

POPULAR MUSIC CULTURE OF KAZAKHSTAN IN THE CONTEXT OF THE TURKIC WORLD: MECHANISMS OF CONTINUITY AND THE ACTUALIZATION OF IDENTITY

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Abstract. The relevance of this study stems from the need for a theoretical understanding of the pathways of national cultural development in the context of intensive globalization and digital transformation, where the dominance of Western standards in popular music makes it particularly pressing to identify the mechanisms that enable Kazakhstani popular music to preserve a recognizable identity - primarily the role of the academic vocal tradition and the principle of institutional continuity. The *purpose* of the article is to provide a systemic analysis of the mechanisms of continuity in Kazakhstani's pop music. The *objectives* include periodizing the stages of development of the national music scene, identifying the stabilizing role of academic education, and conducting a comparative analysis with the musical cultures of the Turkic region. *Methods.* The study employs a comprehensive interdisciplinary approach. *Methods* of musicology and cultural studies are combined with intonational-stylistic and performance analysis, as well as with the comparative method, which is applied to identify the developmental patterns of the musical cultures of Turkey, Azerbaijan, and Uzbekistan in comparison with the experience of Kazakhstan. *Results.* The paradigmatic shift in musicology from ethnocentrism toward the analysis of pop music as a synthetic phenomenon is substantiated. Three stages in the genre's development are identified: the formation of a school (1960s-1980s), institutionalization (1990s-2010s), and the phase of global expansion. It is demonstrated that the

academic vocal tradition provided a solid professional foundation for subsequent generations of performers. The legacy of past masters is systematized as a foundation for training new generations of artists. *Discussion.* The interpretation of the results shows that the Kazakhstani model of development, unlike certain spontaneous processes in the Turkic world, is based on conscious continuity. The translation of local codes into universal aesthetic categories (Neo-Ethno-Pop, Classical Crossover) is explained by the organic symbiosis of folk melos and technology. The limitations of the study are associated with the dynamism of the digital environment, which necessitates further monitoring of new cross-genre forms. *Conclusions.* The study confirms that continuity is ensured not by the preservation of archaic forms, but by the actualization of tradition through contemporary sound design. The practical significance of the work lies in the creation of a fundamental resource for higher creative educational institutions. The article is valuable for the international scholarly community as an example of research into the mechanisms of cultural diplomacy and the representation of state identity through popular art.

Keywords: popular music, generational continuity, national identity, globalization, the Turkic world, musical culture.

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Introduction

The modern cultural landscape presents a highly diverse, multilayered stylistic palette. In this sense, the twenty-first century is rich with the colors of several eras unfolding both sequentially and intensively. Given the global influence of popular music on society, it should be noted that today pop music is an integral part of contemporary musical culture, serving as one of its distinctive attributes. Having expanded the scope of its active influence, it is no longer a «secondary» component in terms of significance, but rather one of its most important and essential elements.

It should be noted that globalization as a whole is a complex and contradictory process that does not preclude variability. Kazakh musicology and art studies are currently at a particular stage in the development of

Kazakh musicology and art, when, through a comprehensive study of the subject and object of research, more global goals are pursued, broadly defined in the identification of certain codes of national specificity, both in the context of interaction with various cultures and in revealing Kazakh identity within borrowed, foreign elements of other cultures. In this regard, such expressions as independence, qualitative distinctiveness, and the value criteria of society, based on both shared and unique life dominants and their social components, are highly relevant. This position resonates with the statement of the well-known scholar and philosopher John Naisbitt, who, two decades ago in his publications, predicted that “a global lifestyle will emerge in the world alongside numerous cultural nationalisms, and these two concepts will complement each other” (Naisbitt 2003, 236).

The relevance of this study stems from the need for a theoretical understanding of the pathways of national cultural development in the context of intensive globalization and digital transformation, where the dominance of Western standards in popular music makes it particularly pressing to identify the mechanisms that enable Kazakhstani popular music to preserve a recognizable identity, primarily the role of the academic vocal tradition and the principle of institutional continuity.

Particular significance within this discourse is attached to a paradigmatic shift in musicology: the transition from classical ethnocentrism to the analysis of popular music as a complex synthetic phenomenon within the global media space. At the same time, the Kazakhstani model is considered not in isolation, but in the context of broader processes characteristic of the Turkic world, where the actualization of archaic layers occurs through modern technological forms.

The object of this study is the popular music of Kazakhstan. The subject of the study is the continuity of performance traditions and the mechanisms through which the national cultural code is transmitted in Kazakh popular music. The musical cultures of the Turkic world are considered solely as a comparative framework.

The aim of this article is to provide a systematic analysis of the process of continuity in Kazakhstani popular music, to identify the mechanisms of transmission of creative experience from the founders of the genre to contemporary performers, and to determine the role of national traditions in shaping the unique profile of national popular music in the twenty-first century.

