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## Genre Classification and the Current State of Turkmen Musical Folklore

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*The aim of the article* is to characterise the existing classification systems of Turkmen musical folklore, as well as to outline new ways of studying folklore genres to determine their typological characteristics. *Results.* Turkmen music is part of a single common Turkic culture, and its musical folklore is distinguished by a variety of genres and forms. Having studied the currently available systems for classifying the musical folklore genres, the author suggests classifying Turkmen folk songs not only based on their functional features but also by grouping them by timbre and methods of sound production. *Scientific novelty.* The study of folklore heritage allows us to penetrate into the deep layers of the artistic consciousness of the people and identify the features of their spiritual life. The issues of studying the musical heritage of the Turkic peoples are the focus of attention of many researchers, who agree that the formation of folk genres of Turkmen music, as well as the entire Turkic culture, is based on the life cycle, with its gradation by age (children, adolescents, adults), whose attitude reflects the corresponding genres of musical folklore. *Conclusions.* In the modern space, it is almost impossible to find examples of genuine folklore in its purest form. The change in the forms of human life, social formations, the development of professional arts, the departure from applied functions, and the oral method of transmitting traditions — all this led to the inevitable modification and disappearance of many genres of folklore. In such a situation, the study of folklore and the search for its origins become an important task for contemporary folklore studies. The multi-layered expressive means of folklore heritage requires an integrated approach to its study, taking into account the analysis of timbre and intonation, words and rhythm, melody and general compositional structure, as well as the technique of performing folk art samples.

*Keywords:* Turkmen music; traditional genres; musical folklore; folk song; classification of genres

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### Introduction

Turkmen music is an important branch of the rich cultural heritage of the Turkic-speaking peoples. Until the 20<sup>th</sup> century, many Turkic ethnic groups that inhabited the vast territory of Central Asia, the Caucasus, Southern Siberia, and Eastern Europe led

a predominantly nomadic lifestyle, which influenced the formation of their worldview, way of life, and genres of musical folklore. The traditional heritage of nomadic peoples occupies a special place in the general typology of Asian cultures. “The entire history of nomadism (as a way of life) is not the history of human transformation of nature (Western civilisation), but the harmonious relationship between man and nature. The maximum adaptability of nomads to natural conditions, to the realities of a specific spatial landscape, gave rise to a unique culture” (Omarova, 2009, p. 153).

Mobility, frequent movements from place to place, is a common state of life for nomads. An important feature of nomadic culture is syncretism, manifested in the unity of all sides of the material, industrial, and spiritual life of society. The laws of nature and the surrounding world were comprehended through mythology, art, and ritual. The origins of folklore, dating back to the ritual and magical practices of the ancient Turks, were associated with their beliefs in totemism, Tengrism, and shamanism.

The study of folklore heritage allows us to penetrate into the deep layers of the artistic consciousness of the people, to reveal the features of their spiritual life. Musical folklore, being an integral part of traditional culture, combines the knowledge, skills, rituals, and beliefs gathered over centuries by people. The death of the old and the birth of new traditions is a living, natural process. In the modern space, it is almost impossible to find examples of genuine folklore in its purest form. The change in the forms of human life, social formations, the development of professional arts, the departure from applied functions and the oral method of transmitting traditions — all this led to the inevitable modification and disappearance of many genres of folklore. The younger generation learns folk music exclusively through the activities of folklore groups, or through audio and video recordings. Taken out of the applied context, ritual songs and ritual actions lose the essential features of their inner content. In such a situation, the study of folklore and the search for its origins become an important task for modern folklore studies. The multi-layered expressive means of folklore heritage requires an integrated approach to its study, taking into account the analysis of timbre and intonation, words and rhythm, melody and general compositional structure, as well as the technique of performing folk art samples.

*Recent research and publications analysis.* The issues of genre classification of the musical heritage of the Turkic-speaking peoples are the focus of attention of many researchers. The first scientific developments in this area were carried out in the 1930s by Uzbek folklorists. The employees of the Tashkent Research Institute of Art Studies organised musical and ethnographic expeditions, the results of which were samples of folk music of Uzbeks, Tajiks, Turkmens, and other peoples living in the region. Collected in the form of musical notes and wax rollers, these materials made it possible to come close to the issue of classifying folklore genres. As Professor F. Karomatov (1969) notes, in those years a young folklorist, a graduate of the Tashkent Conservatory, “the materials of these expeditions testify to the thematically multifaceted, rich and diverse in genres and types, locally peculiar musical folklore of various regions” (p. 40).

