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**FUNCTIONS OF TURKIC MUSICAL INSTRUMENTS IN SHAMANISM**

Before the adoption of Islam, the Turkic peoples practiced shamanism and Tengry.. Traditional musical instruments are one of the most complex and important forms of historical ethnography. The article considers traditional musical instruments of the Turkic peoples and their role in shamanism. Shamanism includes magic, shamanism and Islamic faith. Including, the motive of bow in shamanism to ancestors, heroes, is analyzed through folklore texts. The article deals with shamanic instruments like dangyra, dabyl, asatayak, kobyz, sasgen.

**Key words:** Turkic people, musical instruments, shaman, shamanism, myth.

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**Түркі халықтарының музыкалық аспаптарының шаманизмдегі функциясы**

Түркі халықтары ислам дінін қабылдағанға дейін шаманизм, тәңіршілік сынды діндерді ұстанды. Дәстүрлі музыкалық аспаптарды зерттеу – тарихи-этнографияның ең күрделі де маңызды нысандарының бірі. Мақалада түркі халықтарының дәстүрлі музыкалық аспаптары мен олардың шаманизмдегі рөлі туралы айтылады. Бақсылық сарында магия, шаман, ислам ұғымдары араласып келеді. Соның ішінде, ата-баба, батырлар әруағына сыйыну сарыны фольклорлық мәтіндер арқылы талданды. Шамандар қолданған даңғыра, дабыл, асатаяқ, қобыз, сазген сынды аспаптар туралы қарастырылды.

**Түйін сөздер:** түркі халықтары, музыкалық аспаптар, бақсы, шаманизм, миф.

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**Функция музыкальных инструментов в шаманизме у тюркских народов**

У тюркских народов до принятия ислама существовала религия, как шаманизм и тенгризм. Традиционные музыкальные инструменты являются одной из самых сложных и важных форм исторической этнографии. В статье рассматриваются традиционные музыкальные инструменты тюркских народов и их роль в шаманизме. Шаманизм включают в себя магию, шаманизм и исламскую веру. В том числе, поклонение шаманизму предков, героев анализируется через фольклорные тексты. В статье рассмотрены шаманские инструменты, как дангыра, дабыл, асатаяк, кобыз, сазген.

**Ключевые слова:** тюркские народы, музыкальные инструменты, шаман, шаманизм, миф.

## Introduction

Musical instruments – a life story, customs and traditions of our people, outlook, the main heritage of art, spiritual and cultural wealth. Studying of such wealth is one of the major objects in the history and ethnographies. Our musical heritage which is going back to a Turkic era has wide experience. Some of them, since 18-19th centuries, studied and wrote the Russian, Western European travelers and ethnographers who have come to the Turkic steppe, including to the Kazakh land.

They wrote about the songs, verses, legends and epodes, except a musical instrument of the Kazakh people, and told about features of the general Turkic people. Traditional musical instruments are one of the most irregular and important shapes of historical ethnography. Their ethnic origin and roots are connected with life of ancient tribes and the people which lived B.C. Musical instruments change also from time to time with different extent of changes in society, and today their history is one of the major tasks.

The history of musical instruments of the Kazakh people has begun with Abu Nasr al-Farabi. Works as many musicians A. Margulan, A. Seydimbek, E. Tursynov, A. Mukhambetov, G. Omarov, Z. Dzhakisheva have made a big contribution. The famous instrumentalist-ethnologist, the cultural figure of Kazakhstan Dzhakisheva Zabira Sypatayevna has written many researches on musical instruments of the Kazakh people and musical instruments of the Turkic people.

Nevertheless, today comparative studying of traditional musical instruments of the Turkic-speaking people hasn't come to system. When studying musical instruments of any people it is important to note that their sound features and origin of material at first are considered. Sound feature of each device has its size and functionality in the concrete environment, and the element is a marker of his name. Today, when we have a set of traditional musical instruments, they are considered only as musical instruments.

In the history of traditional musical instruments a specific place is held by Shamanism.