The scientific novelty of this study lies in the systematic conceptualization of Kazakhstani popular music culture not as an isolated segment of the entertainment industry, but as a dynamic and open system within the unified cultural space of the Turkic world. Based on the systems approach, the study establishes a chronological periodization of the evolution of the national

popular music scene and provides a theoretical substantiation of the significance of the academic vocal school as a key factor in shaping an original performance model. The findings demonstrate that the integration of classical vocal traditions has fostered the development of a highly refined performance culture and a solid technical foundation, including mastery of cantilena singing, breath support, and accurate intonation. This, in turn, has ensured the profound professional adaptation and academization of authentic folk material within the framework of the popular music stage. Drawing on a comparative analysis of the musical cultures of Turkey, Azerbaijan, and Uzbekistan, the study identifies the uniqueness of the Kazakhstani model, which is grounded in conscious institutional continuity and the transformation of local cultural codes into universal aesthetic categories, such as Neo-Ethno-Pop and Classical Crossover.

Methods

This study is grounded in a comprehensive interdisciplinary approach that integrates methods from musicology and cultural studies. A significant place in the methodology is given to the comparative method, focused on juxtaposing the pathways of modernization of the musical traditions of Turkic-speaking peoples (Kazakhstan, Turkey, Azerbaijan, and Uzbekistan). This method makes it possible to identify the multi-stage evolution of musical cultures - from the phase of spontaneous «organic synthesis» to the stage of conscious, institutionally regulated continuity, which forms the foundation of the unique Kazakhstani model.

The theoretical framework of the study is based on systems analysis, within which popular music is viewed not as an isolated segment of the entertainment industry, but as a dynamic system. It encompasses mechanisms for the transmission of professional standards, a specialized system of academic education, and processes

of adapting national folklore within the global media space. The systems approach enables a simultaneous analysis of vertical connections between generations of performers and horizontal interactions within the Turkic cultural area. The empirical base of the research includes archival data, curricula of creative disciplines, as well as content analysis of fundamental works in musicology and ethnography (Sh. Gullyyev, V. Suzukei, A. Djumaev, K. Klenke, A. Huseynova), which made it possible to generalize existing scholarly experience and substantiate the authors' conclusions regarding the vectors of development of contemporary popular music culture.

Literature review

The search for the origins of national popular music art directly points toward traditional culture and folklore genres. However, the influence of and borrowing from interpretative forms of mass cultural production, stylistic trends, and genre diversity are closely associated with European culture.

An important role in the development of popular music in the Republic, as well as in processes of intercultural interaction, has been played by the close ties among Turkic-speaking peoples. The history of musical culture across the Turkic world - whose territory stretches from Central Asia across a significant part of Eurasia, from Northeastern Siberia to the Mediterranean - has undergone substantial transformations and reforms over a long period. As descendants of ancient nomads, Turkic peoples have primarily relied on folklore sources in the interpretation of vocal and instrumental material, which largely accounts for the distinctive originality and authenticity of their artistic expression.

This study is grounded in scholarly works that conceptualize Turkic culture as a unified yet internally diverse cultural space.

The rich and diverse world of Turkic musical culture has long attracted the close attention of scholars. The contemporary layer of Turkic culture, characterized by its distinctiveness and uniqueness, also reveals

an evident genetic kinship. At the present stage, the history of the musical cultures of many ethnic groups, including Turks, Azerbaijanis, Turkmens, Uzbeks, Tatars, Khakassians, Kazakhs, Kyrgyz, and many others, has been studied in considerable depth on the basis of musical-ethnographic materials from the 19th and 20th centuries. It is important to note a significant fact: by the 20th century, the traditional art of Turkic-speaking peoples had already "come to represent markedly divergent, multi-stage musical cultures" (Karakulov 1994, 162).

As the famous Turkologist V.Yu. Suzukei observes, "It is indisputable that no culture in the world exists in isolation, and there is no doubt that the encounter and interaction of cultures in the context of globalization processes are inevitable. At the same time, the study of the patterns underlying the formation of traditional value orientations and the vectors of their modification is of particular relevance, as it expands the possibilities for interpreting the structure, position, and role of the musical culture of Turkic peoples within the global sociocultural space. New trends in the development of regional studies are a consequence of global civilizational processes, oriented toward the free use and further development of various aspects of national cultures in accordance with the needs of their bearers, as well as determined by the general direction and achievements of the humanities as a whole" (Suzukei 2008, 33).

The numerous joint musical events being conducted - competitions, festivals, congresses, conferences, and academic competitions - serve as a vivid testament to the positive creative process of active professional interaction among Turkic-speaking cultures.

The new scholarly monograph by the Turkmen ethnographer Sh. Gullyyev, who resides in Kazakhstan, *Music of the Turkic Peoples*, published in 2021, provides further evidence of the particular scholarly interest in the cultural processes of the Turkic world (Gullyyev 2021).

