

# FEATURES OF INTERMEDIALITY IN THE PREPARATION OF A POP ARTIST

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**Abstract.** The article examines the main functions of intermediality in the preparation of a pop performer in the context of modern trends in the development of popular music in Kazakhstan. The concept of “intermediality” in popular culture, which correlates with the synthesis of arts, is analyzed in terms of its use in Soviet, Russian and Western European science. Through comparative research, the differences in this concept in different national cultures are revealed. The intermedial approach, which is directly related to the issue of improving the process of training pop vocalists in higher educational institutions of culture and art and is relevant in connection with the requirements of the era of cultural globalization, is presented as an important part in the formation of educational programs in pop art. Thus, in order to prepare a pop performer who is competitive in the context of global processes of pop culture development, it is necessary to include disciplines related to plastic arts as an integral part of the educational program, and acting skills must be associated with the development of the student’s emotionality. Because a modern pop performer, with the help of vocals and choreography, must demonstrate the mastery of artistry - perform (vocally, choreographically, acting) a role. At the same time, the importance of vocal presentation of the material cannot be excluded, but only needs to be enriched and deepened with the help of other types of performing arts, as well as technical visual elements and electronic musical technologies. Since the term in question is not yet used in Kazakhstan, especially in the aspect of popular music, the scientific development of the problems of finding new forms of training pop stage artists in accordance with global demands also becomes significant and needs in-depth study. For this purpose, both art historical and pedagogical research methods are involved, that is, musical theoretical and performance analysis, as well as pedagogical experiment, which is important for establishing the idea of the need to create an innovative approach to training popular musicians.

**Keywords:** intermediality, pop vocalist, pop music, music, stage, education, synthesis of arts, choreography in pop music, acting in pop music.

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## Introduction

Improving the process of preparing a pop vocalist in higher educational institutions of culture and art has always been and remains relevant in connection with a change in artistic and aesthetic values. According to Natalya Tsareva, “In the current period the technological, political and social development has led to a new phase in the development of society, namely the era of metamodernity... The sphere of mass media, social networks, and the Internet is a fertile ground for promoting mass culture that forms the consciousness and worldview of a person. Even in the middle of the twentieth century, Herbert McLuhan associated the evolution of society and culture with the means of communication. The philosopher believed that the audiovisual culture, which replaced the book culture, created a diverse mass culture” (Tsareva, 136). Improving the skills of a performer-musician has always been one of the major factors of his professional growth, an indicator of his intellectual curiosity and motivation for further promotion, the aspiration to discover new horizons of creative growth. Not by chance Anatolii Lunacharsky has once noted, that “the stage is one of the most widely used forms of art in terms of the number of people it serves. In his opinion the stage has a great advantage over theater, cinema and serious literature by its liveliness, by its ability to promptly respond to topical events, and by its political urgency” (Lunacharsky, 199).

## Materials and Methods.

Researchers note that “intermediality” inherited the problems of the long-known and widely discussed concept of “interaction of arts.” The principles of intermedial analysis were developed on the basis of the theory of intertextuality (Rolan Barth, Yuliya Kristeva) and were developed in the works of Georgii Levinton,

Bernkhard Waldenfels, Edmund Husserl, Moris Merleau-Ponty. The concept of “intermediality” began to appear in the terminology of philosophy, philology and art history at the moment when the concept of “text” became one of the leading ones in the humanities. “Text” meant not only literary writing, but all symbolic, semantically significant systems containing coherent information. This is how it became possible to talk about “cultural texts” and “art texts.” The concepts of “style”, “method”, “direction” have tended to be replaced by the general concept of “discourse”. The main attention of researchers turned out to be focused on identifying the interaction of various “voices”, “languages”, “codes”, “text units”.

In our article we use empirical research methods, such as observation, selection of facts and establishing connections between them; based on the collected data, we tried to make a theoretical analysis of the problem and outline the boundaries of our research within the framework of popular vocals and the training of popular music performers.