Though Islam has been widely inhabited by people, breaking the culture of the shaman and art of Shamanism, traces of Shamanism (tengry) have been kept in their deception. The word "Shamanism" is used in Western Europe though each people call it shamans by name: Altai, Khakas, Tuvanes the Yakut – a oyun; Eskimos - Angakok; Inhabitants of Semangi, Melaka - Halak; Melanavas from the

island of Kalimantan – an Orangh; Teams of the people of North America - Pookhakut; Nepalese - to a podzhu and others.

At first the switch was used in Kazakh in meaning "the shaman". And from the historical point of view it was a word root; Additional type. Nowadays "kam" root isn't being used individually. In the Middle Ages Turkic languages and also some more of modern breeding languages (Tuva, Tofa, Altai, The Yellow Uyghur, the Khakas, etc.) "kam" means "bakhsy". In Karayim language the word "switch" means "shaman". From these comparisons we can find that the word "bakhsy" was also used in "switch" meaning in ancient times.

The main thing in Shamanism are rituals of Shamanism. Tanks are the Persian word. The behavioral relations are based on thinking method. The magic has to influence the real world. During these actions there is a number of short stories which gradually form mythology of certain people. The shaman was always a fan of worship: he served the holy sites, gave birth to the child, was engaged in diseases by transplantation. The ceremony was the main feature of the shaman. Gardens are related to various rituals with a drum, heat, noise and a sound. T.M. Mikhaylov studying life of gardens says: "Gardens - a certain actor performed by the customs. Their play, their dance, their swindlers, their curve sounds and shouts of their shadows are scenic performances" (Mikhaylov, 1967: 25).

According to Konyratbayev, "the skill of magic includes magic, the shaman and Islamic concepts. Including ancestors, worship of heroes is strong. When healing cats and yellow cats he has been captured by the rider on a horse, knowing language of all sacred forces. Language of courting is closely connected with national poetry".

The percussion tools used during an early era, connected with religious rituals, mythological legends, magic rituals were the most striking examples of ancient patterns. Among them there are Asian, stubborn and manual signaling devices. These were the first tools in community which aggravated and protected predatory animals as a security measure, and then took the important place in religious traditions. (Dzhakisheva, 2008: 182).

Above-mentioned noise tools are closely connected with Shamanism in their ethnic origin and scales and became an important part of religious rituals of shamans. From them it is clear, about customs and traditions of our people and also about spiritual life of other Turkic people. For example, in the Khakass people the Shamanism of 9 boys and

7 girls who were used during the religious rituals (Moscow, 1957 was always used: 392).

Nine boys show here that future parents of Turk. In Kazakh he says: "... «...Türikten örbigen eldi toğız deydi, tartatın küy aspabın qobız deydi» Hakas-shamans show unity and relationship of the Turkic tribes representing nine sons in a cannon pipe. And here belief that an image of seven girls here - continuity of life (Dzhakisheva, 2008: 182-183).

By meaning of these devices which they resort to unlimited forces, tricks, a trance, a conversation, "mix-up of communication between men and women", prevention of a catastrophic event of diseases of the person and animals. Female shamans are considered as keepers of the highest world and the lowest world, the keeper of rituals. They have fixed hands on the head, the suspended hats, various threads and fabric covering a face. Female shamans not only recover from a disease, but also are considered as overwhelming force for mothers and babies (Dzhakisheva, 2008: 183).

Among shamans there is a belief that "spirit, the advantage and possession of demons". According to their beliefs: "After the death of the person he will continue the life in the lowest world. His soul comes back to the owner, and then enters the newborn. In the winter he hasn't buried the dead. They have been kept at deer, deer and kept on the earth. The woman has been buried with copper, cymbals and jewelry" (Moscow, 1965: 655). Here some of today's popular beliefs which begin with popular beliefs which still exist among the population and still have a heat of cruel ghosts.

"... From the religious point of view, the gold ships are considered as a link between dead and live. The top rider was a horse for the victim devoted to Tengri and the Underground king. The people eat the horses, and skins hang on a birch. Shaman used a special dress and a gadget. One part of alarm is filled with skin and decorated with various rituals. Inside there is a wooden cudgel which has the human form. Traditions have been also created among Altai in ancient rituals, such as "glowworm" and "peacock", by means of curve and curve tools" (Moscow, 1965: 299-302).