The work of pioneer ethnographers was continued by musicologists from Kazakhstan (A. Mukhambetova, A. Kunanbaeva, B. Karakulov, S. Elemanova, A. Temirbekova, S. Raimbergenova, S. Utegalieva, G. Omarova), Uzbekistan (O. Matiakubov, R. Abdullaev, T. Gafurbekov, T. Adambaeva), Kyrgyzstan, and Tajikistan (K. Dyushaliev, S. Subanaliev, Z. Tadzhiikova, A. Nizamova). The performing tradition of the Turkic-speak-

ing peoples is described in the studies of B. Sarybaev, R. Galaiskaia, Kh. Ikhtisamov, K. Kasymova, E. Eldarova, and others.

Turkmen folk art is the subject of research by experts in many fields, including historians, ethnographers, and philologists. Among them are A. Dzhikiev, E. Atagaryev, M. Kosiaev, B. Karryev, B. Mametiazov, S. Garryev, S. Ataniiazov, A. Rakhmanov, D. Abdullaev, A. Karryeva, S. Mametnurov, A. Bekmuradov, O. Gundogdyev, and others. Musiological issues are considered in the studies of A. Akhmedov, Kh. Durdyev, N. Abubakirova, Sh. Gullyev, E. Nurymov, A. Saparov, O. Gandymov, M. Gapurow, Ch. Dzhumaev, O. Annanepesov, and others.

Despite the enormous work done by Turkmen and foreign authors, the issue of classifying the genres of musical folklore has not been sufficiently studied up to the present time.

### **Aim of the article**

The aim of the article is to characterise the existing classification systems of Turkmen musical folklore, as well as to outline new ways of studying folklore genres to determine their typological characteristics.

*Research methods.* To achieve the goal, the author of the article applies historical and ethnographic, comparative and typological research methods, which made it possible to focus on the modifications of the genres of musical folklore in their historical development. Folklore samples from the author's personal archive, as well as from the fund of audio/video recordings of the Maya Kuliyeva Turkmen National Conservatory were used as analytical material.

### **Main research material**

Regardless of the lifestyle (nomadic or settled), the researchers group the genre system of the musical heritage of the Central Asian region into two broad categories: musical folklore and professional music of the oral tradition. Folklore genres, in turn, are divided into ritual and family-domestic categories. According to R. Abdullaev (2006), DSc in Art Studies, "it is always customary to consider a traditional wedding as a family holiday, and calendar rites as public" (p. 11). At the same time, such a classification is largely conditional, since "the very division of traditional music into professional and folklore types of creativity and the identification of its genre composition does not yet determine the system of these genres" (Omarova, 2009, p. 164).

A. Mukhambetova (2002), DSc in Art Studies, considers the rhythm of the labour activities of ancient nomads as the main system-forming factor in their culture, corresponding to the natural and cosmic rhythms. Among the settled peoples, this rhythm was reflected in the agricultural calendar, which forms the basis of the annual cycle. The family-ritual cycle associated with human activity, which includes the birth of a person and the main stages of his life, is universal for all types of cultures. The researcher uses the concept of the *culture calendar* to denote the unified system of calendar and family-ritual cycles that organises the genre system within all traditional cultures (p. 78).

The musical folklore of the Turkmen people is distinguished by a wide variety of genres and forms. “Turkmen rites and beliefs associated with magic, totemism, animism, fetishism, shamanism, and Zoroastrianism have been preserved to this day. Islam did not displace all these manifestations among the Turkmen, they continued and continue to exist along with or in combination with the Muslim ideology. In calendar rites, these layers reflect the change of cultural standards and benchmarks, representing a kind of knot of cultural genesis, and pointing to the complex history of the people” (Abubakirowa, 1980, p. 18).

Examples of oral folklore include ritual songs and instrumental tunes, dances, games, ritual songs, genres of epic storytelling.

The first classification of Turkmen music genres was compiled by the ethnographer V. A. Uspenskii, who carried out three musical and ethnographic expeditions to Turkmenistan in the period from 1925 to 1929. Based on the collected materials, the researcher identified the following categories:

- 1) works of a religious nature,
- 2) works containing the motive of disappointment in life,
- 3) military, robbery, and hunting works,
- 4) love works,
- 5) healing works (not without a touch of shamanism), and
- 6) historical works (Uspenskii & Belyaev, 1979, p. 60).

