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Tomohiko Uyama

- 1 This article analyzes the history of Kazak music in the early Soviet period on the basis of a meticulous research of historical materials and theoretical methods of anthropology and musicology. The author points out that the method of forming Kazak « national » music was modeled on that of Russian music in the 19th century, when Russian musicians and ethnologists recorded folk music and used it for composition of classic music. Russians recorded Kazak folk music, too. The Soviet state launched transformation of folk music into « artistic » and « national » one, in the sense that folk music should be developed by « professionals » and be made close to « common » (i.e. European classic) music, rather than be preserved by « amateurs » in the original form. For this purpose, musical instruments were « improved » and used by orchestras, which was alien to Kazak musical tradition. These phenomena were connected with the concept of culture « national in the form and socialistic in the content ». The article also helps students of present Central Asia to understand the impact of Soviet national culture on the nationalism of nowadays.
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