One of the Turkic-speaking people - sakha (Yakuts) who from early age maintained gardening tradition (Shamanism). Sakha, it is considered the keeper of spirits, there also mentioned women shamans. Their courage is considered higher and stronger than men. "The person whom the tutor has given fills spirit of the dead. There is a belief that the shamans living in the top world (to the west of

the third layer of the sky), get to an image of large animals, such as bear, bull, black slaves and fall to the ground (Moscow, 1965: 299-302).

In 18-19th centuries looking at the studied data, from now on we can see that the Shamanism is widespread among the Turks living in the northern Altai Mountains, and even there is no shamelessness shadow between Kazakhs and later divine religion today. Today many stories about a kobyz, his origin, have extended on all people. When it is said kobyz, it reminds Korkyt. Korkyt has grown from the earliest age as a clever man. At that time was miracle to all music instruments. However he doesn't want to be content with it, and he wants to create the new tool for a sound of people and animals, the phenomena and sounds in the nature. Thought a lot on it. He has cut down a chest and has made the instrument. But it is unimportant what to do and as to do it. Dates are so big. Once he was tired, his eyes have fallen, and dreamed him. The angel enters in a dream.

He has told the boy: "Korkyt, the kobyz you are making is like a six-year-old camel. And there is you should Oskin of a camel, a horn. These are lyrics. Korkyt woke up immediately, and wrote down this

«Qarağaydıñ tübinen  
Qayırip alğan qobızım,  
Üyeñkiniñ tübinen  
Üyirip alğan qobızım,  
Jelmayaniñ terisin  
Şınaq qılğan qobızım,  
Ortekeniñ müyizin  
Tiek qılğan qobızım,  
Besti ayğırdıñ quyırığın  
Işek qılğan qobızım,  
Qulağıñdı burayın,  
Osı aytqanıñ bolmasa,  
Qayırip jerge urayın».

In their rituals there were carpets, skulls, bones, owls, wolves or sea eagles. He also considered that he shamelessness of the person who has been crippled by voice of the calling device in treatment of patients promoted a disease. About it, the traveler ethnographer Pfennig, says: "shamans use as treatment of diseases the musical instrument kobyz" (Pfennig, 1889: 73).

The first Kazakh ethnographer Shokan Valikhanov has also written about famous Koylybay shaman among Kazakhs. "... It is clear, that famous Koylybay when he couldn't go to far used to send his musical instrument kobyz. There is another story about the shaman Koylybay, extended among other countries: "The shaman who knows kobyz's quality has been tied to a thick tree. Kobyz was the first who has escaped from the dense dust going from

rails of horses. When people have seen it, they were frightened and have escaped” (Valikhanov, 1985: 159-160).

Kuishibai Abdurakhpanovich Kipchak is the famous pianist, the remarkable person, unprecedented kobyz player. In all historical works and legends there was name of Koylybay after Korkyt. The poet Hamitbiek Musabai in the poem “Farewell Koylybay” tells about the kobyz and sacred qualities of Koylybay:

*Qart Qoylybay – qobızınıñ abızı,  
Şejiredey sayrap jatır ärizi.  
Qatar jürer qos anarday qaşanda,  
Zamananıñ aqıqatı, añızı.  
Ol qobızben – qara tastı söyletken,  
Ol qobızben – tal besikti terbetken.  
Ol qobızben – seldi bwıp surapıl,  
Ol qobızben – şw asawdı üyretken.  
Ol qobızben – qara bulttı qaq tilgen,  
Ol qobızben – aqboz üydi tiktirgen.*

According to beliefs of northerners, the owner of the fairy tale likes to listen to fairy tales and kobyz sounds: “... When the chorus goes to the wood to hunt and execute fairy tales, the owner of the wood listens to appearance of the man, often... Hunters usually carried shamans when they hunted because they have told the owner to tell the fairy tale with kobyz” (Dyusen, 1988, 26).

And in some Turkic people, by means of instrumental music, they were taught animals. Among the Altai Turkic people of a bird sang and danced with a pipe sound (Dzhakishева, 2012: 133).