The defining moment in the classification of folk genres was the content of national works. Folk musicians also told the scholar about the existence of “four roads” in the development of traditional music among the Turkmen in ancient times. These are *mynazhat* — an appeal to God, *mukhammes* — disillusionment with life, *duzarba* — works of a militant nature and *varsaky* — love songs. In addition, there were songs and melodies (“Porkhannama”, “Porkhan kheni”) for the treatment of insanity and other nervous diseases. All the listed genre varieties refer to the art of the Turkmen Bakhshi, the bearers of oral professional traditions. The monograph Turkmen Music presents examples of song folklore in genres such as “*Khorele, gubam, khorele*” (songs to calm camels), “*Daraiy donly*” (songs to stop a flock of sheep for rest), “*Gyrmyzy koinekli*” (songs for inducing a rash during *rubella* illness), and “*Meshreb*” (songs performed during times of national disasters, epidemics of plague and cholera to maintain a spirit of cheerfulness in the people).

A new level of classification of musical folklore genres was achieved in the works of Turkmen researchers Nailia Abubakirowa (1980, 1982), Shakhym Gullyev (2003), Mukhammed Gapurow (1992, 2016).

In N. Abubakirowa’s (1982) thesis *Folk Songs of Western Turkmenistan*, a large place is devoted to the issues of the origin of folklore genres, as well as to the characteristics of the performing features of local traditions. Speaking about the genre system, the researcher identifies two directions in the Turkmen song heritage — ritual folklore and domestic folklore. N. Abubakirowa (1982) considers the “*Siuit-gazan*,” a magical ritual associated with invoking rain, to be one of the oldest genres of folklore. This ritual was known by different names in various regions of Turkmenistan, such as “*Chemche gelin*”, “*Tiuitatyn*”, “*Kossem*”. “The rain-calling rituals preserved in various regions of Turkmenistan are an important indicator of the ethno- and cultural genesis of the people. The ancient pre-Islamic rites of the peoples of Central Asia, including the calling of

rain among the Turkmen, continued to function in the first centuries of Islam. Many forms of this rite exist to this day. They have changed, adapted to the new conditions of life, culture, ideology, but some elements have preserved their deep roots” (p. 15).

N. Abubakirova also classifies the genres “Iaremezan” and “Mondzhukatdy” as ritual songs.

The family and domestic layer in the classification of N. Abubakirova (1982) is represented by work (“Khokuduk”, “Khorele, duiam, khorele”), wedding (“Iar-iar”, “Donem”, “Iarovdzhah”, “Olen”), dance, lullabies, and lyric-playful genres. The song and dance rite “Kushtdepdi”, which has undergone a centuries-old evolution from the ancient shamanic dhikr to an entertaining dance, stands apart.

*Dhikr* is a genre of pre-Islamic origin aimed at expelling evil spirits. Once popular among most Central Asian peoples, over time it underwent a significant transformation and currently exists as an entertaining song and dance genre of *Kushtdepdi*. Performed on holidays and weddings, *Kushtdepdi* serves as a kind of guardian. The *Kushtdepdi* festivals held in Turkmenistan captivate everyone: men and women, elders and children, all dance together in a lively manner, enthusiastically performing characteristic movements and exclamations of the ancient *dhikr* (Fig. 1).



Figure 1. Participants of the festival *Kushtdepdi Is the Value of World Culture* (Cheleken, Balkan Region, 2016). Photo by Hasan Magadov

Sh. Gullyev (2003), DSc in Art Studies, speaking about the classification of folk heritage, writes: “Oral and written sources, as well as examples of live music, testify to the existence of a variety of types and genres of Turkmen musical folklore, a certain part of which still exists today. This rich heritage of the past can be conditionally divided into work, ritual, lyrical, and children’s songs” (p. 68).

In studying the genres of folklore, the author applies an integrated approach, correlating folk music with the history, ethnogenesis, customs, and religious beliefs of the Turkmen. An important point of the study is the comparison of the genres of Turkmen folklore with the musical heritage of neighbouring and related by origin peoples.