However, the contemporary stage of development of these cultures requires the application of an interdisciplinary framework drawn from Popular Music Studies. In particular, an understanding of the mechanisms of transformation of national identity under conditions of globalization is impossible without reference to the Turkish experience. As S. Karahasanoğlu and G. Skoog note, in Turkish popular music the process of synthesizing traditional gestures (filiation) and external borrowings (affiliation) has led to the emergence of unique hybrid forms that became a response to rigid state-driven modernization (Karahasanoğlu and Skoog 2009). A theoretical understanding of this path – from the sociology of genres to postmodernist theories – is presented in the works of Ali K. Gedik, which allows us to draw parallels with paradigmatic shifts in Kazakhstani musicology.

Processes of “intellectual synthesis” and the deconstruction of Soviet-era models within the Turkic context are most fully revealed in the case of Azerbaijan. The studies of Aida Huseynova (Huseynova 2016) and Inna Naroditskaya (Naroditskaya 2002) demonstrate how classical mugham was transformed from an ethnographic artifact into a universal marker of sovereign identity, capable of integration into symphonic, jazz, and popular music structures. Complementing this are the works of T. Mamedova (Mamedova 2023, 27), who traces the continuity of Azerbaijani ethno-jazz as a foundation for contemporary ethno-pop, and the research of A. Strzemżalska, who analyzes contemporary forms of meykhana as an important element of mass culture (Strzemżalska 2020).

Within the context of studying the Central Asian vector of popular music culture, the works of Alexander Djumaev are of fundamental importance. His concept of musical heritage as an instrument of national-ethnic mobilization (Djumaev 2005) makes it possible to interpret contemporary Uzbek popular music as a realization of the Jadidist ideas of modernizing musical language.

The sociological and political dimensions of popular music functioning in this region (the phenomenon of “state sound”) are examined in detail in the monograph by Kerstin Klenke (Klenke 2014), whose conclusions regarding the role of institutional control are also reflected in Kazakhstani practices of cultural governance.

Thus, the incorporation of a broad range of international studies makes it possible to consider the evolution of Kazakhstani popular music not within narrowly regional frameworks, but as an open, dynamically developing system that continuously reinterprets its deep historical heritage in order to transmit a unique cultural code.

Results

The musical art of contemporary Kazakhstan is characterized by polyphony and genre diversity. Popular music culture occupies a special niche within it due to the international recognition of its performers on the global stage. In I. Kaisidi’s dissertation research, the history of the development of Kazakh popular music is divided into the following stages: the early period of the 1950s, when the first popular songs emerged in the country’s musical culture and became firmly established as an independent genre in the 1960s; the formation of the Soviet mass song as a stable form of amateur songwriting; the establishment of a “new benchmark” in the history of songwriting, which brought about a transformation of the traditional forms of the national song’s musical existence; and, finally, the differentiation of the principal stylistic trends in Kazakh vocal pop music, including songs of the 1960s-1970s, works based on folklore, songs of the 1980s, and compositions influenced by Western popular culture (Kaisidi 2018, 38, 45). Unlike I. Kaisidi’s periodization, which is based on the evolution of song genres and stylistic trends, the periodization proposed in the present study is grounded in the succession of performance schools and generations of artists. This approach makes it possible to

trace not so much the dynamics of genres as the continuity of professional standards of vocal performance.

Stage of formation (1960s-1980s): formation of the National Professional School. This period is characterized by a synthesis of academic vocal tradition and folk song tradition.

The 1960s-1970s clearly demonstrate a surge of prominent creative personalities who left a significant mark in the history of national popular music as founders of song and instrumental heritage. A whole cohort of well-known Kazakhstani popular singers, instrumentalists, vocal-instrumental ensembles, as well as ethno-folkloric, rock, and pop groups emerged on various stages, generating genuine interest, enthusiastic reception, and lasting impressions among audiences. The artists impressed with the richness of their timbre, wide vocal capabilities, distinctive stage presence, and diverse repertoire. Among the outstanding vocal masters of Kazakhstan's cultural heritage are Roza Baglanova, Bibigul Tulegenova, Yermek Serkebayev, Bakhyt Ashimova, Nurgali Nusipzhanov, Kauken Kenzhetayev, Venera Karmysova, Gulvira Razyieva, Laki Kesoglu, Nagima Yeskaliyeva, Yertay Abeltayev, Lyutsiya Tulesheva, Maygul Kazturganova, Sara Tynyshtygulova, Roza Rymbayeva, Rashid Musabayev, Suat Abuseitov, Rishat and Muslim Abdullin, and many others.

It is important to emphasize that their performing skills were based on a fundamental academic vocal school. Most of the soloists were graduates of conservatories, while the teaching staff of colleges, creative workshops, and studios was predominantly composed of specialists with classical musical education. Such reliance on academic standards was institutionally determined: professional higher education in the field of "pop vocal" appeared in Kazakhstan significantly later, only in 2000, with the opening of the relevant department at the Temirbek Zhurgenov Kazakh National Academy of Arts. As a result, it was precisely

this integration of the classical school into pop performance practice that became the buffer ensuring a high level of vocal culture and protecting the emerging national stage from superficial borrowing.