In the 14-15th centuries the poet Akhmaddi written in medieval Turkic language has been kept in fund of the British museum till today. As it was mentioned in the book, musical instruments of the Turkish-speaking people were always present at Aytys. There are: tambour, ud, shyn, kobyz, rubab, gizhak, kungir and jetigen. Kobyz who goes against a tambourine:

*Bazardağı narqın buzdım tambwrđıñ,  
Tälkek qıldım, taza esten tandırdım, –*

declares the goddess as the instrument of special creation (Tarakti, 1992: 68).

Here what we have found about depth of history of the kobyz-tool which we have reached in the past, colors of a brown voice of the steppe and color of birds. For the first time when using heat and using heaters it was the sazgen tool. There is a legend of this country about which it was said:

“...Nearly hundred years ago, In the 4-7th centuries there was a wise person who watched life of bird with the name Abuskatya Kulgary, studying laws of the nature, watching mood of the space

world, and lived in such a way. All sounds and voices which are found in the nature have been penetrated by the goddess of the goddess which is known as “sazgen”, “a sound, sound of wealth” (Haimoldin, 1982).

Here it seems that to the musical instrument was given the name of musical instrument of the God. Zahir Dzhakishеvoy has one more legend connected with Abushakir Kulagara:

“... According to elderly people of advanced age, Abushakir has told Korkyt at young age how to make kobyz” (Dzhakishеva, 2012: 126)

Afanani al-Sakhavi, the Arab scientist, writes about existence of the device, similar known to the Middle Ages: “Some of these devices create some distinctive sounds. These sounds can’t be found in a human voice or even in the nature” (Bahman, 1972: 373).

The famous ethnographer A. Eykhkhorn who has arrived to Central Asia, including the Kazakh steppes, has written one of stories of the country which is connected with this musical instrument: “The Lord has created the person from clay, but he was not alive. Then God has enjoined to play to the assistant Dzhibril on sazgen. The voice of sazgen has given life to Adam and has recovered him” (Ekhkhorn, 1963: 144).

Thus, the cradle of the goddess was created as an example for all quick-tempered kobyz which have arisen during a post-era. Musical instruments, since centuries-old history of our nomadic people living in the Great steppe developed in harmonies with natural phenomena. They have saved up various sounds in the nature and have got used to variety of living beings.

Range of sound tools includes wind instruments. Among them there are sibyzgy (Kazakh, kalkarsky, Karachay, Kyrgyz), sybysky (Altai), sygyrtkysh (Altai), a sygyrtky(Telutin). Al-Farabi says that Turkic people made wind instruments from reed.

Perhaps, old people probably heard a sound of reed which proceeded from strong wind. History of wind instruments from clay, bones and horns is in the deep. Ancient turk-mongolian shamans talked to Kok-Tengri and Khan Tengri decorated with gemstones and silver coins.

And other data are prepared by a musical instrument of buryat shamans from the girl’s lungs. One of these drums is stored in fund of Museum of Anthropology and Ethnography of people of the world in St. Petersburg.

Playing on the sazgen tool is widely spread among the Altai Kazakhs. They say: “Horses stop only for it’s sound, and he has a legend: “The



famous girl from Burabay living in Altai puts herself to horse with the name Bayar-Murena while marrying to someone. Saury, having noticed her, has taken a lip and rejected her. Having returned, the horse has gone to a pantheon of Burabaya, has touched his shoulder and has touched his shoulder. Understanding secrets of the sound of sazgen people from the village Otay started to call the “Mountain Burabay” (Dzhakisheva, 2012: 118-119).

### Conclusion

Traditional musical instruments of our people promoted a long story of the country together with people and have helped to create own genealogy. All traditional musical instruments of the Turkic people come from an early bronze age. The first samples are found in the illustrated stones.

All Kazakh poets, heroes, and singers say about traditional musical instruments while singing. Musical instruments such as dangyra, asatayak, kobyz, sazgen, sybyzgy which are used by shamans have connection not only with music, but also in the harmony with the nature.

The Shamanism is the historically developed ancient culture which has deeply taken roots at the beginning of life. This global phenomenon which has occurred on the way of development of people of the world. The Shamanism is connected with magic, animism, fetishism and a totemizm. Still the essence of sculptural, curve tools has changed, but the nature of tradition hasn't changed. Our instruments which began with gossips, tell about human outlook and life at that time. Nevertheless, in early times shamans used in rituals instruments such as asatayak, dangyra, kobyz and other musical instruments.

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