## Results

The concept of intermediality in modern science is considered both in the CIS and Western countries. In the CIS, Nataliya Tishunina actively covers this topic through the concept of “intertextuality” in the philosophical and philological context. Based on the studies of Michael Bakhtin, Yulia Kristeva and Rolan Barth in the seventies of the twentieth century, the following statement was made about the intertextual nature of any discourse: “Every text is an intertext; other texts are present in it in more or less recognizable forms: texts of the previous culture and texts of the surrounding culture. Each text is a new fabric woven from old quotes. Fragments of cultural codes, formulas, rhythmic structures, fragments of social idioms, etc.,

all of them are absorbed by the text and mixed in it, because the language exists before the text and around it” (Barth, 218).

That is, intertextuality in literature and culture is associated with the citation of one art in the new philosophical and artistic context of another. Here we turn to Lotman’s concept of “polyglotism” of culture: “culture is, in principle, polyglotic, and its texts are always realized in the space of at least two semiotic systems. The fusion of word and music, word and gesture in a single ritual text was noted by academician Alexander Veselovsky as “primitive syncretism”. But the idea that, having parted from the primitive era, culture begins to create texts of a monolingual type that strictly implement the laws of any one genre... raises objections. <...> Being ciphered by many codes is the law for the overwhelming majority of cultural texts” (Kokh, 36).

Thus, we observe “intersemioticity”, since different semiotic series interact in a polyartistic work. This is where the transition to the concept of “media” occurs, which we, like Western researchers, understand as a wide information space, mass media, social networks, etc. But the philosopher Ilyia Ilyin offers a broader interpretation: “This polysemantic term stands for not only the proper linguistic means of expression and thoughts and feelings, but also for any sign systems in which any message is encoded. From a semiotic point of view, all of them are equal means of transmitting information, whether it is the words of the writer, color, shadow, or the line of the artist, the sounds of the musician (and music sheet as a way of fixing them), the organization of volumes by the sculptor and architect, and, finally, the arrangement of the visual range on the screen; all this in aggregate represents those media that are organized according to the own set of rules in each art form, being a code that is a specific language of each art. These languages together form the “big language” of culture

of any particular historical period “ (Ilyin, 8). Thus, “media” are defined as channels of artistic communication between the languages of different art forms. This is the difference between the understanding and interpretation of the concept of “intermediality” in Western and post-Soviet philosophy.

We should understand that this approach exists not only in pop music. According to Ekaterina Barvinskaya, “The concert performance is a type of vocal performance activity, which is an important component of the educational process in the academic vocal class and an indicator of students’ personal achievements. This type of activity allows solving important methodological tasks that contribute to the formation of the vocal culture of future performers, developing stage and acting skills, the ability to “work with the audience”, the skills of controlling and correcting voice formation and voice leading in specific psychophysiological and acoustic conditions, increases the motivation of students, develops volitional powers, and etc. There is also a wide range of pedagogical tasks to be solved in the process of applying this form of work, namely: the formation of voice and behavioral correction skills, taking into account the theme of the event and the audience; encouragement of professional success through nomination for participation in competitions; pedagogical analysis of the quality of vocal-technical and emotional-artistic performance, identification of existing problems, and etc.” (Barvinskaya, 122-132). The more successfully a pop musician manages his stage condition, the easier he gets the desired feeling of creative jump and inspiration; the faster and easier the performer adapts to the changing conditions of the concert, the better conditions are created for the development of his individuality and independence. The effectiveness of musical performance is possible only if the intellectual, emotional

and motor aspects of his personality “work” in a coordinated and coordinated manner, where none of the named sides should suppress the others. The unity of artistic and technical development implies an inseparable connection between vocal technique, acting and stage image, the meaning of the dramaturgy of a variety work, where the synthesis of vocals, stage speech, acting and plastic skills is manifested. and inspiration; the faster and easier the performer adapts to the changing conditions of the concert, the better conditions are created for the development of his individuality and independence. The effectiveness of musical performance is possible only if the intellectual, emotional and motor aspects of his personality “work” in a coordinated and matching manner, where none of the named aspects should suppress the others. The unity of artistic and technical development implies a continuity of vocal technique, actor’s stage image, the meaning of the dramaturgy of a variety work, where the synthesis of vocals, stage speech, acting and plastic skills are manifested.