At the same time, Kazakh folk songs always remained an essential foundation in the repertoire of these masters. This fundamental vocal base allowed them to work with technical perfection within the complex intonational structure of Kazakh melody. While preserving the traditional maximum authenticity of the original sound, they transformed folk material into large-scale concert forms and gave it a highly professional level of performance, revealing the richness of traditional culture to a wide audience.

A vivid practical embodiment of the proposed concept is the performance model of the outstanding baritone and People's Artist of the USSR, Yermek Serkebayev, in his interpretation of the Kazakh folk song "Nazkonyr" accompanied by a chamber orchestra. An intonational-stylistic and performative analysis of this musical material makes it possible to identify a reference synthesis of academic bel canto and national melodic tradition. It is important to emphasize that the very nature of the Kazakh folk song is genetically predisposed to a deep cantilena, breadth of breath, and a highly developed vocal linearity. The traditional melodic style possesses an immanent expansiveness and melodic richness, requiring from the performer maximum mastery of the sound flow. Thus, the academic vocal training of Y. Serkebayev was not artificially imposed onto the folkloric material but rather rested on an organic, kindred foundation. The singer's vocal line is based on well-balanced legato, deep breath support, and a high resonant position, which made it possible to reveal and enhance the cantilena potential inherent in the song "Nazkonyr," giving it a voluminous, concert-like звучание. The transparent texture of the chamber orchestra does not overshadow the vocalist but rather serves as a subtle coloristic background.

Such an interpretation clearly demonstrates that the academic school functioned not as a leveling factor, but as a catalyzing one, revealing the deep vocal nature of the Kazakh song at the level of high standards of academic performance.

The key holder of academic standards within the structure of variety (pop) vocal performance, who established a solid methodological foundation for subsequent generations, is the creative legacy of the Honored Figure of Kazakhstan, baritone vocalist Yertay Abeltayev. As a case study, the authors selected an intonational-stylistic and performative analysis of the Kazakh folk song “Bir bala” in his interpretation. Y. Abeltayev’s performing style is grounded in unique natural abilities: the singer possessed a bright, deep, velvety baritone of a wide range. The artistic and technical capabilities of his vocal apparatus were not confined to the framework of popular singing but extended freely to the most complex operatic roles and classical arias, which allowed him to demonstrate genuine versatility at the intersection of academic and popular art forms. In his interpretation of the song “Bir bala,” this organic symbiosis is clearly manifested. The vocalist’s sound production is based on impeccable breath control and a broad cantilena, which is determined by the linear nature of the original source material. The singer demonstrates flawless academic sound production, maintaining tone density, richness, and flight throughout the entire piece. A particularly essential characteristic of Y. Abeltayev’s performance style is his impeccable, clearly articulated diction and deeply conscious, personal engagement with the textual content of the work. This enables a high level of textual dramaturgy, in which the semantic layer of folk poetry is revealed in its full psychological depth. Thus, Y. Abeltayev’s performing legacy serves as practical evidence that academic vocal culture, in the hands of a master of the variety stage, becomes a flexible instrument capable of conveying the profound foundations of national thinking with a high degree of artistic and aesthetic freedom.

These representatives laid the foundation of the “Kazakh pop style,” based on melodicism and respect for the original source material.

Stage of institutionalization and exploration (1990s-early 2010s): Of particular importance is the process of professionalization of the creative environment during the 1990s-2010s. Popular music art moved beyond the framework of philharmonic activity, forming an independent segment of the creative industries. A key factor in its development was the activity of international festivals such as Asia Dauysy, which facilitated the integration of Kazakhstani performers into the global cultural context. In parallel, genre diversification took place: the adoption of R’n’B, funk, and synth-pop styles was accompanied by the search for new forms of national identity representation (e.g., Urker), which enabled the adaptation of traditional meanings to the aesthetic demands of urban youth. This was a period of independence and active assimilation of Western genres (rock, pop, jazz-rock). A synthesis of national melodic language with electronic sound emerged (bands such as Roksonaki, Ulytau, Aldaspan, and others).

During this period, popular music became an instrument of cultural self-identification and a crucial transitional link in the continuity of national musical traditions. Alongside bold experimental explorations in electronic and rock music, a constellation of outstanding solo performers and ensembles of sovereign Kazakhstan played a pivotal role in preserving and transmitting the country’s song heritage. Distinguished artists such as Batyrkhan Shukenov, Medeu Arynbayev, Tolkyn Zabirowa, Bauyrzhan Issayev, as well as the iconic groups ABK and MuzART, acted as direct successors to the finest traditions of the preceding generation. In their artistic practice, they organically combined an authentic vocal tradition, refined performance aesthetics,

and a solid academic foundation with the language of contemporary popular music. While maintaining a profound intonational and cultural connection with the Kazakh melos, these artists successfully transferred traditional lyrical and philosophical imagery into a new musical context. Their contribution not only ensured the preservation of the high professional standards of Kazakhstani popular music scene during a period of profound transformation but also established the strong artistic and methodological foundation upon which the contemporary generation of “universal artists” continues to build.