Establishing a connection with various aspects of Turkmen life and lifestyle, Sh. Gullyev (2003) reveals the purpose of folklore genres and analyses them from the point of view of the metro-rhythmic, intonation, and musical and poetic structure. “Musical folklore, which includes ritual, calendar, family and domestic, work, and other genres, is the most ancient. These genres, the existence of which is conditioned by

certain circumstances and the time of performance, are closely connected with the daily life of the people and the people themselves act as their direct carriers” (p. 6).

Ritual folklore in the author’s classification is represented by calendar-ritual (divination songs, rainmaking rituals, wedding, and funeral songs) and religious ritual songs (dhikr, “Ia, Remezhan”). The domestic layer is represented by the lyrical female (“Liale”, “Donem”, “Iareizhan”, “Lolluzhan”), male (“Galany duibunde”, “Bibizhan”, “Nergyz”, “Alty gyz”) and children’s songs (recitative readings, lullabies, and game genres).

The work genres in the classification of Sh. Gullyev (2003) include songs related to cattle breeding (“Khorele, duiam, khorele” and “Khokuduk”). It was believed that the song “Khokuduk” was performed while working with a hand mill. However, based on V. Uspenskii’s descriptions that during the performance of the Khokuduk genre, a woman “clapped her hands to the beat, holding her arms outstretched at chest height, and throwing her legs forward alternately” (Uspenskii & Belyaev, 2003, p. 465), Sh. Gullyev defines this genre as a ritual agricultural song, the specific body movements of which once had a magical meaning.

M. Gapurow (1992) in his work *Musical heritage of Turkmens of Charjou region* (p. 13) briefly characterises the following genres of musical folklore: “*liale* is a girl’s song, *agy* is lamentations, *mondzhugatdy* is a song-divination, *Khoshroi*, *edep-ekram*, *oleng*, *azada*, *movrike*, *enedzhan*, *eshshe-deraz*, *iar-iar* and *Chapak dance* are wedding songs”. In the monograph *Turkmen musical folklore* (“Turkmen saz folklore”), published in 2016, the author characterises the genres in more detail, based on the generally accepted classification of the Turkic heritage into every day and ritual folklore. The last layer includes calendar-ritual and family-ritual genres. M. Gapurow (2016) groups calendar and ritual genres in three directions:

- 1) genres performed seasonally (on Nowruz – “Monzhugatdy”, “Ai, zhoram”, and in summer – rain-making rituals “Suitgazan”, “Chemche gelin”, “Tuitatyn”, “Kossem”);
- 2) the ritual song “Ia, Remezhan”, performed on the first day of the month of Oraz;
- 3) genres related to seasonal work processes (“Degirmenchi”, “Khokuduk”, “Khovlum”, “Gurroi”, “Gech, ailan”, “Khorop”).

Family and ritual genres are grouped into five categories:

- 1) genres performed on holidays on the occasion of the birth of a child (“Biabek toi”) and his initiation (“Sunnet toi”), lullabies (“Khuvdi”, “Alla-khii”, “Khiia-khii”, “Alla khuv”);
- 2) wedding genres: “Nika toi”, “Iar-iar”, “Iar-iarially”, “Oleng”, “Gelin salamy” (the bride’s welcome song), “Ezhe zhan” (the bride’s farewell song), dance “Chapak”, “Dhikr”, “Kushtdepdi”, “Khymmyl-Kharrov”, “Edep-ekram”, “Khoshroi”, “Movrike”, “Azady”, “Eshshe-deraz”, “Ak-gok geidirme”;
- 3) lyrical girls’ songs: (“Liale”, “Dzhorazhan”, “Donem”, “Iarovzhan”, “Lolluzhan”, “Kop salam”), songs of young men (“Galany duibunde” / “Elpeselendi”, “Bibizhan”) and children’s songs (“Aiterek – gunterek”, “Iagysh iagara geldi”);
- 4) memorial genres (“Iygy”, “Agy”, “Ses etmek”);
- 5) songs and rituals performed on the holidays of Oraz Bayram (“I, Remezhan”) and Gurban Bayram (Gapurow, 2016, pp. 31–32).

For the first time in the history of Turkmen musicology, M. Gapurow makes a map of the distribution of genres of musical folklore on the territory of Turkmenistan.