## Discussion

Pop culture, by its very nature, is one of the most democratic types of performing arts, since the direct contact of the performer with the public, the relevance and topicality of themes and plots, the brevity of speeches, humor, irony and satire, colorfulness in aggregate create a special atmosphere of celebration, ease, a kind of dialogue between artists and the audience. It originally emerged as the most democratic art, addressed directly to the heart of the masses, because it descends from the folk art, originating on the basis of folk games and festivals.

The current situation in popular music indicates that the one-sided orientation of the coaching of a vocalist is becoming a thing of the past, giving way to an orientation towards a wider range of

performing tasks. This is due to the fact that a specialist is often limited not only in vocals, but also in acting, choreography and plasticity, getting lost in a multifaceted stage activity. As a result, the viewer loses an interest in the artist not able to express and realize the musical action in a plastically interesting and actor’s authentic way. Meanwhile, art universities, paying great attention to the vocal coaching of the future pop vocalist, do not sufficiently address the problem of students’ acting and plastic skills. Experience suggests, that it is impossible to limit students’ knowledge of technological tasks of a staging and motor nature, and it is necessary to expand their artistic and performing genre range. At the same time, the problem of the plasticity of the pop vocalist, both from the point of scientific knowledge and in the educational, methodological and practical aspect, has not yet been seriously reflected in literary sources. Occasionally, we note that the term “plasticity” in Dahl’s dictionary means “the art of depicting objects in a full, round, thick form, by sculpture or modeling; in relation to painting, and even to poetry; lively, truly, roundly, convexly...”, and in the Ozhegov Sergei’s dictionary it is considered as “the art of rhythmic movements of the body”.

Vocal pop performance, with all the variety of forms, represents a whole range of expressive means in which the plasticity of the performer plays a rather strong role. Moreover, plasticity should be understood not only as an active or tricky movement, but as an evident-visual side of the action, up to the style and manner of the vocalist on stage, even if he does not use a rich and varied plastic script. Yuri Dmitriev subtly notes this feature: “The stage needs not only professional musicians, but also musicians-artists who can act, live on stage, as dramatic artists live” (Dmitriev, 56). In any case, it must be borne in mind that vocals become the subject of art in the performance of a popular song, and the plasticity of the artist should only

emphasize its figurative content and artistic origin.

In general, plastic in a pop-vocal work appears in two meanings, as follows:

1. An independent, functionally significant factor representing a plastic interlude or a dance fragment in the intervals between couplets.

2. Evident-visual component of the stage action as a plastic analogue of the musical-figurative content of a vocal song.

Popular performing arts has a number of examples of how a song turned into a small performance, in which the plot, dramatic conflict, character traits were revealed by means of vocals, acting and stage plasticity, in terms of their capacity and richness of the image. An example of intermediality in Kazakh popular music is the clips of the groups “Orda”, “91”, “KashYou”, performers Aikyn, Dilnaz Akhmadieva, Dimash Kudaibergenov, in which the musical composition is complemented by a visual plot. Directors and artists work closely with musicians to create colorful and emotional videos that help convey the main idea of the song or complement its emotional component. Thus, the popular music of Kazakhstan becomes not just a sound work, but a full-length aesthetic experience, where the viewer can immerse themselves in the world of fusion of various arts.

Another interesting example of intermediality in the videos of Kazakh artists is the inclusion of advertising elements. Clips are becoming not only a means of distributing music, but also an advertising tool for promoting goods and services. Thus, the popular group “Irina Kairatovna” in their new 2023 video “China” collaborated for commercial purposes with a famous deodorant brand and after the release of the video the meaning of the song shifted towards the product, that is, before the video of “China”’s work was simply “cool””, and then became “cool” thanks to the use of deodorant. The dramaturgy of the video and

the acting work of the group members gave a new interpretation of the song’s text and meaning.

Belgian electronic musician and DJ Paul Van Haver, alias Stromae, in his song and video titled Papaoutai, where a paronymy, translated as “Daddy, where are you?” increases the dramatic effect precisely due to the plasticity of the body and acting.