Contemporary stage (mid-2010s-present): this stage is characterized by the emergence of national performance at the level of global competition.

On the one hand, the generation of “universal artists” (D. Kudaibergen, Zh. Dugalova, Amre, Alibek Almadiyev) demonstrates a synthesis of high-level technical mastery with cross-genre forms such as Classical Crossover and Neo-Ethno-Pop. On the other hand, the development of streaming platforms and digital distribution has enabled Kazakhstani musicians to enter global music charts directly, a landmark precedent being the Grammy Award received by sound producer Imanbek.

At the contemporary stage of cultural continuity, a representative example of the evolution of the Kazakh popular music tradition within the coordinates of the global media landscape is the cross-genre interpretation of the song Yapyray, performed by the vocal ensemble Mezzo, the ethno-jazz group The Magic of Nomads, and a pop-symphonic orchestra. An intonational, stylistic, and performance-based analysis of this musical interpretation reveals a multi-layered synthesis in which the traditions of academic vocal performance engage in a dialogue with the contemporary sound of traditional Kazakh instruments (the prima qobyz and the sybyzgy) and the principles of improvisation. Of particular interest is the dramaturgy of the introduction,

where the expansive nature of the Kazakh melodic tradition is expressed through the performer’s improvisatory melismatic passages. The male polyphonic texture and solo vocal parts performed by Mezzo demonstrate a high level of artistry rooted in the principles of the classical vocal school, including well-supported vocal production, refined intonation, and exceptional ensemble cohesion. As a result, the soaring melody of Yapyray acquires a monumental dimension, revealing an affinity between the broad, steppe-inspired intonational style and the aesthetics of academic vocalism. The psycho-emotional and aesthetic dimensions of this interpretation bring to the forefront the inherent lyricism and profound expressive depth of the Kazakh song tradition, which are actualized through the phenomenon of psychological immersion. Its strong suggestive impact is achieved through a rich palette of beautiful, timbrally differentiated voices demonstrating exemplary legato, impeccable tone production, and carefully shaped phrasing. Within this musical texture, the pop-symphonic orchestral accompaniment delicately reinforces the semantic content of the vocal lines. The string section, gently interwoven with the vocal texture, provides a polyphonic foundation that supports and enriches the voices. At the same time, the warm, singing timbre of the prima qobyz and the elegiac, airy sonority of the sybyzgy introduce an essential layer of instrumental color. The prima qobyz reveals a cantabile affinity with the orchestral strings, whereas the sybyzgy, through its naturally breath-infused tone, subconsciously evokes an inseparable connection with nature, creating the imagery of the boundless Kazakh steppe and a metaphorical sense of flight. Such a synthesis demonstrates that contemporary forms of Classical Crossover are capable not merely of preserving but of significantly amplifying the original mental and emotional sincerity of Kazakh folklore within the realities of the digital age.

The performance model exemplified by the group Mezzo vividly illustrates the

defining characteristic of the entire period under analysis - the reinterpretation of national cultural roots through the prism of high-tech sound design and contemporary performance aesthetics. Within the current landscape of media production, this approach has evolved into a universal paradigm: ethnocultural codes are communicated not through the preservation of archaic forms, but through their translation into global aesthetic categories that are accessible and meaningful to international audiences. It is precisely this technological and conceptual shift that has enabled the large-scale export of contemporary Kazakhstani cultural identity to the international stage. Within the classical-pop genre, this process has fostered the flourishing of Kazakhstan's Classical Crossover movement, represented most prominently by the group Mezzo and Dimash Kudaibergen. At the broader level of the contemporary music industry, the same paradigm has simultaneously triggered tectonic transformations across youth-oriented genres - from the conceptual phenomenon of Q-Pop to the commercial dominance of Kazakhstani hip-hop and the indie scene throughout the Eurasian region. Thus, the conducted analysis of the evolution of native popular music makes it possible to state a transition from the stage of forming national standards to a phase of global expansion. The most important factor ensuring the stability of this system is institutional continuity, implemented within leading creative higher education institutions of the Republic, such as the Kazakh National Academy of Arts named after Temirbek Zhurgenov and the Kazakh National University of Arts named after Kulyash Baiseitova.

Discussion

The issue of continuity in national art extends beyond simple repertoire borrowing. We define it as a continuous process of transmitting aesthetic and professional standards. If the generation

of the 1960s-1970s established a "high standard" of Kazakhstani popular music through the synthesis of national melodicism and academic vocal tradition (drawing on all-Union pop-classical models), then the contemporary generation of vocalists carries out its conceptual recontextualization. They preserve the fundamental vocal culture of the past while transforming its sound through the prism of the global media context (Classical Crossover, Neo-Ethno-Pop). Thus, continuity functions not as a restrictive canon, but as a dynamic resource: it enables Kazakhstani popular music to maintain its school and recognizable identity under conditions of radical modernization of sound.