The issue of the typology of musical folklore genres is considered in a number of publications by D. Kurbanova (Kurbanova & Yakubowa, 2012, Kurbanova, 2016,

Kurbanova, 2019). “The group of ritual folklore includes genres associated with ritual and ceremonial actions: these are family-generic holidays (wedding, the birth of a child) and national holidays (*Nowruz*, *Oraza*, *Gurban Bayram*). The timing of the performance of genres is clearly predetermined by tradition. The group of everyday folklore is represented by songs performed in everyday life and not related to the circumstances of time and place (work, lullabies, lyrical, game, and others)” (Kurbanova, 2018, p. 39).

Nowruz Bayram is a holiday of spring and spiritual renewal of the people. The rituals performed on the days of the Nowruz celebration symbolise the generosity and abundance of the fertile land, people visit each other, share food and gifts, and arrange festivities with songs, games and dances. *Sümelek* (or *semeni*), a dish made of germinated wheat grains, is traditionally prepared on Nowruz. To prepare a ritual dish, women gather together and throughout the night cook sumelek in a huge cauldron, while performing ritual songs to the accompaniment of a *dep* (tambourine) or spoons (Fig. 2). Being a symbol of goodness and unity of people, the Nowruz holiday, included in the UNESCO Intangible Cultural Heritage list, has taken a worthy place among the enduring universal spiritual and moral values.



Figure 2. Performance of ritual songs with spoons on Nowruz Bayram in Lebap Region (2017). Photo by Ahmed Tangrykulyev

The issues of classification of the folklore heritage of the Turkmen are discussed in the works of many researchers. Unlike the first researchers of Turkmen music, contemporary researchers already have a solid arsenal of musical folklore examples collected from all over Turkmenistan. The collection work was facilitated by the opening in 1972 of the Turkmen State Pedagogical Institute of Arts, on the basis of which the Cabinet of Folk Art was organised, which carried out complex musical and ethnographic expeditions. The collected materials allowed Turkmen researchers to classify the genres of musical folklore, taking into account their functional, performing, and other features.

The power of influence and the significance of musical folklore is gradually levelled over time, leading to the disappearance of many folk music genres. Table 1 reflects the current state of musical folklore in Turkmenistan, indicating genres that are no longer in use as well as those whose tradition of existence continues successfully in modern times.

Table 1

**Genres of Turkmen musical folklore**

	<b>Ritual</b>	<b>Domestic</b>
<b>Genres that are no longer in use</b>	Rituals for calling the rain (“Suitgazan”, “Chemche gelin”, “Tuitatyn”, “Kossem”)	Work songs (“Degirmenchi”, “Khokuduk”, “Khovlum”, “Khorele, duiam, khorele”, “Gurroi”, “Gech, ailan”, “Khorop”, “Chakmak dashym, gairak dashym”)
	Songs-divination “Mondzhugatdy”	Young men’s songs (“Galayn duibunde” / “Elpeselendi”, “Bibizhan”, “Nergiz”, “Alty gyz”, “Liale”)
	Ritual song “Zhomelek”	
	Memorial songs	
	Dhikr	
	Shaman	
<b>Genres that are currently in use</b>	the ritual song “Ia, Remezan” performed by children on the first day of the month of Oraza	Lullabies (“Khuvdi”, “Alla-khii”, “Khiia-khii”, “Alla khuv”)
	Dance “Chapak” (Saýat District)	Girls’ lyrical songs (“Noi-noi”, “Edzhedzhan”, “Dzhorazhan”)
	Dance “Kushtdepdi”	Girls’ game songs “Khymmyl-Kharrov”, “Liale” (“Bogaz-liale”, “Dodak-liale”, “Egin-liale”, “Aiak-liale”)
	Dances “Kishemche”, “Nazanym”, “Ishimme”, “Shadirge”, “Atana nialet”, “khekkele” (Hojambaz District)	Children’s counting rhymes, games (“Aiterek – gunterek”) and game songs (“Iagysh iagara geldi”)
	Wedding genres <sup>1</sup> (“Iar-iar”, “Iarallei”, “Iarovzhan”, “Oleng”, “Gelin salamy” (the bride’s welcome song), “Ezhe zhan” (the bride’s farewell song), “Ak-gok geidirme”)	

In general, the most common genre in the life of modern Turkmens is khuvdi lullabies, as well as song and game genres (“Liale”), widely popular in the Balkan and Lebap regions. Lebap is the birthplace of dance genres, some of which (“Chapak”, “Kishemche”, “Nazanym”, “Ishimme”, “Shedirge”, “Atana nialet”, “Khekkele”) exist in specific villages of this region.