The video for the single was shot in accordance with the content of the musical composition. According to the plot, Stromae-dad and his son live in a small apartment in an area where children live exclusively with their fathers. All the sons have cheerful, plastic and lively parents, in contrast to the hero played by Stromae: he looks more like a mannequin, not moving, with a frozen dead smile on his painted face. His son suffers and tries in every possible way to stir up the dad-doll, and only at the end does he succeed. The video turned out to be very touching.

Do not omit the emotional component of the performance and reading of the work. Lev Mazel distinguishes between works, where:

- a) an expressive effect is achieved with the help of several or many tools aimed at the same goal (the principle of multiple and concentrated impact),

- b) one and the same tool serves to achieve several expressive effects (the principle of combining functions).

The authors of the article “Emotions in music and musical performance as a subjective factor in music education” (Elena Barashkova, Ludmila Drobysheva-Razumovskaya, Ludmila Dorfman) in connection with the importance of the emotional content of the performed work write: “In Ultimately, musical emotions are characterized by duality. They are real and “fictitious”, involuntary and arbitrary, individually unique and generalized. In the process of creating and implementing an artistic concept and constructing a corresponding musical work, the creator

uses the artistic form to express musical emotions. Their appearance is mediated by artistic form. Emotions in music should be distinguished from their perception by listeners. In some cases they may coincide, in others they may not coincide, but in both cases they differ in origin: musical emotions come from the creator and are associated with creativity, emotional perception comes from the listener” (Barashkova, et al, 29-45).

It should be borne in mind that the main object of attention for a popular singer is vocalism. If he begins to perform music in active movement, then there is a need for parallel control, and for this he must have a highly developed level of vocal-motor coordination, which means the ability to combine singing and movement. “The actor must be able to combine speech (singing) with the movement of the body in the same, different and changing tempo-rhythms in a single stage action” (Dmitriev, 56). At the same time, such episodes cause special difficulties for the performer, when the rhythms of the vocal part and the movement do not coincide. Mastering their coordination, and at a higher level than that of drama artists, is a necessary condition for a pop singer. Only then the desired plastic pattern is formed, which, admittedly, still exists on the stage, and which is aptly and biting referred to as “two stamps & three slams”. “Success in mastering this skill depends on how freely and diversely the nervous processes that control the interaction of speech (as well as singing-Zarina Kurmanbayeva.) and body movement will be carried out.” Therefore, the difficulties of vocal-motor coordination often create obstacles in establishing an organic relationship between plasticity and the vocal-dramatic line, that is, such an evident-visual side of the performance that would most accurately and vividly express the emotional and effective content of popular vocal music.

The stage plasticity of a pop vocalist is formed in the process of special classes,

where the parallel development of voice and plasticity is possible with the help of singing technique, which involves the functioning of the vocal apparatus with the same degree of freedom, convenience and ease, as in the process of calm speech, regardless of movement and phonation, that is, the technique of singing in a speech position. Moreover, light, not tense singing in consonance with acting and stage plasticity will be possible under the following factors:

- development of a methodology for vocal work with singers of popular genres in the solo singing class, which includes a special set of vocal training exercises, for example, breathing exercises, releasing the vocal apparatus, forming a sense of resonance when singing, and etc.;
- use mainly systemic and indirect methods of managing the singing process with the help of certain muscle efforts;
- to carry out the development of breathing exercises, including some motor actions of the arms and legs in an interconnected process of vocal action; constantly singing and speaking the song in a dramatically correct state.

In general, it is necessary to develop a comprehensive methodology for teaching vocals, the formation of a plastic and acting culture, which contains the principles of achieving freedom and “comfort”; a holistic and systematic approach to the process of vocal skills development; emotionally positive attitude; vocal training exercises to tune the vocal apparatus for singing in a speech position, etc., that is, to apply an intermedial approach to the preparation of pop artists.