Considering current trends, it should be noted that the activities of contemporary vocal groups and individual performers are oriented toward meeting audience demand. By reflecting public taste and subtly conveying the spiritual climate of the era, these talented musicians simultaneously serve as a reflection of the social atmosphere and actively shape and drive its development. They have introduced seemingly paradoxical phenomena into native popular music - namely, the combination of Western cultural influences with intonations of Kazakh melodic tradition. A rich and highly diverse repertoire, an appeal to spiritual heritage and origins, and a reverence for the high mastery of folk virtuosos have all contributed to the formation of artistic personalities and the emergence of "universal musicians."

The mechanism of this evolution becomes evident through a comparative analysis of the practical development of Kazakh and Turkish musical identities. As in Turkey, where rigid state-driven modernization encountered a popular "spontaneous synthesis" (arabesk) (Karahasanoglu and Skoog 2009, 55), Kazakhstani popular music experienced a similar turning point, moving from strict Soviet institutionalization to the search for aesthetic freedom of the 1990s. The synthesis of national folklore and contemporary electronic sound became

a natural response to a crisis of identity formation.

Similar trajectories of deconstructing of the Soviet model can be observed in Azerbaijani musical culture. If during the Soviet period a monumental style was formed here, based on a strict academic foundation and European bel canto tradition (symbolized by Muslim Magomayev), then the post-Soviet transition required different, more multidimensional mechanisms of identification.

The transformation of Azerbaijani music has developed through the convergence of two powerful currents. On the one hand, a local analogue of “spontaneous synthesis” emerged as an organic integration of the complex microtonality of mugham and the street rhythms of meykhana into the structures of Western popular music. Meykhana is a traditional oral improvisational and recitative form, has over recent decades evolved from a local form of entertainment into a full-fledged element of mass pop culture and one of the national symbols, alongside the art of ashug poetry (Strzemżalska 2020, 324). On the other hand, this process has been complemented “from above” by an intellectual cross-genre synthesis, deeply rooted in institutional continuity in the form of Azerbaijani ethno-jazz. As T. Mamedova notes, the origins of this movement were laid as early as the 1940s-1950s in the works of T. Gullyyev and R. Gadjiev, but it became a truly conceptual process in the 1960s thanks to the innovations of Vagif Mustafazadeh and Rafik Babayev (Mamedova 2023, 27). It was they who, in practice, demonstrated the possibility of an organic fusion between the modal lyricism of mugham and the rhythmic dynamism of jazz (Huseynova 2016; Naroditskaya 2002). Similar, though distinct in their own specificity, transformations can be observed in Uzbekistan. Here, the official model of stage “Orientalism” (formed during the Soviet period by ensembles such as the VIA “Yalla”) has in the contemporary era evolved toward a deep re-traditionalization.

The process of shaping a new identity in Uzbek pop music has become a zone of active aesthetic exploration, in which the intonational system of classical maqom is organically integrated into the structures of modern sound design and electronic music.

As emphasized in A. Djumaev’s research, the issue of musical heritage in Uzbekistan has deep intellectual roots that go back to the activities of Muslim enlightenment reformers of the Jadid movement (in particular, A. Fitrat). Within this discourse, the idea of continuity is viewed as a strategic project for modernizing national culture, where heritage functions as a powerful tool of national-ethnic mobilization. According to Djumaev, contemporary cultural institutions in Uzbekistan seek to restore a continuous developmental line linking pre-revolutionary traditions with current popular genres. In this process, popular music draws on a “mass of national melodies” and stable emotional images of the national spiritual world, adapting them to the conditions of the global media context (Djumaev 2005, 168).

As a result, despite differences in local contexts, the common denominator for the countries of the region is the adaptation of archaic codes to contemporary trends. The genre of Neo-Ethno-Pop and its typological analogues (pop-mugham, toi-estrada) function as a universal response to the challenges of globalization, demonstrating that genuine continuity in music is ensured not by the preservation of the past, but by a bold synthesis of academic tradition, folk melodic heritage, and contemporary global sound.

The key difference of the Kazakhstani model lies in the fact that, in this process, the most powerful buffer was provided by the academic vocal-pop school. The figures of the leading masters of the national stage became the connecting link that prevented “spontaneous synthesis” from diluting cultural specificity, ensuring precisely the integration of tradition into modernity that is now being documented by native scholarship.

Basic provisions

The present study substantiates a shift from traditional ethnocentric frameworks toward a systemic analysis of Kazakh popular music as a complex synthetic phenomenon functioning within the structure of the global digital media space. The research is grounded in the premise that national popular music constitutes an integral component of the unified cultural landscape of the Turkic world, undergoing an evolutionary trajectory from “spontaneous synthesis” to conscious institutional continuity. The study systematizes the dynamics of the development of popular music through the periodization of three key stages: from the formation of a national professional school in the 1960s-1980s, through the period of genre diversification during the era of independence, to the contemporary phase of global competition. It is established that each of these periods is characterized by specific mechanisms for adapting the national melos to contemporary global standards. A central theoretical proposition of the work is the substantiation of the role of the academic vocal-popular school as a stabilizing factor ensuring the sustainability of the Kazakh model. At the same time, continuity in art is understood not as the preservation of archaic forms, but as a process of successfully translating local cultural codes into universal aesthetic categories, as evidenced by the development of contemporary cross-genre directions such as Neo-Ethno-Pop and Classical Crossover. Within the comparative analysis, it is revealed that a common vector for the musical cultures of Kazakhstan, Turkey, Azerbaijan, and Uzbekistan lies in overcoming the crisis of self-identification through the synthesis of traditional heritage with high-tech sound design.

