aspect of aesthetics of the Kazakh culture. *The source book*, 2, 3-39.
- Apte, A.. (2004). *Music and Sahaja yoga*. India: Pune, 352 p.
- Ayazbekova, S. Sh. (2011). World picture of the ethnos: Korkut-ata and philosophy of Kazakh music. Astana: Alast, 284.
- Blades, J. & Montag, J. (2007). *The base philosophy of music*. Oxford: Oxford University Press, 77 p.
- Combarien, J. (2008). *La musique et la magie*. Paris: Delagrave, 400 p.
- Deutsch, D. (2013). *Psychology of music*. Amsterdam: Elsevier, 502 p.
- Douglas, S. P. (1987). *The myths of the world nations*. Moscow: AST, 536 p.
- Karakulov, B. I. (2003). *A symmetric approach to rhythmic structure of monothematic song*. Alma-Ata: Mir, 253 p.
- Kepler J. (1990). *Stimme des Planeten in der Harmonie der Welt. Zurich-Berlin*. Berlin: UNST, 437 p.
- Kholopov, Y. N. & Kholopova, V. N. (2013). Anton Webern. *Life and creativity*, 22, 112-122.
- Kuhn W.E., 2009. *The Music and Musical Instruments of Southern India and Dissan*. NewYork. London: Rutledge, 637 p.
- Levin, T. C., Daukeeva, S. D., & Kochumkulova, E. (2016). *The Music of Central Asia*. Indiana University Press, 238 p.
- Matsievsky, I. V. (2007). *Folk instrumental music as a cultural phenomenon*. Almaty: Dyke-Press, 518 p.
- Merrian, A. P. (2009). Problems of the relationship of the geographical environment and the specificity of sound ideas. Northwestern: Northwestern Universit Press, 242 p.
- Mukhambetova, A. I. (2002). Calendar and time peculiarities in Kazakh culture. Kazakh traditional music and XX century. Almaty: Dyke Press, 564 p.
- Serebrennikov, B. A. (2001). *The Role of Human Factor in Language*. Moscow: Nauka, 242 p.
- Sheikin, Y. (2012). Practice of ude traditional music making with one-string bowed instrument. *Folk musical instrument sand instrumental music*, 2, 146-147.
- Shetnikov, A. I. (2005). The Pythagorean algorithm for computing the lateral and diagonal numbers and the concept of seed logo. *Historical and mathematical researches*, 10(45), 153 -166.
- Toporov, V. N. (1997). *The model of the world. The myths of the world nations*. Moscow: Publishing house "Bolshaya Rossiyskaya entsiklopediya", 161p.
- Utegalieva, S. (2013). Musical instruments of the nomadic Turkic peoples. Nomadic culture at the turn of the centuries. *Genesis and transformation: Abstracts of the reports of international conference*, 78-80.
- Zemtsovsky, I. (1988). Music and ethno genesis. *Soviet Ethnography*, 2, 16.
- Chianis, S. (2011). Aspects of Melodic Ornamentation in the Folk Music. Selected Reports. *University of California*, 89, 119.