## Main provisions

1. Pop culture is associated with mass culture and is aimed at a wide listening audience;
2. Popular music is synthesized by its nature, and its performance requires mastering and demonstrating elements of different types of arts - plastic, acting, etc.;

3. Training a popular music performer also requires the teacher to have a larger vision and solve a wide range of performance problems;

4. The emotional component is an important part of a pop artist's performance.

5. The inclusion of physically active actions (acting and/or choreographic) in the performance of a song composition requires great preparedness from the vocalist, since the ability to combine singing and movement is a difficult task and is an indicator of vocal mastery.

6. In the process of preparing a pop performer, it is necessary to develop new techniques taking into account dynamic physical activity, actively developing the organs involved in singing, as well as including an emotional component that makes the plot of the composition live.

So, the significant demand for the performing arts, its appeal to an audience of millions imposes a serious responsibility on the artists. Due to the fact that art is closely connected with many aspects of our life, it is affected by changes in almost all areas of life. These are the increased pace of life and the speed of information exchange, the growth of technologies and the possibilities of their use for terrorism, climate change and the economic crises that follow one after another. All of the above affects culture and art in many ways, ranging from the emergence of new topics in art (climate, digital technologies, terrorism) up to a new look at traditional topics (everyday life, family values). Therefore, most of the trends of postmodernism take on a new meaning in metamodernism. As the authors write [extract]: "... the story continues after its hastily announced end" (Vermeulen, Timotheus, 1-14).

## Conclusion

Thus, the issues of development and education of high-quality performers of popular music are also becoming topical in Kazakhstan, as it occupies one of the leading positions in the national culture, which is determined by many factors. Firstly, this is light music that does not require special training and deep intelligence from the listener, initially oriented to the broad mass of listeners/consumers. Secondly, its development coincided with the progress of electronic technology, which in turn led to widespread use throughout the world due to the development of audio production. Thirdly, the growth of interest and demand for popular music corresponds to changes in ideology, cultural and moral values, giving people greater freedom in behavior, as well as inner freedom, which determined the growth of creativity. And every year, in the context of globalization, due to increased competition, the requirements to a pop performer are only getting tougher, which affects the performing level, which is characterized by incredibly complex vocal techniques, undoubted artistry, acting skills, and plasticity. At the same time, the performer must have amazing charisma and attractiveness. In connection with the growing relevance of popular music in our country, there is a need for a scientific substantiation of its various trends, the development of scientific and methodological foundations for the training of specialists with the appropriate qualities and skills. Despite the impressive progress in this direction, popular music researchers are striving to study the creative potential in terms of the problems of vocal performance that we have noted, where, undoubtedly the intermedial preparation of a pop performer is one of the most significant issues.