It has been established that the academic vocal school played a significant role in shaping the national Kazakhstani model. This phenomenon is determined not only by institutional factors but also by the very nature of Kazakh folk melos: its inherent

expansiveness, broad cantilena, well-developed melodic linearity, and subtle phrasing, characteristic of the traditional Kazakh song, naturally correspond to the fundamental principles of academic vocal performance - deep breath support, well-controlled legato, and a high resonant vocal position.

Conclusion

In our view, examining the current state of national pop art provides an overall picture of its sound environment at the present stage, outlining general artistic directions and trends that correspond to the audience needs of the time. As a result of analyzing such a new and complex musicological issue, leading ensembles and soloists have been identified, whose creative searches demonstrate innovative explorations and the creative reinterpretation of traditional culture (the “pop-ization” of folklore) in synthesis with performance techniques, concert forms, stylistic features, and stage manners characteristic of the era of globalization.

The study demonstrates that the Kazakhstani model of pop music has followed an independent path of development. Comparative analysis has shown that, unlike the largely spontaneous processes of integrating folklore into popular music observed in a number of Turkic countries, the national pop music tradition is founded on a consciously maintained principle of continuity. It is precisely this institutional continuity that has enabled the national cultural code to evolve from the status of an ethnographic artifact into a universal aesthetic category (Neo-Ethno-Pop, Classical Crossover). The identified paradigm shift in Kazakh musicology, from classical ethnocentrism toward the interpretation of popular music within the global media landscape, confirms the viability and adaptability of national traditions in the digital era.

Particular attention should be given to further study of the creative achievements of

performers of different generations, including an in-depth analysis of their professional potential, artistry, and mechanisms for entering the global stage. Thus,

contemporary Kazakh pop music functions not only as an object of mass consumption but also as an effective instrument of cultural diplomacy, transmitting an updated identity of Kazakhstan to the global community.

Author contributions:

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G.Zh. Musagulova – conceptualization of the research, formulation of goals and objectives, and writing the original draft.

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ТҮРКІ ӘЛЕМІ АЯСЫНДАҒЫ ҚАЗАҚСТАННЫҢ ЭСТРАДА МӘДЕНИЕТІ: САБАҚТАСТЫҚ ПЕН БІРЕГЕЙЛІКТІ ӨЗЕКТЕНДІРУ ТЕТІКТЕРІ