<sup>1</sup> M. Gapurow also refers to this group the genres “Edep-ekram”, “Khoshroi”, “Movrike”, “Azady”, “Eshshe-deraz”.



The genres of wedding folklore presented in the table can be considered both domestic and ritual. The wedding cycle includes a wide variety of genres — ritual chants and quatrains, sayings, games, jokes, dances, and ritual songs. All of these folklore genres exist to some extent in all regions of Turkmenistan. The most popular among them are the wedding songs “Iar-iar”, the performance of which was associated with the well-being of the young couple and the groom’s family as a whole. (Fig. 3). According to tradition, the songs “Iar-iar”, accompanied by clapping and dance movements, were performed at the arrival of the wedding caravan. They represent a playful competition between representatives of two families, on the side of the groom and the bride.

Kyrgyz musicologist K. Dyushaliev notes that “one of the traditional songs of the Kyrgyz folk wedding song cycle is the cheerful, joyful “Zhar-zharai”, which was performed at open youth festivities, and is also present among Kazakhs (“Zhar-zhar”), Uzbeks (“Er-er”), Uyghurs, Karakalpaks, and Tatars (“Iar-iar”), Azerbaijanis (“Er-er”)” (Dyushaliev, 1993, pp. 108–109). Based on the fact of the spread of this genre in the wedding folklore of most Turkic-speaking peoples, K. Dyushaliev (1993) designates it as an international one. Such parallels between the ritual songs of the Turkmen and other Central Asian peoples testify to the close musical ties of the Turkic cultures, which together represent a single ethno-cultural world.



Figure 3. Performance of the wedding song “Iar-iar”, Daşoguz Region, 2017. Photo by Djamilya Kurbanova

The melodic structure of folklore songs has undergone a long process of development. The appearance of a developed musical and poetic structure was preceded by ancient chants with relatively fixed sounds. Melodic structures based on one, two, or three sounds can be observed on the example of the work songs “Khovlum” and “Khokuduk”. They do not have a definite melody, in the endless repetition of the words “khovlum” and “khokuduk” only the musical chant varies. Similar genres that use words and phrases that do not have a semantic meaning, are referred to as a *descriptive sound complex*.

In Turkmen culture, the song-game genre “Khymmyl-kharrov”, widely spread among the Caspian Turkmen, can be characterised as a song with words devoid of semantic meaning. The performers of this genre are exclusively women. The specific movements made by the hands most likely depict the flapping of wings, and the alternating gliding shouts of the words “khymmyl” and “kharrov” symbolise the cries of seabirds. In the ritual song “Iaremezan” and in the melodic singing of the children’s game “Ai terek, gun terek”, the form of the tune is not realised as an independent one, and is perceived as part of the game. In this form, song structures become a kind of language expressing elements of a game or folklore action.

In later melodies of folk songs, established melodic stereotypes begin to emerge — melodic formulas that testify to the established system of genres. The genres of wedding folklore, as well as lullabies and lyrical songs, are distinguished by the greatest formulaicity. The cycle of girls’ songs “Liale” includes several varieties that differ from each other in melodic and timbre terms, each section characterises its own set of body movements. The most melodious is “Bogaz-liale”, which is why it is referred to lyrical genres, whereas in “Dodak-liale”, “Egin-liale” and “Aiak-liale” there is no actual melodic line, development occurs due to accented rhythmic structures, the range of songs does not exceed a second. The movements made by the girls in the performance of these genres give grounds to attribute these varieties of “Liale” to the genres of game folklore (Fig. 4.).



*Figure 4.* Performers of the songs “Liale” on Nowruz holiday, 2014, Ahal Region.  
Photo by Hasan Magadov

Turkmen ritual songs synthesise the stylistic features of specific geographical zones. Stylistic features are reflected in the manner of singing, instrumentation, dialect. Each region is characterised by its own set of folklore genres, timbre characteristics, and specific features of intonation. The special timbres of Turkmen ritual songs

include vocalised vocal ornaments, vibrating throat sounds, traditional falsetto sounds. The most pronounced local differences are manifested in the use of musical instruments. In most of the territory of Turkmenistan, folklore genres were performed mainly without the participation of musical instruments. “Singing without accompaniment once had a magical meaning, for example, loud singing of work songs was supposed to contribute to a good harvest or an exclamatory and pleading call for rain was supposed to “invoke” rain, or a calm tone, rhythmic lulling of lullabies brought the baby to sleep” (Abdullaev, 2006, p. 6). However, in Lebap and Daşoguz, regions bordering Uzbekistan, genres of musical folklore are performed to the accompaniment of doira or dep (a kind of tambourine). Here the influence of neighbouring cultures is already evident.