**Contributions of authors**

**Z. K. Kurmanbaeva** – research, collecting data and search of literature, critical and theoretical analysis.

**Z. M. Kasimova** – editing of the text, preparation and revision of the article for publication.

**Авторлардың үлесі**

**З. К. Курманбаева** – зерттеу жүргізу, мәліметтер жинау және әдебиеттерді іздеу, сыни және теориялық талдау.

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**Вклад авторов**

**З. К. Курманбаева** – проведение исследования, сбор данных и поиск литературы, критический и теоретический анализ.

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**ПОП-ОРЫНДАУШЫСЫН ДАЙЫНДАУДАҒЫ ИНТЕРМЕДИАЛДЫЛЫҚ ЕРЕКШЕЛІКТЕРІ**

**Аңдатпа.** Мақалада поп-орындаушыны дайындаудағы интермедиялдылықтың негізгі функциялары Қазақстандағы танымал музыканың дамуының заманауи тенденциялары контекстінде қарастырылады. Өнер синтезімен байланысты танымал мәдениеттегі «интермедиялдылық» ұғымы оның кестілік, ресейлік және батыс еуропалық ғылымда қолданылуы тұрғысынан талданады. Салыстырмалы зерттеулер арқылы бұл ұғымның әртүрлі ұлттық мәдениеттердегі айырмашылықтары ашылады. Мәдениет және өнер жоғары оқу орындарында поп-вокалисттерді даярлау үдерісін жетілдіру мәселесімен тікелей байланысты және мәдени жаһандану дәуірінің талаптарына байланысты өзекті болып табылатын интермедиялдылық әдісі эстрадалық өнердегі оқу бағдарламаларын қалыптастырудың маңызды бөлігі ретінде ұсынылған. Осылайша, эстрадалық мәдениеттің дамуының жаһандық процестері жағдайында бәсекеге қабілетті поп-орындаушысын дайындау үшін білім беру бағдарламасының құрамдас бөлігі ретінде пластикалық өнерге қатысты пәндерді енгізу қажет, ал актерлік шеберлік – студенттің эмоционалдылығын дамытумен байланысты болуы керек. Себебі қазіргі поп-орындаушысы вокал мен хореография көмегімен әртістік шеберлік – рөлді (вокалдық, хореографиялық, актерлік) орындауы керек. Сонымен қатар, материалды вокалды түрде берудің маңыздылығын жоққа шығаруға болмайды, тек орындаушылық өнердің басқа түрлерімен, сондай-ақ техникалық бейнелеу элементтері мен электронды музыкалық технологиялардың көмегімен байыту және тереңдету қажет. Қарастырылып отырған бұл термин Қазақстанда, әсіресе, танымал музыка аспектісінде әлі қолданысқа түспегендіктен, әлемдік сұранысқа сай поп-сахна әртістерін даярлаудың жаңа формаларын табу мәселелерін ғылыми тұрғыда дамыту да маңызды болып, терең зерттеуді қажет етеді. Осы мақсатта зерттеудің өнертанулық және педагогикалық әдістері, яғни музыкалық-теориялық және орындаушылық талдау, сондай-ақ танымал музыканттарды оқытудағы инновациялық тұрғыны құру қажеттілігі туралы идеяларды бекітуде маңызды мәні бар педагогикалық эксперимент қолданылды.

**Түйін сөздер:** интермедиялдылық, поп-вокалист, поп-музыка, музыка, сахна, білім, өнер синтезі, поп-музыкадағы хореография, поп-музыкадағы актерлік шеберлік.

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**ЧЕРТЫ ИНТЕРМЕДИАЛЬНОСТИ В ПОДГОТОВКЕ ПОП-ИСПОЛНИТЕЛЯ**

**Аннотация.** В статье рассмотрены основные функции интермедиальности в подготовке поп-исполнителя в контексте современных тенденций развития популярной музыки в Казахстане. Понятие «интермедиальность» в популярной культуре, которое соотносится с синтезом искусств, анализируется в аспекте его использования в советской, российской и западноевропейской науке. Посредством сравнительно-сопоставительного исследования, раскрывается различие данного понятия в разных национальных культурах. Интермедиальный подход, который непосредственно связан с вопросом совершенствования процесса подготовки поп-вокалиста в высших учебных заведениях культуры и искусства и является актуальным в связи с требованиями эпохи культурной глобализации, представлен как важная часть в формировании образовательных программ по искусству эстрады. Так, для подготовки поп-исполнителя, конкурентоспособного в контексте мировых процессов развития поп-культуры, необходимо включать в качестве неотъемлемой части образовательной программы, дисциплины, связанные с пластикой, а актерское мастерство должно быть связано с развитием эмоциональности студента. Потому что современный поп-исполнитель с помощью вокала и хореографии должен демонстрировать мастерство артистизма - исполнять (вокально, хореографически, актерски) роль. При этом важность вокального преподнесения материала нельзя исключать, а нужно лишь обогатить, углубить с помощью других видов сценических искусств, а также технических визуальных элементов и электронных музыкальных технологий. Поскольку в Казахстане рассматриваемый термин еще не используется, тем более в аспекте популярной музыки, научная разработка проблем поиска новых форм подготовки артистов поп-сцены в соответствии с мировыми спросами, также становится значимой и нуждается в углубленном изучении. Для этого привлекаются как искусствоведческие, так и педагогические методы исследования, то есть музыкально-теоретический и исполнительский анализ, а также педагогический эксперимент, имеющий важное значение для утверждения идеи о необходимости создания инновационного подхода к обучению популярных музыкантов.

**Ключевые слова:** интермедиальность, поп-вокалист, поп-музыка, музыка, сцена, образование, синтез искусств, хореография в поп-музыке, актерское мастерство в поп-музыке.

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