Аңдатпа. Зерттеудің өзектілігі қарқынды жаһандану және цифрлық трансформация жағдайында ұлттық мәдениеттің даму бағыттарын теориялық тұрғыдан пайымдау қажеттілігінен туындайды. Бұқаралық музыка кеңістігінде батыстық стандарттардың басымдыққа ие болуы қазақстандық эстраданың өзіндік бірегейлігін сақтауға ықпал ететін тетіктерді, әсіресе академиялық вокалдық мектептің рөлі мен институционалдық сабақтастық қағидатының маңызын айқындауды өзекті ғылыми мәселеге айналдырады. Мақаланың *мақсаты* – Қазақстан эстрадалық өнеріндегі кәсіби сабақтастық механизмдерін жүйелі-структуралық тұрғыдан талдау. Зерттеу *міндеттері*: отандық эстрадалық өнер дамуының тарихи-типологиялық кезеңдерін жүйелеу; академиялық музыкалық білім беру жүйесінің тұрақтандырушы функциясын анықтау; сондай-ақ Қазақстан эстрадасын түркі мәдени ареалындағы (Түркия, Әзербайжан, Өзбекстан) ұқсас үрдістермен салыстырмалы-типологиялық тұрғыдан саралау. *Әдістеме.* Мақалада кешенді пәнаралық тәсіл қолданылды. Музыкатану және мәдениеттану әдістері интонациялық-стистикалық және орындаушылық талдаумен, сондай-ақ Түркия, Әзірбайжан және Өзбекстандағы музыкалық мәдениеттердің дамуындағы заңдылықтарды қазақстандық тәжірибемен салыстыра отырып анықтау үшін қолданылатын салыстырмалы әдіспен біріктірілген. *Нәтижелер.* Музыкатанудың этноцентризмнен эстраданы синтетикалық құбылыс ретінде талдауға парадигмалық ауысуы негізделген. Жанр дамуының үш кезеңі анықталды: мектептің қалыптасуы (1960-1980 жж.), институционализация (1990-2010 жж.) және жаһандық кеңею кезеңі. Академиялық вокал мектебінің өзіндік ерекшеліктің жойылуына жол бермейтін буфер қызметін атқарғаны дәлелденді. Өткен шеберлердің мұрасы суретшілердің жаңа буындарын даярлаудың негізі ретінде құрылымдалған. *Талқылау.* Алынған нәтижелер Қазақстан эстрадасының даму моделі түркі әлеміндегі кейбір стихиялық және дискретті үдерістермен салыстырғанда, институционалдық негізделген және сабақтастыққа бағытталған жүйе ретінде сипатталатынын көрсетеді. Локалдық музыкалық кодтардың Neo-Ethno-Pop және Classical Crossover сияқты жаһандық эстетикалық категорияларға трансформациясы халықтық интонациялық-ладтық негіз бен заманауи продюсерлік және дыбыстық технологиялардың органикалық синтезі арқылы жүзеге асатыны ғылыми тұрғыдан негізделеді. Зерттеудің шектеулілігі цифрлық мәдени ортаның жоғары динамикалылығымен және кросс-жанрлық формалардың үздіксіз өзгермелі сипатымен байланысты, бұл құбылысты одан әрі эмпирикалық мониторингтеуді талап етеді. *Қорытынды.* Зерттеу нәтижелері мәдени сабақтастықтың дәстүрді консервациялау арқылы емес, оны заманауи музыкалық-өндірістік және дыбыстық-инженерлік практикалар жүйесінде қайта интерпретациялау арқылы жүзеге асатынын дәлелдейді. Жұмыстың ғылыми-тәжірибелік маңызы жоғары және орта арнаулы шығармашылық білім беру ұйымдары мен жоғары оқу орындары үшін әдіснамалық база қалыптастырумен сипатталады. Сонымен қатар мақала мәдени дипломатия контекстінде ұлттық музыкалық өнердің жаһандық кеңістіктегі репрезентация механизмдерін зерттеуге елеулі үлес қосады.

Түйін сөздер: эстрада өнері, ұрпақтар сабақтастығы, ұлттық бірегейлік, жаһандану, түркі әлемі, музыкалық мәдениет.

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Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

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ЭСТРАДНАЯ КУЛЬТУРА КАЗАХСТАНА В КОНТЕКСТЕ ТЮРКСКОГО МИРА: МЕХАНИЗМЫ ПРЕЕМСТВЕННОСТИ И АКТУАЛИЗАЦИИ ИДЕНТИЧНОСТИ

Аннотация. Актуальность исследования обусловлена необходимостью теоретического осмысления путей развития национальной культуры в условиях интенсивной глобализации и цифровой трансформации, когда доминирование западных стандартов в популярной музыке делает особенно актуальным выявление механизмов, благодаря которым казахстанская эстрада сохраняет узнаваемую идентичность - прежде всего роли академической вокальной школы и принципа институциональной преемственности. *Целью* статьи является системный анализ механизмов преемственности в эстрадном искусстве Казахстана. В задачи входят периодизация этапов развития отечественной сцены, выявление стабилизирующей роли академического образования и проведение компаративного анализа с музыкальными культурами тюркского ареала. *Методология.* В работе применен комплексный междисциплинарный подход. Методы музыкознания и культурологии сочетаются с интонационно-стилистическим и исполнительским анализом, а также компаративным методом, который используется для выявления закономерностей развития музыкальных культур Турции, Азербайджана и Узбекистана в сопоставлении с казахстанским опытом. *Результаты.* Обоснован парадигмальный сдвиг в музыкознании от этноцентризма к анализу эстрады как синтетического феномена. Выделено три этапа развития жанра: формирование школы (1960–1980-е гг.), институционализация (1990–2010-е гг.) и фаза глобальной экспансии. Доказано, что академическая вокальная школа способствовала формированию крепкого профессионального фундамента, на который в дальнейшем опирались исполнители. Структурировано наследие мастеров прошлого как база для подготовки новых поколений артистов. *Дискуссия.* Интерпретация результатов демонстрирует, что казахстанская модель развития, в отличие от некоторых стихийных процессов в тюркском мире, базируется на осознанной преемственности. Перевод локальных кодов в универсальные эстетические категории (Neo-Ethno-Pop, Classical Crossover) объясняется органичным симбиозом народного мелоса и технологий. Ограничения исследования связаны с динамичностью цифровой среды, что требует дальнейшего мониторинга новых кросс-жанровых форм. Выводы. Исследование подтверждает, что преемственность обеспечивается не консервацией архаики, а актуализацией традиции через современный саунд-дизайн. Практическая значимость работы заключается в создании фундаментального ресурса для высших творческих учебных заведений. Статья полезна для международного научного сообщества как пример исследования механизмов культурной дипломатии и репрезентации государственной идентичности через массовое искусство.

Ключевые слова: эстрадное искусство, преемственность поколений, национальная идентичность, глобализация, тюркский мир, музыкальная культура.

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