## Conclusion

Thus, the folk music of the Turkmen people, despite the diversity of genres, reflects the main features of the multifaceted Turkic culture. The analysis of the classification systems of folklore genres developed by various researchers gives grounds to say that the life cycle of a person, with all his needs, is historically embedded in the formation of these genres, where certain genre varieties correspond to each age group. Any folklore song related to the family-domestic or ritual cycle combines aesthetic, psychological, and social functions. Over time, the applied functions of folklore genres gradually degenerated, leading to their transformation and complete disappearance (for example, rain-calling rituals or work songs). However, some genres continue to function successfully to this day (such as lullabies and lyrical songs, and game genres). The evolution of Kushtepdi, which originated in the pre-Islamic dhikr, shows that even with the disappearance of the applied function (expelling evil spirits), the genre continued to exist and stimulated the emergence of a new type with new functions (guardian).

The descriptions of the methods of traditional sound production of folklore examples presented in the study allowed us to look at the classification system of music genres of Turkmen cultural heritage not only from the point of view of their functional purpose but also based on intonation-melodic and timbre-acoustic qualities. Considering these characteristics, Turkmen folklore can be classified into three groups:

- 1) the first group combines melodic songs in which the pitch of the sound is not clearly defined (such are the genres “Khovlum”, “Khokuduk”, “Zem-zem”);
- 2) the melodic structures of songs of the second group have a clearly distinguishable pitch of the sounds, but it constantly changes (“Suit-gazan”, “Iaremezan”, “Ai terek, gun terek”);
- 3) the third group includes songs with a stable and developed melodic line (such as “Damak-liale”, lullabies, wedding, and lyrical songs).

*Scientific novelty.* This classification is presented by us for the first time. The volume of folklore material collected to date (audio and video recordings) suggests the continuation of research in this area, with a more detailed analysis of regional performing directions.

Each example of musical folklore contains a layering of styles and epochs preserved from previous stages of development, and it is the task of a new generation of researchers to reveal them.

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## Класифікація жанрів і сучасний стан туркменського музичного фольклору

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*Мета статті* — схарактеризувати наявні на сьогодні системи класифікації туркменського музичного фольклору, окреслити нові шляхи дослідження народних жанрів для виявлення їхніх типологічних характеристик. *Результати.* Туркменська музика є частиною загальнотюркської культури. Музичний фольклор туркменів вирізняється розмаїттям жанрів і форм. Дослідження наявних систем класифікації жанрів музичного фольклору дало змогу упорядкувати фольклорні пісні туркмен не лише за їхніми функціональними ознаками, а й за тембром і способами звуковидобування. *Наукова новизна.* Вивчення фольклорної спадщини дає змогу досягнути глибинні пласти художньої свідомості народу та виявити особливості його духовного життя. Проблеми вивчення музичної спадщини тюркських народів перебувають у центрі уваги багатьох дослідників, які погоджуються, що в основі формування народних жанрів туркменської музики, як і всієї тюркської культури, лежить життєвий цикл з його градацією за віком: діти, підлітки, дорослі, у світовідчутті яких відображаються відповідні жанри музичного фольклору. *Висновки.* У сучасному просторі майже неможливо виявити зразки справжнього, автентичного фольклору. Трансформація форм життєдіяльності людини, суспільних формацій, розвиток професійних видів мистецтв, відхід від ужиткових функцій та усного методу передавання традицій — усе це зумовило видозміни і зникнення багатьох жанрів фольклору. З огляду на це його вивчення та пошук витоків стає важливим завданням для сучасної фольклористики. Багатошаровість виразних засобів фольклорної спадщини потребує комплексного підходу до його вивчення з урахуванням аналізу тембру й інтонації, слова та ритму, мелодики і загальної композиційної структури, а також техніки виконання зразків народної творчості.

*Ключові слова:* туркменська музика; традиційні жанри; музичний фольклор; народна пісня; класифікація жанрів

